



CARIBBEAN EXAMINATIONS COUNCIL

CSEC[®] English

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CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate
CSEC[®]

ENGLISH SYLLABUS

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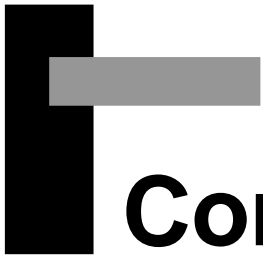
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AMENDMENTS ARE INDICATED BY ITALICS

REVISED 1997, 2003 AND 2009

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English Syllabus

◆ RATIONALE

The ability of students to understand fully what they listen to, read and view as well as to express themselves clearly in speech and in writing *are critical factors* in managing their personal and social well-being. The study of language and literature provides opportunity for students to develop competence and confidence in speaking and writing for personal and public purposes in everyday activities. It also seeks to develop students' ability to read and enjoy literary texts, to explore social and moral issues, and to evaluate the way language grows, develops and is used. *The study of language and literature also recognises the dynamics of viewing and valuing as students respond critically to the wealth of electronic media which help to shape our perceptions at conscious and unconscious levels.*

Students explore receptively and expressively three major literary *genres*, Drama, Poetry, and Prose Fiction, in order to become aware of the many functions and purposes of language. In doing so, they discover that the five facets of the language arts, namely, listening, speaking, reading, writing and viewing, are closely linked together and are interdependent.

Syllabus objectives are organised under **understanding** and **expression** in order to guide curriculum development, to give meaning to the teaching programme and to define an assessment scheme that reinforces an English syllabus which has been conceived as an integrated approach to language teaching. *This enables students to appreciate the holistic nature of language learning.*

The English syllabus is organised for examination as English A and English B. The former emphasises the development of *students'* oral and written language skills among students through a variety of strategies. The latter provides opportunities for students to explore and respond critically to specific literary texts as they observe and appreciate the author's craft.

◆ AIMS

The syllabus aims to:

1. *develop the ability to use the spoken and written language, Caribbean Standard English (CSE), with precision, clarity and grammatical correctness;*
2. *develop the ability to use, understand and respond to spoken and written Caribbean Standard English;*
3. *develop the ability to use language effectively for communicating in a variety of contexts: social, academic and professional;*
4. *develop the ability to give effective articulation to experience (real or imagined);*

5. *promote in students a willingness and ability to inform themselves about, and to contribute reasoned opinions on social issues;*
6. *promote a lasting appreciation of the diversity of purposes for which language varieties are used;*
7. *promote an understanding and appreciation of the place and value of the varieties of English and of the dialects and creoles of the Caribbean and other regions in different social and cultural contexts;*
8. *develop a critical awareness of the language devices used to persuade;*
9. *develop an ability to respond to literature for pleasure, to recognise and respond to the writer's craft, and to make sensitive appraisals of value judgments and other concepts expressed in literature;*
10. *develop knowledge of the various sources of information and a desire to use these for the student's own enlightenment; while recognising the importance of acknowledging the contribution of such sources to their own ideas;*
11. *develop the capacity to assess the reliability of sources including those available on the Internet.*

◆ SKILLS AND ABILITIES TO BE ASSESSED

The aims stated above can be attained by developing the related skills in the student. These skills are categorised under the two broad headings: **Understanding**, the decoding *and interpreting* of messages through the analysis of the language structures and devices used in any given context, and **Expression**, the conveying of meaning through the selection of language structures and devices appropriate to each specific context. Performance will be reported under the profile dimensions **Understanding** and **Expression**.

1. Understanding

The ability to:

- (a) understand meaning conveyed (both in listening and in reading) through word choice and grammar, and (in reading) through punctuation and paragraphing;
- (b) obtain information accurately, *as demonstrated in* the ability to:
 - (i) recognise facts stated explicitly;
 - (ii) extract specific information from what is read or heard;
 - (iii) extract implied information;
 - (iv) identify stated or implied time sequence;
 - (v) draw valid conclusions and inferences from information presented;
 - (vi) recognise cause and effect relationships;
 - (vii) identify main and subordinate ideas and trace their development;

- (viii) recognise the difference between denotative and connotative language;
 - (ix) treat with passages whose main purpose is informative (expository) *as opposed to* literary or persuasive;
 - (x) interpret and respond to tables and pictorial communication, such as diagrams, conventional signs and symbols;
- (c) grasp insights from reading literature and *demonstrating* the ability to:
- (i) deduce reasons and motives for particular spoken and written communication (other than those with an overt persuasive intent);
 - (ii) appreciate the appropriateness of different uses of tone, mood, register, code and style in talks and speeches, in non-literary forms including scientific or technical writing, and in literary forms (prose, verse and drama), in relation to the author's intention;
 - (iii) detect connotations in the use of words and in the presentation of ideas and distinguish between connotative and denotative meaning;
 - (iv) detect and assess the apt use of devices such as pun, innuendo, exaggeration, irony and symbolism;
 - (v) recognise and respond to the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play;
 - (vi) visualise the situation, attitudes, mood and setting of a play and appreciate how they influence the actions and interaction of actors in the performance of that play;
 - (vii) recognise implicit themes;
 - (viii) respond to West Indian and other literature in English (novels, short stories, poems and plays): *recognise elements of the writer's craft; respond to writers' evocation of feelings, moods, atmosphere; making critical appraisal of values and concepts expressed in literature, and relate these to everyday living;*
- (d) recognise and evaluate opinion expressed in various forms *as demonstrated in* the ability to:
- (i) distinguish factual statements from unsupported opinion statements;
 - (ii) detect connotations in the use of words and the presentation of ideas;
 - (iii) evaluate the effectiveness of language devices used to persuade;
 - (iv) recognise the range of techniques of persuasion employed in social intercourse and in the mass media, and assess the persuasive effects.

2. Expression

The ability to:

- (a) use appropriate diction, grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility;
- (b) communicate factual information clearly, concisely *and* adequately in giving oral and written instructions, reports, summaries, and expositions;
- (c) give aesthetic satisfaction to others in personal, creative and imaginative language by:
 - (i) organising and sequencing ideas to communicate emotional and imaginative interpretations of experience;
 - (ii) using language (tone, mood, register, code and style) appropriate to particular situations and contexts;
- (d) communicate personal opinion clearly and cogently in language which persuades or dissuades effectively. This will involve the ability to:
 - (i) present reasoned evaluative comments on proposals and situations of various kinds in language that is clear and appropriate to the occasion;
 - (ii) demonstrate the ability to employ, wherever necessary, a range of persuasive techniques for emotional impact;
 - (iii) present a logical argument using justifiable techniques related to sound oral and written debate.

◆ RECOMMENDED TIME ALLOCATION

It is recommended that in order to satisfy the requirements of the English A and English B examinations, a minimum of six sessions should be allocated to English A and four to English B per week. However, it is recognised that students and teachers operate in a wide variety of situations and under an equally wide variety of conditions. It is important that individual institutions develop an allocation of time taking the following into consideration:

- (i) language competence levels of students at point of entry into the examination class;
- (ii) availability of human and other resources;
- (iii) learning styles of students;
- (iv) school culture;
- (v) normal timetable concerns; and
- (vi) balance among skills needed in English A and English B.

CONTENT

The choice of material to be used in the classroom will be guided by both the language needs of daily living and the need of the students to develop the skills and insights necessary if they are to derive satisfaction from novels, stories, poems and plays. The approach in this syllabus calls for emphasis on the exposure of students to literature, not to the learning of facts about literary theory.

A reading list is included in the syllabus to offer help to schools in choosing class texts to develop the ability to enjoy literature. It is a list of **suggested** reading, not prescribed reading. It offers a guide to the range of material that is suitable for particular groups of students. Schools are encouraged to create situations which lead to wide reading by students.

There will, of course, be differences from territory to territory and even from school to school, so the recommendations must not be taken as binding in any way. It is hoped that students will be encouraged to read widely within the range of titles suggested both by the list and by the teacher's own additions to it, and that class sessions and written assignments will be geared to stimulate and reward this extra reading of, and interest in literature.

The reading list includes a number of reference texts on the teaching of drama. The approach to drama implicit in the syllabus places the emphasis on the use of activities such as miming, improvisations, the reading and acting of plays in the classroom that would help in the development of self awareness and understanding of others. The texts included in the suggested reading list will provide guidance in implementing this aspect of the drama programme, particularly in the first three years of secondary schooling.

◆ ENGLISH A AND B - NOTES AND SUGGESTED ACTIVITIES (FORMS 1 - 5)

Communicative competence is a critical issue in any classroom and is the focus of the aims outlined earlier in this syllabus. Students will be expected to demonstrate good control of the mechanisms of language, write good, clear prose, and to communicate easily, precisely and fluently. It is a sound instructional principle to practice the skills required to achieve these features within situations that simulate the social contexts as nearly as possible. The importance of the oral aspects of **English A** should be emphasised, even though these are currently not assessed by the Council. Schools are, therefore, encouraged to engage the oral aspects of **English A**.

It is recommended that teachers in all subjects ensure that the English language competence of their students is satisfactory. With this in mind, it is suggested that teachers of English should provide guidance to teachers of other subjects with respect to the quality of English expected to be displayed, and that 5% of the marks for any assignment should be allocated to the quality of the language used in presenting the assignment, oral or written.

Suggested teaching activities are intended to guide teachers into a full understanding of the objectives of the syllabus, while offering ideas for both teaching and assessment activities. This list of activities is not prescribed, nor is it exhaustive.

ENGLISH A and B – NOTES AND SUGGESTED ACTIVITIES

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
<u>Understanding (a) – Grammar and Mechanics</u>			
Students should be able to:			
1. explain meaning conveyed (both in listening and in reading) through word choice and grammar, and (in reading) through punctuation and paragraphing.	<p>Word choice: formal, informal, non-standard, Creole, literal, figurative use, fixed phrases, synonyms, antonyms, homonyms.</p> <p>Grammar: a. syntax – the ways in which words are ordered and connected to form phrases or sentences with particular meaning.</p>	<p>Wide reading (class library); shared newspaper, assessing alternative Internet sites, listening to effective speeches, oral skills; use of dictionary <i>and thesaurus including e-dictionary and e-thesaurus; word puzzles, word-a-day, vocabulary notebooks, word-attack skills.</i></p> <p>Grammar check in word processing.</p> <p>Explicit language comparison and substitution and restructuring drills (as in second-language teaching); critical listening and reading exercises; identifying sentence patterns, analysing fact, evaluating arguments and opinions.</p> <p><i>Study and discussion of video extracts relating to (a) standard English spoken by Caribbean persons (b) by non Caribbean persons or (c) by Caribbean persons with non-Caribbean influences, for example, (note word choice, check for agreement in grammar, common and different aspects of language use.</i></p>	<p>Cloze tests Sentence completion Synonyms Antonyms Definitions</p> <p>Listening and reading comprehension exercises, with answers dependent on the understanding of particular forms, structures, patterns.</p>

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SUGGESTIONS FOR ASSESSMENT

b. morphology – the ways in which the form of words and fixed phrases, and the changes made to them affect meaning.

Exercises to differentiate marking of number, possession, verb tense, adjective degree, pronoun reference, and word-building. *Use of word-processing tools for editing.*

As overleaf.

Punctuation:
recognition of punctuation marks and their effect on meaning – capital letter, question mark, exclamation mark, full stop, semi-colon, comma, colon, apostrophe, quotation marks, brackets, dash, hyphen, ellipsis.

Critical discussion and correction of punctuation used in selected and prepared material; dictation; reading aloud to identify contribution of punctuation to meaning. Unpunctuated passages used to focus on links between punctuation and interpretation.

Dictation
Reading aloud to show appreciation of punctuation; Explaining the effects of punctuation marks in context;

Paragraphing

Justifying choice of topic sentences in paragraphs read or heard; making an outline from a given (magazine) article; evaluating colleague’s paragraphs, creation of dialogue and role play and other controlled oral activity, impromptu speech.

Using written material:
- identifying topic sentences;
- explaining the effect of paragraphing in passages with and without dialogue;
- similar exercises using oral materials or video;

Expression (a) – Grammar and Mechanics

Students should be able to:

1. use appropriate diction and grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility.

Diction:
appropriate diction matches word choice and style to the purpose, situation, audience and content of the written or spoken discourse; accurate use of words, fixed phrases, synonyms and antonyms is expected.

Use of dictionary and thesaurus including audio samples on e-dictionaries; creating word puzzles; Scrabble; word-a-day; vocabulary notebooks; rewriting items for different purpose and situation and audience; oral and written sentence completion and cloze exercises.
Role play: (1) various professions

Sentence completion and cloze tests
Word substitution
Structured writing or speaking task to test appropriate diction

(2) use of hierarchy -

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*(student/principal), worker /superior
(3) other relationships:
civilian/law officer; sales clerk/customer.*

SUGGESTIONS FOR ASSESSMENT

Grammar:
adjustment of grammatical form for flexibility as appropriate to audience and context, sentence functions (statement, question) and types (simple, compound), for accuracy: number, identification of subject, concord, pronoun reference, possessives, sequence of tenses.

Punctuation:
appropriate use of capital letter, questions mark, exclamation mark, full stop, semi-colon, comma, colon, apostrophe, quotation marks, brackets, dash, hyphen, ellipsis.

Paragraphing:
logical division of continuous writing into coherent paragraphs; conventions of paragraphing shown in writing dialogue.

Use of grammar check on Microsoft Word.
Practice in appropriately structuring and altering statements, questions; synthesis; building complex and compound sentences.

Oral, then written language comparison and restructuring drills; proof-reading exercises to identify and correct errors of number, concord, reported speech, journal writing, oral interviews, impromptu speeches.

Reading aloud; giving, taking dictation; proof-reading exercises.

Outlining a composition by grouping brainstormed (or jumbled) ideas; oral and written expanding of topic sentences into paragraphs; adding properly sequenced paragraphs to create a longer work. Semantic mapping.

Listening to speech to recognise how the flow of ideas helps/hinders audience understanding and suggests organisation.

Listening to speech to note

Extended writing task to test use of suitable variety of sentences
Synthesis

Extended writing task to test accuracy in the statement of number and concord. Error recognition; error correction; Changing direct to reported speech;

Extended writing task to test appropriate use of necessary punctuation marks
Dictation
Correcting an unpunctuated passage;

Extended writing task (essay, short story) to test effective paragraphing;
Dividing passage into paragraphs;
Correcting faulty paragraphing;

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how natural chunking, pausing, voice change, suggest punctuation.

SUGGESTIONS FOR ASSESSMENT

Understanding (b) – Informative Discourse

Students should be able to extract information accurately. This involves the ability to:

1. recognise facts stated explicitly;	As the first level of questioning, this requires a basic understanding of information presented directly in language to be taken literally.	Use of various subject textbooks, manuals, newspaper reports, notices, recipes, tables, charts, signs, maps, diagrams, audio and videotape. <i>Use of Internet articles on same/similar topics – analysis of views, and separation of facts from opinion.</i>	Multiple choice, short-answer, oral questions re explicit information (read, heard or shown in a diagram). Who, what, where, when, why, how questions. Following directions
2. extract specific information from what is read or heard;	Selection of relevant information, making use of titles, introductions, topic sentences, illustrations.	Note-taking; making outlines, summaries, paraphrases; given titles; formulating questions to elicit data.	Written and oral summaries, reports. Reporting data as diagrams, charts. Picking the outline from an article.
3. extract implied information;	Reading ‘between the lines’ (a critical skill) is used in interpreting information presented indirectly.	Making inferences from suitable passages, poems; deducing meaning of cartoons, and trends in charts, advertisement, other oral media and presentation. <i>Listening/watching video: (i) make predictions based on speech, music, atmosphere, body language and on other behaviours (ii) study/ deduce character based on dress, behaviours, speech (iii) discussion on what ‘setting’ contributes to meaning: hearing and understanding, for example, influence of indoor/outdoor; social location, for example, church/market.</i>	Multiple choice, short-answer, or oral questions re implied information (read, heard, or seen in graphic).

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
4. identify stated or implied time sequence;	Important for following instructions and for making good sense of information received in confused order, as in flashbacks.	Re-ordering jumbled directions, picture sequences, planning activities; taking minutes of meetings; chronological listing of events in account; identifying cue-words (first, second, next, then; dates). <i>Assessing the clarity of instructions on the labels of commercial products.</i>	Following instructions, directions. Arranging (events recounted, pictured) in sequence. Numbering logical sequence.
5. draw valid conclusions and inferences from information presented;	Identifying sound and unsound deductions in particular examples, and generalisations from samples.	Recognising faulty reasoning and inadequate or biased samples in prepared explanations, reports.	Differentiating sound from unsound conclusions in given deductions and generalisations.
6. recognise cause-effect relationships;	To be distinguished from coincidence to avoid false conclusions.	Identifying cause and effect (and coincidence) in stories, reports of events and experiments.	Identifying (or predicting) effect of given cause (and vice versa) in a passage (narrative or expository).
7. identify main and subordinate ideas and trace their development;	Structure seen through sequence of topics of individual paragraphs. Themes of longer works.	Note-taking; book-reports; analysing structure of paragraphs, short stories, novels, essays, oral narratives. Comparing novel with movie version.	Making summaries, outlines of items read or heard. Identifying themes in essay, story.
8. recognise the difference between denotative and connotative language;	Denotative (dictionary meaning) for literal, objective understanding; connotative (suggesting feelings) for subjective, emotional response.	Dictionary work; comparison of similar information presented in contrasting styles; study of effect of word choice on slant, bias in oral and written narratives.	Differentiating between denotative and connotative language in prepared extracts. Giving unbiased equivalents of loaded terms.
9. identify passages in which the main purpose is informative (expository) rather than literary or persuasive;	Expository: to inform, explain; Literary: to entertain, stir feeling; Persuasive: to convince, direct.	Analysis of author's purpose, and intended audience; focus on elements of style which support informative purpose. <i>Watch/listen for denotative and connotative use of key words discussed before start of viewing/listening.</i>	Choose expository extracts from a mixed selection; identify author's precise purpose and intended audience.

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SUGGESTIONS FOR ASSESSMENT

10. interpret and respond to tables and pictorial communication, such as diagrams, conventional signs and symbols.

Verbal information is often supplemented.

Analysis of tables, charts, signs, maps, diagrams; converting the information to verbal form; making inferences from the data.

Identify signs on maps. Extract data; make inferences from tables, charts; summarise data in writing.

Recognise and discuss trends; make predictions.

Continuous writing exercises, developing what is given in the visual.

Expression (b) – Informative Discourse

Students should be able to:

1. communicate factual information clearly, concisely and adequately, in giving oral instructions, reports, summaries, and expositions in appropriate language.

Information discourse takes various forms: essays, summaries, reports, instructions

Clarity of instructions depends upon precise language and careful sequencing of information.

Reports are expected to be objective, accurate, comprehensive and helpfully organised.

Summaries require economy of language, the careful selection of relevant main ideas, and the preservation of the intention of the original.

Expositions give information or explanation in an ordered manner, with supporting evidence for each element.

Writing instructions, recipes; designing application forms; explaining how to play a game.

Exercises in giving/following oral instructions.

Giving evidence to an investigator; reporting accident; oral or written reports of surveys, news reports, minutes.

Writing telegrams, classified advertisements, resumes, minutes of a meeting; summarising a radio news item; condensing a passage, isolating the views of one debater.

Writing notices, job applications, expository essays, completing forms, explaining how things work; preparing notes for informational talks.

Making oral reports on

Writing directions and explaining how to operate an appliance.

Reporting a missing person; Reporting on a club project; A media report on a sports event; Press releases.

Condensing a newspaper report; Summarising one of the topics in a recorded conversation; Writing postcards.

Describing yourself to a pen pal; explaining how a sewing machine or car engine works; Expository essays, for example: *Outlining* two main problems of youth today.

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SUGGESTIONS FOR ASSESSMENT

set/observed activities; giving reasoned responses to situations; giving reports/assessing activities to be delivered in limited time and words.

Vocabulary “games” relevant to specific situations.

The appropriateness of language for communicating factual information is largely dependent on the degree of formality (register) expected by the listener or reader.

Classifying the above items according to the degree or formality expected; rewriting inappropriately written items. (Process writing encourages writers to generate and arrange ideas, to seek feedback and to draft and redraft, before final proofreading).

Identifying inappropriate language use in an item and supplying appropriate alternatives.

Understanding (c) – Literary Discourse

Students should be able to grasp insights from reading literature by:

1. deducing reasons and motives for particular spoken and written communications (other than those with an overt persuasive intent);

Distinguishing between the purpose of the writer, the speaker, and the narrator. The narrator’s or the persona’s voice is not necessarily the author’s; thus two motivations may exist in the same piece of writing.

Exposing students to a wide range of oral and written extracts, for example, biography, autobiography, narrator independent from author; author speaking through a character; poems, fables, satire, where characters are often not human. Imitating styles of piece studied.

Identifying voice; point of view and commenting on effectiveness.

2. appreciating the appropriateness of different uses of tone, mood, register, code and style in talks and speeches, and in literary forms (prose, verse and drama), in relation to the author’s intention;

Tone: attitude expressed by the speaker or “voice”, mood or atmosphere: emotion conveyed in a work; register: selection of language in indicating level of formality; code: language peculiar to a specific group; style: manner of statement, including form, structure, language.

Reading and listening to a range of literary and non-literary material, including poems, short stories, novels, plays, movies and TV items, newspaper, magazines, manuals. Identifying elements and evaluating their appropriateness. (This is an ongoing process, not restricted to English classes).

Reading and dramatising pieces; Writing evaluative comments.

Comparing and contrasting selections on the same issue, for example, literary and non-literary prose extracts; poems and drama extracts; poems and prose extracts.

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SUGGESTIONS FOR TEACHING

SUGGESTIONS FOR ASSESSMENT

Interpretative dramatisation of selections (all genres). This is not limited to the original piece but must be allowed to include the students' interpretations that may produce new versions. View DVDs with alternative conclusions and discuss changes in meaning effected.

3. detecting connotations in the use of words and in the presentation of ideas and distinguishing between connotative and denotative meaning;

Connotative: emotional, cultural, social associations given to words;
Denotative: standard meaning necessary for precise understanding of meaning. (See also Understanding (b) 8 *overleaf*).

Learning effective use of dictionary; exploring meanings of words in current use; slang, jargon; studying effect of word choice and shades of meaning on slant and bias in speech or writing (for example, about gender, race, politics, religion, culture).
Regular practice in identifying and assessing the effects of an increasing range of devices; students creating effects by using their own devices in descriptive writing.
Small group activities: reading circles and book clubs; Book reviews.

Ranking words according to their negative and positive connotations;
Identifying bias in given examples;
Identifying reasons for effect produced in examples of biased writing or speech.

4. detecting and assessing the apt use of devices such as pun, innuendo, exaggeration, irony and symbolism;

Importance of understanding why a particular device is used and its effect on meaning.

Reading specifically to detect hidden meanings. Listening to song lyrics (for example: calypso, dub) to understand meanings.

Identifying and explaining the effect of devices in given written passages, oral extracts.

5. recognising and responding to the appropriateness or otherwise of the *medium*, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or

Identification and use of verse, stanza, dialogue, reported speech, punctuation, formal and informal writing, first and third person narratives, flashbacks, acts, stage directions.

Exposure to a variety of material to show the range of forms and structure found in written and spoken statement.

Study of folk expressions – West Indian and others (all contributors to Caribbean culture).

Identifying and describing form and structure found in given examples; Imitating models of form and structure with new content.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
essay, poem, novel, story or play;			
6. visualising the situation, attitudes, mood and setting of a play and appreciating how they influence the actions and interaction of actors in the performance of that play;	Recognition of the importance of the director and actors to the interpretation of a script; the need for the reader of a play to visualise it in performance.	Seeing a play or film (especially one that has been read) performed on stage or screen; Acting parts of a play in class; practice in reading parts; investigating aspects of putting on plays: casting, set design, costumes, props, advertising. Internet research to locate and study pictures of unfamiliar places; Visits to galleries/study of print/photo collections.	Identifying and explaining differences between a text and movie of the text; Explaining links between setting, action, motives, character; Directing a scene with fellow students.
7. recognising implicit themes;	Theme: a dominant view, or one of the recurring ideas, stated or implied in a work, for example, love, jealousy, heroism, freedom.	Identifying and defining underlying ideas in a text in small groups or individually.	Identifying and tracing themes; Assessing a theme's importance to the plot, with supporting evidence.
8. responding to good literature (West Indian and other literature in English): novels short stories, poems and plays; making critical appraisal of values and concepts expressed in literature, and relating these to everyday living.	Literature – a reflection of life-experience as well as a vicarious extension and enrichment of it; a means of evaluating personal values and those expressed in literature, and sometimes forming new values.	Identifying (in group discussion and individual writing) values encountered in texts; evaluate them on (a) personal, (b) social, and (c) ethical levels.	Identifying values expressed in texts; Assessing these with reasons and supporting opinions; Assessing identity of a character and explaining motivation.

Expression (c) – Literary Discourse

Students should derive aesthetic satisfaction from creative writing by:

- | | | | |
|---------------------------------------|---|--|--|
| 1. organising and sequencing ideas to | Exploring various forms of self-statement, spoken and | Writing and reading stories, verse, dramatic | Submitting outline, drafts and fair copy of imaginative piece, |
|---------------------------------------|---|--|--|



SPECIFIC OBJECTIVES

communicate emotions and imaginative interpretations of experience;

2. recognise the various literary devices and their contribution to meaning and demonstrate an ability to interpret, at various levels different creative works.

3. using language (tone, mood, register, code and style) appropriate to particular situations and contexts.

EXPLANATORY NOTES

written, give opportunities for development and discovery; this applies particularly when efforts are shared, and benefit from audience feedback, and revision.

Metaphors, simile, proverbs and other idiomatic expressions across genres.

Effective speech and writing both depend on the suitability of word choice and style to the subject, to the situation, and to the people being addressed.

See **tone, mood, register, code and style in Understanding 2 overleaf.**

SUGGESTIONS FOR TEACHING

scenes, possibly after discussion of personal experience, a topical event, or some other stimulus.

Discussion of meaning in works which use the devices well;
Assessment of such devices and their contribution to meaning.

(See Understanding c Item 4).

Evaluating different imaginative and real situations to determine what use of language is appropriate for narrator, character.

SUGGESTIONS FOR ASSESSMENT

for assessment of both final product and process of writing; Practising independent revision of imaginative writing done under test conditions.

Identify the devices as used in various works;
Creating short stories/poems which use and respond to such devices.

Reading aloud to demonstrate understanding of the work which use the devices.

Writing *relevant* statements in language suited to different speakers, situations.

Understanding (d) Persuasive Discourse

Students should be able to recognise and evaluate opinion(s) expressed in various forms. This involves the ability to:

1. distinguish factual statements from opinion expressed in various forms;

If assertions are capable of being verified (factual, even if shown to be false), the appeal is to reason and the audience can use its judgment; if opinions are given without grounds which can be verified then they are unreliable.

Identifying and analyzing statements of different kinds of prepared passages, and in advertisements, letters to the editor, reviews, sports reports; removing all but logical arguments from prepared persuasive passage, listening to and viewing tapes of speeches.

Reading court reports and reports on trials.

Studying short proposals, paying attention to structure and reasoning.

Identifying verifiable and unverifiable statements in a passage. Judging the soundness of selected verifiable assertions. Identifying the more reasonable (logically presented) of two persuasive passages.

SPECIFIC OBJECTIVES

2. detect connotations in the use of words and in the presentation of ideas;

3. evaluate the effectiveness of language devices used to persuade;

4. recognise the range of techniques of persuasion employed in social intercourse and by the mass media and assess the persuasive effects.

EXPLANATORY NOTES

Bias and slant may be detected in the choice of words, especially those carrying relevant connotations.

Rhetorical questions, repetitions, hyperbole, litotes, irony, sarcasm, paradox, oxymoron, pathetic fallacy, rhyme and other devices of sound, and figurative language.

Appeals to authority, desires, fears and other emotions; use of statistics; association of ideas; contrast, ridicule; rhetorical questions and other language devices; visual and auditory effects.

SUGGESTIONS FOR TEACHING

Discussion of the effect of loaded expressions in advertisements and other persuasive material.

Comparing two accounts of the same event and descriptions of the same scene *from different points of view*.

Identifying each device in persuasive material provided, discussing persuasive effects in context.

Discuss likely reasons for the use of particular techniques in advertisements and campaigns; identify various techniques in persuasive material recalled or shown in class.

Study proposals and reports to see how tables, charts are used.

Using the Internet, study video clips to note how visuals are used to persuade.

SUGGESTIONS FOR ASSESSMENT

Identifying and evaluating the persuasive effect of given devices.

Identifying and evaluating the persuasive effect of given devices.

Identifying examples of techniques in given persuasive items; explaining the purpose of the technique used in a given example; analysing and assessing the effectiveness of a piece of persuasive language.

Expression (d) – Persuasive Discourse

Students should be able to communicate personal opinion clearly and cogently in language which persuades or dissuades effectively, namely:

1. present reasoned evaluative comments on

Reasoned opinions draw their conclusions logically on the basis of facts. Giving

Supporting opinions with reasons; providing sound reasons for agreeing or

Stating a position for example on new transport and traffic proposals, community projects

SPECIFIC OBJECTIVES

proposals and situations of various kinds, in language that is clear and appropriate to the occasion;

2. demonstrate the ability to employ, wherever necessary, a range of persuasive techniques for emotional impact;
3. present a logical argument using justifiable techniques related to sound or a hand written debate.

EXPLANATORY NOTES

opinions, which others may not agree with, requires fact.

Psychological persuasion is used, not only to manipulate people into buying goods or supporting beliefs, but to warn those in danger and to strengthen those in distress.

Serious argumentative essays and speeches emphasise reason over emotion, though they may be made more attractive by the occasional use of emotive appeals. Both sides of an issue are recognised, and the writer makes his or her stance clear.

SUGGESTIONS FOR TEACHING

disagreeing with suggestions; practising inoffensive ways of complaining, disagreeing.

Preparing persuasive arguments for specific contexts (home/school).

Constructing and supporting proposals.

Role play (impromptu) arguments for and against.

Advertising a product (a) deceptively and (b) responsibly, identifying situations where persuasion targeting emotions may be justified; practising such persuasion in speech and writing.

Practice in generalising from appropriate evidence, and deducing logically from facts, debating issues, and writing items to persuade with a minimum of emotional appeal, and with opposing views noted and answered.

SUGGESTIONS FOR ASSESSMENT

and institutions) orally (in a meeting) or in a letter to the newspaper Editor.

Writing advertising copy to dissuade children from using illegal drugs; writing to a disillusioned teenaged relative to persuade him or her not to give up hope.

Writing argumentative essay, letters, and media articles and commentaries.

Discussing the effectiveness of chosen advertisements.

◆ OTHER ENGLISH A EXAMINATION

Candidates taking this subject will not be required to submit an SBA. They will be assessed by external examination only. Mastery of knowledge and skills embodied in the subject content will be assessed under two profile dimensions.

1. Profile Dimension 1: Understanding

The skills to be examined under this profile dimension are the ability to:

- (a) understand meaning conveyed in reading, through word choice, grammar, punctuation and paragraphing, and to obtain information accurately;
- (b) grasp insights from reading literature;
- (c) evaluate opinions expressed in various forms.

2. Profile Dimension 2: Expression

The skills to be examined under this profile dimension are the ability to:

- (a) communicate factual information clearly, concisely, and adequately in giving written instructions, reports, summaries, and expositions in appropriate language;
- (b) give aesthetic satisfaction to others in personal, creative and imaginative language;
- (c) communicate personal opinion clearly and cogently in language which persuades or dissuades effectively.

As the syllabus implies, all students have the same basic language needs and will be called on in social intercourse to utilise the same range of language skills.

OUTLINE OF ASSESSMENT: ENGLISH A

Paper 01 (1 hour 30 minutes - 24% of Total Assessment)

1. Composition of Paper

This paper consists of 60 compulsory multiple-choice items arranged in two sections. **Section One** consists of 20 discrete items and **Section Two** consists of 40 reading comprehension items based on five stimuli as follows:

one poem; one narrative extract; one expository extract; one persuasive extract (for example, an advertisement or a speech or a letter to the editor); one visual extract (for example, tables, diagrams, maps, conventional sign and symbols, cartoons, advertisement).

2. Mark Allocation

- (a) One mark will be assigned for each question.
- (b) The total number of marks available for this paper is 60.
- (c) This paper contributes 24% towards the final assessment.

3. Award of Marks

Marks will be awarded under Profile Dimension 1 as follows:

In **Section One**, marks will be awarded for the ability to understand meaning conveyed through word choice, grammar, *syntax*, *sentence structure*, punctuation and paragraphing.

In **Section Two**, marks will be awarded for the ability to (i) obtain information accurately, (ii) grasp insights from reading literature and (iii) recognise and evaluate opinions expressed in various forms.

Paper 02 (2 hours and 30 minutes – 76% of Total Assessment)

1. Composition of Paper

This paper is divided into the following four sections:

Section One consists of one compulsory question.

Section Two consists of two compulsory short-answer reading comprehension questions.

Section Three consists of three questions. Two questions require candidates to produce short stories and one requires a descriptive essay. Candidates must do only one of the three questions.

Section Four consists of two argumentative essay questions. Candidates must attempt one question.

2. **Mark Allocation**

- (a) Section One is worth 30 marks.
- (b) Each reading comprehension test in Section Two is worth 15 marks (total 30 marks).
- (c) Section Three is worth 35 marks.
- (d) Section Four is worth 35 marks.
- (e) This paper is worth 130 marks, and contributes 76% towards the final assessment.

3. **Award of Marks**

Marks will be awarded under Profile Dimension 1, as follows:

In **Section One**, marks will be awarded for the ability to:

- (a) use appropriate grammatical forms, and suitable punctuation and paragraphing to convey meaning clearly and with facility;
- (b) communicate factual information clearly, concisely, and adequately in written instructions, reports and summaries in appropriate language.

In **Section Two**, marks will be awarded for the candidate's ability to:

- (c) understand meaning conveyed in reading, through word choice, grammar, punctuation and paragraphing;
- (d) obtain information accurately;
- (e) grasp insights from reading literature; and
- (f) recognise and evaluate opinions expressed in various forms.

Marks will be awarded under Profile Dimension 2, as follows:

In **Section One**, marks will be awarded for the ability to (i) use appropriate grammatical forms, and suitable punctuation and paragraphing to convey meaning clearly and with facility and (ii) *use appropriate language and communicate factual information clearly, concisely and adequately in writing reports and summaries.*

In **Section Three**, marks will be awarded for the ability to give aesthetic satisfaction to others in personal, creative and imaginative language.

In **Section Four**, marks will be awarded for the ability to communicate personal opinion clearly and cogently in language which effectively persuades or dissuades.

Tables 1 and 2 present a summary of the assessment scheme for the English A Syllabus.

Assessment Grids for English A Examinations

Table 1 - Marks Allocated to Examination Components

Paper	Component (Questions)	Profile 1 Understanding	Profile 2 Expression	EXAMINATION
01	1-60	60 (24%)	-	60 (24%)
02	Section I (Qu. 1)	10 (4%)	20 (13.33%)	30 (17.33%)
	Section II (Qu. 2, 3)	30 (12%)	-	30 (12%)
	Section III (Qu. 4,5,6)	-	35 (23.33%)	35 (23.33%)
	Section IV (Qu. 7,8)	-	35 (23.33%)	35 (23.33%)
EXAMINATION	-	100 (40%)	90 (60%)	190 (100%)

Marks in Table 1 above are weighted so that they contribute to the overall examinations the proportions shown in Table 2 below.

Table 2 - Weighting of Examination Components - English A

	Profile 1 Understanding	Profile 2 Expression	Composite
Paper 01 (1 hour 30 minutes)	24%	-	24%
Paper 02 (2 hours 30 minutes)	16%	60%	76%
Examination (4 hours)	40%	60%	100%

◆ THE ENGLISH B EXAMINATION

INTRODUCTION

In English B, teachers guide students to explore how writers, poets and dramatists craft their work to influence our feelings and thoughts about life. Literature is a storehouse of humankind's collective imagination and ideas. As teachers guide students to explore the rich world of literature they are confronted with many facets of the human experience as presented by literary artists. Historical, current or future events may stimulate them to peer into the mirror of shared psychological and social realities. This exposure supports students forging national and personal identities and creates a heightened sense of appreciation for the commonalities and differences in our human experience.

The exploration of literature is intended to foster students' awareness on how writers create their literary worlds; to encourage students to make critical evaluations of those attitudes, values and beliefs that are portrayed and to develop in students a sense of empathy as they see their own humanity reflected in literary characters and situations.

EXAMINATION

The English B examination is intended to provide a test of the skills outlined below and those general skills listed on page 3 of the syllabus under Understanding (c). Together with the English A examinations, this will provide a complete test of the full range of skills which the integrated syllabus is designed to develop.

It is designed to be a test of candidates' acquisition of those skills that would enable them to understand how literature functions and to pursue the study of literature at an advanced level.

The examination is designed to test a range of skills which include:

1. the ability to respond to West Indian and other literatures in English: novels, short stories, poems and plays; to make rational and sensitive appraisal of value judgements, states of consciousness and other concepts *explored* in literature, and to relate these to everyday living;
2. description (*the outlining of relevant content*), analysis (the ability to break down, select *and comment on the significance of* relevant details) and synthesis (the ability to bring together and condense in a new form information drawn from various sections of a text for the purpose of answering a particular question);
3. the ability to communicate informed opinions and judgments in well-structured, analytical responses in oral and written form using the vocabulary of literary criticism;
4. the ability to produce balanced critical analyses;
5. *the ability to recognise* the writer's craft (the writer as a person who employs various techniques in the shaping of language and the presentation of character and behaviour);
6. the ability to recognise and distinguish between moral assumptions contained in a particular text;
7. *the ability to* grasp concepts and values and an understanding of how these are manifested in literature.

OUTLINE OF ASSESSMENT: ENGLISH B

English B is assessed under three profile dimensions: Drama, Poetry and Prose Fiction.

1. Profile Dimension 1 – Drama

This profile dimension will emphasise the study, teaching, and understanding of drama as a discrete literary *genre*. Although, it shares literary elements with the other literary *genres*, it possesses elements that are unique to drama, for example:

- (a) *performance as its main vehicle;*
- (b) *stage directions;*
- (c) *character;*
- (d) *spectacle;*
- (e) *the development of character, theme, and atmosphere through elements such as lighting costuming, stage prop.*

Such dramatic elements ought to be the primary focus of teaching and study.

2. Profile Dimension 2 – Poetry

This profile dimension will emphasise the study, teaching, and understanding of poetry as a discrete literary *genre*. Although, it shares literary elements with the two other literary *genres*, there are elements specific to poetry, such as:

- (a) *fixed forms, metre, rhythm and rhyme;*
- (b) *the economy of language;*
- (c) *the organic relationship between sound and sense;*
- (d) *the figurative language employed to give the poem levels of meaning.*

Such elements ought to be the primary focus of the teaching and study of poetry.

3. Profile Dimension 3 – Prose Fiction

Prose Fiction is more often than not the most expansive and experimental of the literary *genres* and it is for many the most accessible. Following are some of the elements of prose fiction that must be studied, taught, and understood:

- (a) *narrative technique and the use of first-person and third-person narrators;*
- (b) *structure, that is, the way in which a work of prose fiction is put together, for example, whether it is an unbroken narrative, or a narrative divided into chapters, or into larger sections or more than one narrative put together to form a longer narrative;*
- (c) *the difference between narration and description;*
- (d) *the presentation of humankind in a social setting;*
- (e) *characterisation;*
- (f) *themes.*

Such elements ought to be the primary focus of the teaching and study of the novel and the short story.

In each of the three literary genres the following skills will be tested:

1. Understanding

Knowledge of Text and Insight

- (a) Relevance and adequacy of content
- (b) Relevance and accuracy of examples

2. Expression

(a) Organisation of Response

- (i) Structure and development of responses
- (ii) Clear and logical argument

(b) Quality of Language

- (i) Clarity and appropriateness of expression used
- (ii) Mechanics of writing (sentence structure, grammar, punctuation, and spelling)

ASSESSMENT DETAILS

Paper 01 (1 hour 30 minutes - 36% of Total Assessment)

1. Composition of Paper

All questions are compulsory. This paper will consist of three questions, one question from each genre – drama, poetry and prose fiction. In each question candidates will be required to give approximately 5 - 7 *short answers*.

2. Mark Allocation

- (a) Twenty marks will be allocated for each question in this paper.
- (b) The total number of marks available for this paper is 60.
- (c) This paper contributes 36% to the whole examination.

3. Award of Marks

Marks will be awarded in each profile dimension for relevance and accuracy of content, relevance and accuracy of illustration, and quality and clarity of argument.

Paper 02 (2 hours – 64% of Total Assessment) – (reading time – 10 minutes)

1. Composition of Paper

This paper is divided into the three sections:

- (a) Section ONE – Drama (Shakespeare and Modern Drama). This section consists of four Type A questions, two from each text. *Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.
- (b) Section TWO – Poetry (a selection of poems – two questions). *This section consists of two Type B questions, one generic question allowing candidates to use two appropriate choices from the prescribed poems and one question based on two named poems from the prescribed list. Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.
- (c) Section THREE – Prose Fiction (**EITHER** West Indian novel **OR** other novels in English **OR** West Indian short story and other short stories in English). *This section consists of six questions: four Type A questions, two on each prescribed novel and two Type B questions, one generic question allowing candidates to use two appropriate choices from the prescribed short stories and one question based on two named short stories from the prescribed list. Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.

2. Number of Questions

This paper consists of 12 optional extended-essay questions arranged under the three sections outlined above. There are two types of questions in this paper:

Type A - Questions that require knowledge and study of one text;

Type B - Questions of comparison that require knowledge and study of two poems or short stories.

Candidates will be required to answer a total of THREE questions, one from EACH section.

3. Mark Allocation

Each question will be worth 35 marks. This paper is worth 105 marks.

4. Award of Marks

Candidates are expected to show knowledge, insight, quality of argument, and organisation of response.

Marks will be awarded for relevance and accuracy of content, relevance and accuracy of illustration and quality and clarity of argument. Marks will also be awarded for the structure and development of relevant ideas or points into coherent paragraphs, and for competence in the mechanics of writing.

Organisation of Paper 02

Drama [Section One]

Question 1 Type A question [35 marks]

Question 2 Type A question [35 marks]

Question 3 Type A question [35 marks]

Question 4 Type A question [35 marks]

Poetry [Section Two]

Question 1 Type B question [35 marks]

Question 2 Type B question [35 marks]

Prose Fiction [Section Three]

Novel

Question 1 Type A question [35 marks]

Question 2 Type A question [35 marks]

Question 3 Type A question [35 marks]

Question 4 Type A question [35 marks]

Short Stories

Question 5 Type B question [35 marks]

Question 6 Type B question [35 marks]

The outline of the assessment scheme above and Table 1 overleaf are presented to describe and summarise the assessment design for English B.

Relevant to 2012 – 2017

Assessment Grids for English B Examination

Table 1: Marks Allocated to Examination Components

<i>Proficiency</i>	<i>Profile</i>	<i>Paper 01</i>	<i>Paper 02</i>	<i>Composite</i>
General	<i>Drama</i>	20 (12.12%)	35 (21.21%)	55 (33.33%)
	<i>Poetry</i>	20 (12.12%)	35 (21.21%)	55 (33.33%)
	<i>Prose Fiction</i>	20 (12.12%)	35 (21.21%)	55 (33.33%)
	Total	60 (36%)	105 (64%)	165 (100%)
	<i>Time</i>	1 hour 30 minutes	2 hours 10 minutes	3 hours 40 minutes

Table 2: Weighting of Examination Components – English B

		<i>Drama</i>	<i>Poetry</i>	<i>Prose Fiction</i>	<i>Components</i>
<i>Paper 01</i>	1 hour 30 minutes	12.12%	12.12%	12.12%	36%
<i>Paper 02</i>	2 hours 10 minutes	21.21%	21.21%	21.21%	64%
<i>Examination</i>	3 hours 40 minutes	33.33%	33.33%	33.33%	100%

◆ PRESCRIBED TEXTS FOR ENGLISH B

TEXTS PRESCRIBED FOR THE 2012 - 2014 EXAMINATIONS ARE AS FOLLOWS

TEXT

AUTHOR OR EDITOR

DRAMA

Four Questions will be set

A Midsummer Night's Dream
Old Story Time

William Shakespeare
Trevor Rhone

POETRY

Two Questions will be set

Selections from A World of Poetry for CXC
(New Edition)

Hazel Simmons-McDonald and
Mark McWatt

Poems Prescribed for the 2012 – 2014 Examinations are as Follows

Two type B Questions will be set

TEXT

AUTHOR

A Contemplation Upon Flowers
Once Upon a Time
Forgive My Guilt
West Indies, U.S.A.
Sonnet Composed Upon Westminster Bridge
Orchids
The Woman Speaks to the Man who has
Employed Her Son
It is the Constant Image of your Face
God's Grandeur
A Stone's Throw
Test Match Sabina Park
Theme for English B
Dreaming Black Boy
Epitaph
Dulce et Decorum Est
This is the Dark Time, My Love
Ol'Higue
'Le Loupgarou'
South
To an Athlete Dying Young

Henry King
Gabriel Okara
Robert P. Tristram Coffin
Stewart Brown
William Wordsworth
Hazel Simmons-McDonald
Lorna Goodison

Dennis Brutus
Gerard Manley Hopkins
Elma Mitchell
Stewart Brown
Langston Hughes
James Berry
Dennis Scott
Wilfred Owen
Martin Carter
Mark McWatt
Derek Walcott
Kamau Brathwaite
A.E. Housman

PROSE FICTION

Novel – Four Type A questions will be set.

West Indian

Songs of Silence
The Wine of Astonishment

Curdella Forbes
Earl Lovelace

Short Story - Two Type B Questions will be set from the ten named short stories

Selections from A World of Prose for CXC
(New Edition)

David Williams and
Hazel Simmons-McDonald

Short Stories Prescribed for the 2012 – 2014 Examinations are as Follows

TEXT

Blackout
Shabine
Emma
The Man of the House
Septimus
The Day the World Almost Came to an End
The Boy Who Loved Ice Cream
Berry
Mom Luby and the Social Worker
To Da-duh, in Memoriam

AUTHOR

Roger Mais
Hazel Simmons-McDonald
Carolyn Cole
Frank O'Connor
John Wickham
Pearl Crayton
Olive Senior
Langston Hughes
Kristin Hunter
Paule Marshall

TEXTS PRESCRIBED FOR THE 2015 – 2017 EXAMINATIONS ARE AS FOLLOWS

TEXT

DRAMA

Four Type A Questions will be set

Julius Caesar
The Lion and the Jewel

AUTHOR

William Shakespeare
Wole Soyinka

POETRY

Two Type B Questions will be set

Selections from A World of Poetry
(New Edition)

Hazel Simmons-McDonald and
Mark McWatt

Poems Prescribed for the 2015 – 2017 Examinations are as Follows

TEXT

A Contemplation Upon Flowers
Once Upon a Time
Forgive My Guilt
West Indies, U.S.A.
Sonnet Composed Upon Westminster Bridge
Orchids
The Woman Speaks to the Man who has
Employed Her Son
It is the Constant Image of your Face
A Lesson for this Sunday
A Stone's Throw
Test Match Sabina Park
Theme for English B
Dreaming Black Boy
Death Came to see me in Hot Pink Pants
Dulce et Decorum Est
This is the dark time, my love
Ol'Higue
'Le Loupgarou'
South
Because I could not stop for Death

AUTHOR

Henry King
Gabriel Okara
Robert P. Tristram Coffin
Stewart Brown
William Wordsworth
Hazel Simmons-McDonald
Lorna Goodison

Dennis Brutus
Derek Walcott
Elma Mitchell
Stewart Brown
Langston Hughes
James Berry
Heather Royes
Wilfred Owen
Martin Carter
Mark McWatt
Derek Walcott
Kamau Brathwaite
Emily Dickinson

PROSE FICTION

Novel – Four Type A questions will be set.

Frangipani House
Things Fall Apart

Beryl Gilroy
Chinua Achebe

Short Story - Two Type B questions will be set from the ten named short stories.

Selections from A World of Prose for CXC
(New Edition)

David Williams and
Hazel Simmons-McDonald

Short Stories Prescribed for the 2015 – 2017 Examinations are as Follows

TEXT

Raymond's Run
Shabine
Emma
The Man of the House
Georgia and Them There United States
The Day the World Almost Came to an End
The Two Grandmothers
Berry
Mom Luby and the Social Worker
To Da-duh, in Memoriam

AUTHOR

Tony Cade Bambara
Hazel Simmons-McDonald
Carolyn Cole
Frank O'Connor
Velma Pollard
Pearl Crayton
Olive Senior
Langston Hughes
Kristin Hunter
Paule Marshall

◆ SUGGESTED READING LIST

(For selecting literature for class study and library reading)

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
NOVELS			
Achebe, Chinua	Arrow of God	Heinemann	5
Adams, Douglas	The Hitchhiker's Guide to the Galaxy	Ballantine Books of Canada	3 and 4
Adams, Richard	Watership Down	Penguin	3, 4 and 5
Adler, Elizabeth	The King's Shadow	Tandem Library	4 and 5
Aidoo, Ama	The Dilemma of a Ghost/Anowa	Longman	4 and 5
Aiken, Joan	Night Fall	Holt, Rinehart & Winston	4
Akpabot, Anne	Aduke Makes Her Choice	Nelson	4 and 5
Alcott, Louisa May	Eight Cousins	1 st World Library Literary Society	1 and 2
Allen, Eric	The Latchkey Children	Heinemann Educational	1
Allende, Isabel	<i>City of the Beasts</i>	Harper Collins	3, 4 and 5
Altmann, Martina	<i>Jeremiah, Devil of the Woods</i>	Pan Macmillan	1 and 2
Amadi, Elechi	The Concubine	Heinemann	4 and 5
Amis, Kingsley	Lucky Jim	Victor Gollancz	4 and 5
Anaya, Rudolfo	<i>Bless Me, Ultima</i>	Grand Central Publishing	4 and 5
Angelou, Maya	I Know Why the Caged Bird Sings	Oxford University Press	4 and 5
Anne, Frank Centre	Anne Frank: Beyond the Diary	Puffin	4 and 5
Anthony, Michael	Green Days by the River	Heinemann	4 and 5
Apple, Arnold	Son of Guyana	Oxford University Press	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Armstrong, William H.	Sounder	HarperCollins	1 and 2
Austen, Jane	Emma	Oxford University Press	4 and 5
Ba, Marianna	So Long a Letter	Heinemann	5
Bagnold, Enid	National Velvet	Morrow	1
Baldwin, James	Go Tell It on the Mountain	Delta Trade Paperbacks	5
Ballard, J.	Empire of the Sun	Heinemann	3
Banks, Lynne Reid	One More River	Valentine, Mitchell	3
Blume, Judy	Are You There God? It's Me, Margaret	Simon & Schuster Children's Publishing	1 and 2
Bosse, Malcolm J.	Ganesh	Crowell	3
Braithwaite, E.R.	To Sir With Love	Signet Book	3 and 4
Brickhill, Paul	The Dam Busters	W. W. Norton	4 and 5
Brontë, Charlotte	Jane Eyre	Penguin	4 and 5
Brontë, Emily	Wuthering Heights	Signet Classic	4 and 5
Burnett, F. Hodgson	The Secret Garden	Signet Classic	1
Butler, Octavia	Kindred	Beacon Press	4 and 5
Byars, Betsy	Cracker Jackson	Puffin	1, 2, and 3
Byrne, Donn	Gandhi	Longman	4 and 5
Carpenter, Richard	Catweazle	Penguin	1 and 2
Carroll, Lewis	Alice in Wonderland	Digital Scanning Inc.	1
Chambers, Aidan	The Present Takers	Harper & Row	3, 4 and 5
Chesterton, G. K.	The Man Who was Thursday	Penguin	3 and 4
Chinodya, Shimmer	Harvest of Thorns	Heinemann	4 and 5
Christopher, John	The Guardians	Hamish Hamilton	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Cisneros, Sandra	<i>The House on Mango Street</i>	Vintage Books	2 and 3
Clarke, Arthur	Dolphin Island	Gollancz	1 and 2
Cleary, Beverly	Fifteen	HarperCollins	2
Cliff, Michelle	Abeng	Plume	4 and 5
Collins, Merle	Angel	Seal Press	4 and 5
Conly, Jane Lesley	Rasco and Rats of Nimh	Heinemann New windmills, Puffin	1, 2 and 3
Conrad, Joseph	Lord Jim	Courier Dover Publications	5
Cooper, J. California	Family	Anchor Books	4 and 5
Cooper, Susan	Over Sea. Under Stone	Puffin	1 and 2
Coppard, Yvonne	Not Dressed Like that You Don't	Piccadilly Press Ltd.	3
Cormier, Robert	I am the Cheese	Alfred Aknopf	5
Crane, Stephen	The Red Badge of Courage	Prentice Hall	5
Craven, Margaret	I Heard the Owl Call My Name	Dell	4 and 5
D'Costa, Jean	Escape to Last Man Peak	Longman	1
Dahl, Roald	Matilda	Penguin	1
Darke, Marjorie	The First of Midnight A Long Way to Go	Seabury Press Kestrel Books	3 3
De Jong, Mendert	The House of Sixty Fathers The Wheel on the School	Harper & Row Harper & Row	1 and 2
De Lisser, Herbert	Jane's Career	Heinemann	4 and 5
Defoe, Daniel	Robinson Crusoe (Abridged)	Penguin	2, 3 and 4
Desai, Anita	The Village by the Sea	Chivers	2

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Dickens, Charles	A Christmas Carol	Macmillan	2
	David Copperfield (Abridged)*	Gerald Duckworth & Co.	
	Great Expectations	Pearson Education	4 and 5
	Oliver Twist (Abridged)	Barnes & Noble	4 and 5
*Contained in the classics published by Longmans.			
Doyle, Sir Arthur Conan	The Hound of the Baskervilles	Penguin	3
	The Return of Sherlock Holmes	1 st World Publishing	3
Drayton, Godfrey	Christopher	Heinemann	1,2 and 3
Duder, Tessa	Alex	Oxford University Press	3
Dumas, Alexandre	The Three Musketeers	Wildside	2
Durrell, Gerald	Three Singles to Adventure	F.A. Thorpe	2
Edgell, Zee	<i>Beka Lamb</i>	Heinemann	3, 4 and 5
	<i>The Festival of San Joaquin</i>	Heinemann	4 and 5
Ellison, Ralph	The Invisible Man	Sparknotes	5
Ekwensi, Cyprian	Burning Grass	Heinemann	3 and 4
Eliot, George	Silas Marner: The Weaver of Raveloe	Kessinger	5
Emecheta, Buchi	The Joys of Motherhood	Heinemann	4 and 5
Fairclough, Peter	Three Gothic Novels	Penguin	4 and 5
Faulkner, William	Sanctuary	Vintage International	4 and 5
Fisk, Nicholas	Trillions	Nelson	2
Fitzgerald, F. Scott	The Great Gatsby	Demco Media	5
Fitzhugh, Louise	Harriet the Spy	Random House Children Books	1
Forbes, Curdella	Songs of Silence	Heinemann	4 and 5
Foster, E. M.	A Passage to India	Harcourt Brace Jovanovich	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Francis, Dick	Odds Against	Berkley	4 and 5
Gallico, Paul	Jennie	Penguin	1
	The Small Miracle	Doubleday	1
	The Snow Goose	Knopf	1
Garnett, Eve	The Family from One-End Street	F. Muller	1
	Further Adventures of the Family from One End Street	Penguin	1
George, Jean	My Side of the Mountain	Thorndike	1
Gilmore, Kate	Of Griffins and Graffiti	Penguin	3
Gilroy, Beryl	Frangipani House	Heinemann	4 and 5
	Boy Sandwich	Heinemann	4 and 5
Godden, Rumer	Listen to the Nightingale	Penguin	4 and 5
	Thursday's Children	Viking	4 and 5
Goldsmith, Oliver	The Vicar of Wakefield	Wordsworth	4 and 5
Gordimer, Nadine	July's Children	Longman	4 and 5
Grahame, Kenneth	The Wind in the Willows	Heinemann New Windmills, Methuen, Puffin, Wordsworth Publishers	1 and 2
Green, Roger Lancelyn	The Adventures of Robin Hood	Puffin	2
	King Arthur and His Knights of the Round Table	Penguin	2
	Myths of the Norsemen	Penguin	2
	Tales of Ancient Egypt	Sagebrush	2
	Tales of the Greek Heroes	Penguin	2
	The Luck of Troy	Penguin	2
	The Tale of Troy	Penguin	2
Greene, Graham	The Fallen Idol/The Third Man	Penguin	4 and 5
	The Heart of the Master	Heinmann, Mandarin, Penguin	5
Guy, Rosa	And I Heard A Bird Sing	Delacorte	3, 4 and 5
	Paris, Peewee and Big Dog	Orion	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
<i>Haddon, Mark</i>	The Disappearance	Tandem	5
	<i>The Curious Incident of the Dog in the Night-time</i>	<i>Alexandria</i>	4 and 5
Haggard, H. Rider	King Solomon's Mines	Wildside	3
Hardy, Thomas	Far from the Madding Crowd	Plain Label	4 and 5
	The Mayor of Casterbridge	Norton	5
	Tess of the D'Urbervilles	Reprint Services Corporation	5
<i>Harold, Gwyneth</i>	<i>Bad Girls in School</i>	<i>Heinemann</i>	4 and 5
Hart, James V.	The Novelisation	Penguin	4 and 5
Hartley, L. P.	The Go-Between	Heinemann	4 and 5
Hautzig, Esther	The Endless Steppe	Penguin	3
Hawthorne, Nathaniel	The Scarlet Letter	Houghton Mifflin	5
Head, Bessie	Mary	Heinemann	4 and 5
Hearne, John	Voices Under the Window	Pepal Tree	4 and 5
Hemmingway, Ernest	A Farewell to Arms	Charles Scribner's Sons	4 and 5
	For whom the Bell Tolls	Simon & Schuster	4 and 5
	The Old Man and the Sea	Klett Ernst	4 and 5
Hentoff, Nat	The Day They Came to Arrest the Book	Dell	3
Herriott, James	All Creatures Great & Small	St. Martin's	4 and 5
	All Things Bright and Beautiful	Bantam	4 and 5
	All Things Wise and Wonderful	St. Martin's	4 and 5
	Every Living Thing	St. Martin's	4 and 5
	The Lord God Made Them All	St. Martin's	4 and 5
Higgins, Jack	The Eagle has Landed	Penguin	4 and 5
Hines, Barry	A Kestrel for a Knave	Penguin	4 and 5
Hinton, S. E.	The Outsiders	Lions Tracks	3,4 and 5
	That Was Then, This Is Now	Turtleback	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Hodge, Merle	Crick Crack Monkey For The Life of Laetitia	Heinemann Farrar Straus and Giroux	3 3, 4 and 5
Holman, Felice	Slake's Limbo	Aladdin Paperbacks	5
Holme, Anne	I am David	Harcourt Children's Books	1
Hughes, Richard	A High Wind In Jamaica	Penguin	3
Huxley, Aldous	Brave New World	Klett Ernst	5
<i>Imoja, Nailah</i>	<i>Pick of the Crop</i>	<i>Heinemann</i>	4 and 5
James, C.L.R.	Minty Alley	University Press of Mississippi	4
James, Henry	The Turn of the Screw Portrait of a Lady	Courier Dover Galley Press	4 and 5 4 and 5
Jerome, J. K.	Three Men in a Boat	Kessinger	4 and 5
Johnson, Samuel	History of Rasselas, Prince of Abyssinia	J. Limbird	4 and 5
Jones, Evan	Skylarking	Longman	1
Jones, Toeckey	Go Well, Stay Well	Harper & Row	4 and 5
Kanawa, Kiri Te and Foreman, Michael	Land of the Long White Cloud	Arcade	1
Kastner, Erich	Emil and the Detectives	Overlook	1
Kaye, M. M.	The Ordinary Princess	Penguin	1
Keyes, Daniel	Flowers for Algemon	Harcourt, Brace & World	4 and 5
Khan, Ismith	The Jumbie Bird	I. Obolensky	4 and 5
Kincaid, Jamaica	Annie John	Farrar, Straus & Giroux	2, 3 and 4
Kipling, Rudyard	Jungle Book The Second Jungle Book	1 st World Publishing Kessinger	1 2
L'Engle, Madeline	A Wrinkle in Time	Collins Educational	1 and 2

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Lamming, George	In the Castle of My Skin	University of Michigan	5
Le Guin, Ursula	A Wizard of Earth Sea	DemcoMedia	1, 2 and 3
	City of Illusions	Berkley	4 and 5
	Left Hand of God	Longman	4 and 5
	Very Long Way From Anywhere Else	Harcourt New Windmills	3
Lee, Harper	To Kill a Mockingbird	HarperCollins	4 and 5
Lessing, Doris	The Grass is Singing	Heinemann	5
Lester, Julius	Basketball Game	Penguin	3, 4 and 5
	Long Journey Home	Dial Books	4
	To Be a Slave	Penguin	3 and 4
Lewis, C. Day	The Otterbury Incident	Putnam	2 and 3
Lewis, C. S.	The Chronicles of Namia: Book I: The Lion the Witch and the Wardrobe	HarperCollins	1
	Book II: Prince Caspian	HarperCollins	1
	Book III: The Voyage of the	HarperCollins	1
	Book IV: The Silver Chair		
	Book V: The Horse and His Boy	HarperCollins HarperCollins	1 1
	Book VI: The Magician's Nephew	HarperCollins	1
	Book VII: The Last Battle	HarperCollins	1
Lindgren, Astrid	Pippi Goes Abroad	Oxford University Press	1
	Pippi Longstocking	Oxford University Press	1
	Pippi in the South Seas	Oxford University Press	1
Lindsay, Joan	Picnic at Hanging Rock	Buccaneer	3, 4 and 5
Lingard, Joan	The Guilty Party	Penguin	1 and 2
Little, Jean	Mama's Going to Buy you a Mocking Bird	Penguin	1
Lively, Penelope	A Stitch in Time	Dutton	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Lofting, Hugh	Doctor Doolittle	Tom Doherty	1
London, Jack	The Call of the Wild	Heinemann, Penguin, Wordsworth Publishers	1, 2 and 3
	White Fang	Heinemann New Windmills, Puffin	2
Lovelace, Earl	The Schoolmaster	Heinemann	4 and 5
	The Dragon Cant Dance	Persea	4 and 5
	Wine of Astonishment	Heinemann	4 and 5
Lowry, Lois	<i>The Giver</i>	EMC	2 and 3
Maartens, Maretta	Paper Bird	Nelson	5
MacDonald, George	At the Back of the North Wind	Kessinger	1
	The Princess and the Curdie	Kessinger	1
	The Princess and the Goblin	Kessinger	1
MacDonald, Ian	The Hummingbird Tree	Heinemann	4 and 5
MacKay, Claire	The Minerva Programme	Puffin	1
McKay, Claude	Banana Bottom	X Press	4
Mais, Roger	Black Lightning	Heinemann	4 and 5
	Brother Man	Heinemann	4 and 5
	The Hills Were Joyful Together	Heinemann	4 and 5
Mankowitz, Wolf	A Kid for Two Farthings	ISIS	1
Marshall, Alan	I Can Jump Puddles	Longman	3
Marshall, James Vance	A River Ran Out of Eden	Sundance	2, 3, 4 and 5
	Walkabout	Sundance	2, 3, 4 and 5
Marshall, Paule	Reena and Other Stories	Feminist	4 and 5
	Brown Girl, Brownstones	Feminist	4 and 5
	Praise song for the Widow	Penguin	4
Matthews, P.E.	State of the Heart	Penguin	3
Maugham, W. S.	The Razor's Edge	Vintage	4 and 5
McCormick, Patricia	<i>Sold</i>	<i>Hyperion</i>	3 and 4

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
McCutcheon, Elsie	The Storm Bird	Farrar, Straus, Giroux	4 and 5
Meniru, Teresa	Uzo	Evans	3
Milne, A. A.	Winnie the Pooh	Puffin	1
Mittelholzer, Edgar	Corentyne Thunder My Bones and My Flute	Heinemann Longman	4 and 5 4
<i>Monk Kidd, Sue</i>	<i>The Secret Life of Bees</i>	Viking	2, 3 and 4
Montgomery, L.M.	Anne of Avonlea	Courier Dover	1
	Anne of Green Gables	1 st World Publishing	1
	Anne's House of Dreams	Haynes Barton	1
	Anne of Ingleside	Bantam	1
	Anne of the Island	Hayes Barton	1
	Anne of Windy Willows	Puffin	1
Moore, Brian	Lives of Silence	Longman	4 and 5
Morrison, Toni	Song of Solomon	Vintage	5
Morrow, H. L.	The Splendid Journey	Harcourt Education	2 and 3
Munonye, John	The Only Son	Heinemann	3
Naipaul, Shiva	The Chip-Chip Gatherers	Vintage	4 and 5
Naipaul, V.S.	A House for Mr. Biswas	Penguin	5
	Miguel Street	Heinemann	3
	The Mimic Men	Deutsch	4 and 5
	They Mystic Masseur	Vintage	4 and 5
	The Suffrage of Elvira	Penguin	4 and 5
Narayan, R. K.	The Guide	Viking	4 and 5
	Man-Eater of Malgudi	Penguin	4 and 5
Nash, Ogden	Custard and Company	Little Brown & Co.	2
Nesbit, E.	The Complete Adventures of the Treasure Seekers	Puffin	1
	The Enchanted Castle	Echo Library	1
	Five Children and It	Courier Dover	1
	The House of Arden	New York Review	1
	The Last of the Dragons and some Others	Penguin	1
	The Magic World	Penguin	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Nesbit, E.	New Treasure Seekers	Penguin	1
	The Phoenix and the Carpet	Kessinger	1
	The Railway Children	Courier Dover	1
	The Story of the Treasure Seekers	Biblio Bazaar	1
	The Wouldbegoods	Kessinger	1
Ngugi, James	The River Between	Heinemann	4 and 5
	Weep Not, Child	Heinemann	4 and 5
Nicholls, Millis	A Father for Christmas	Nelson Caribbean	1
Norton, André	Crystal Gryphon	Atheneum	1
	Iron Cage	Penguin	1 and 2
Norton, Mary	The Borrowers	Thorndike Press	1
	The Borrowers Afield	Harcourt	2
	Borrowers Afloat	Harcourt	2
	The Borrowers Avenged	Harcourt	2
Nwapa, Flora	Efuru	Heinemann	4 and 5
O'Brien, Robert	Mrs Frisby and the Rats of Nimh	Aladdin	4 and 5
	Z for Zachariah	Simon Pulse	4 and 5
O'Dell, Scott	Island of the Blue Dolphin	HMco Children's Books	3 and 4
	My Name is No Angelica	HMco Children's Books	3
	Streams to the River, River to Sea	Fawcett Juniper	3
O'Hara, Mary	My Friend, Flicka	HarperCollins	1
Okoro, Nathaniel	The Twin Detectives	Evans Bros	4 and 5
Orwell, George	Animal Farm	Random House	4 and 5
Palmer, C. Everard	A Cow Called Boy	Macmillan	1
	Baba and Mr Big	Collins	1
	Big Doc Bitterroot	Macmillan	1
	My Father Sun Sun Johnson	Deutsch	1
	The Cloud with the Silver Lining	Macmillan	1
	The Hummingbird People	Deutsch	1
	The Sun Salutes You	Bobbs Merrill	1
	The Wooing of Beppo Tate	Nelson Thornes	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Parris, Terry	Jason Whyte	Oxford University Press	1
Paton, Alan	Cry, The Beloved Country	Spark	4 and 5
Patterson, Orlando	The Children of Sisyphus	Bolivar	5
Pausewang, Gudrun	Fall-Out	Viking	2, 3, 4 and 5
Pearce, Phillipa	A Dog So Small	Chivers North America	1
	Downhill All the Way	Oxford University Press	2
	Who, Sir? Me, Sir?	Oxford University Press	2
Phillips, Marlene Nourbese	Harriet's Daughter	Heinemann	4 and 5
Poe, Edgar Allan	Tales of Mystery and Terror	Penguin	4 and 5
Pollard, Velma	Homestretch	Longman, Caribbean	3, 4 and 5
Ramsay, Paulette	Aunt Jen	Heinemann	4 and 5
Ransome, Arthur	Swallows & Amazons	David R. Godine	2
Redmond, Diane	The Comic Strip Odyssey	Penguin	1
Reid, V.S.	Peter of Mount Ephraim	Jamaica Publishing House	2
	Sixty Five	Longman	2
	The Leopard	Viking	4
	The Young Warriors	Longman	1
Rhue, Morton	The Wave	Delacorte	4
Rhys, Jean	Wide Sargasso Sea	W.W. Norton	4 and 5
Rowling, J.K.	The Harry Potter Series	Scholastic Trade	1 through 5
Salinger, J.D.	The Catcher in the Rye	Little, Brown	4 and 5
Salkey, Andrew	A Quality of Violence	Hutchinson	5
Schaefer, Jack	Shane	HMco Children's Books	2, 3, 4 and 5
Scott, Paul	Staying On	Avon	4 and 5
Selormey, Francis	The Narrow Path	Praeger	3, 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Selvon, Samuel	A Brighter Sun	Longman	3 and 4
	The Lonely Londoners	Penguin	4 and 5
	Ways of Sunlight	Longman Kenya	3 and 4
Serrailier, Ian	The Clashing Rocks	Walck	2
	The Enchanted Island	Oxford University Press	2
	The Road to Canterbury	Kestrel	2
	The Silver Sword	Heinemann New Windmills	2
	The Way of Danger	Oxford University Press	2
Sewell, Anna	Black Beauty	Pearson Prentice Hall	1 and 2
Shelley, Mary	Frankenstein	Courier Dover	4 and 5
Sherlock, Philip M.	The Iguana's Tail	Nelson	1
	Three Finger Jack's Treasure	St. Martin's Press	1
Shute, Nevil	No Highway	House of Stratus	2 and 3
	Silver Sword	Heinemann New	2
Smith, Dodie	The Hundred and One Dalmations	Viking	1
Smith, Wilbur	Elephant Song	Random House	4 and 5
Smucker, Barbara	Underground to Canada	Clarke, Irwin	1
Spark, M.	The Prime of Ms Jean Brodie	Penguin	4 and 5
Sparks, Beatrice	<i>It Happened to Nancy: A True Story from the Diary of a Teenager</i>	<i>Bt. Bound</i>	3, 4 and 5
Sperry, Armstrong	The Boy Who Was Afraid	Heinemann	1
St. Omer, Garth	Lights on the Hill	Heinemann	4 and 5
St. Rose, Marlene	<i>Into the Mosaic</i>	<i>Athen</i>	1, 2 and 3
Steinbeck, John	Cannery Row	Penguin	4 and 5
	Of Mice and Men	Penguin	4 and 5
	The Red Pony	Penguin	3
	The Grapes of Wrath	Modern Library	4 and 5
	The Pearl	Bantam	3

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Stevenson, R. L.	Dr. Jekyll and Mr. Hyde Kidnapped (Abridged)	Bantam Signet Classic	2 2
	Treasure Island	Oxford University Press	1 and 2
Stoker, Bram	Dracula	Signet Classic	4 and 5
Storr, Catherine	The Boy and the Swan	Deutsch	2
Stowe, Harriet Beecher	Uncle Tom's Cabin	Prentice	3 and 4
<i>Stratton, Allan</i>	<i>Chanda's Secrets</i>	<i>Longman</i>	<i>4 and 5</i>
Streatfield, Noel	Ballet Shoes	Random House	1
Stuart, Morna	Marassa and Midnight	Heinemann	1, 2 and 3
Sutcliff, Rosemary	Dawn Wind	Oxford University Press	2 and 3
	The Mark of the Horse Lord	Front	2 and 3
	Three Legions	Oxford University Press	2
Swarthout, Glendon	Bless the Beasts and Children	Doublday	3
Swift, Jonathan	Gulliver's Travels (Abridged)	Nelsons	3
Taylor, Mildred	Roll of Thunder, Hear My Cry	Puffin	2 and 3
Taylor, Theodore	The Cay	Laurel Leaf	1 and 2
	Timothy of the Cay	Harcourt	1 and 2
Temple, Francis	The Ramsay Scallop	Harper Trophy	3,4 and 5
Theroux, Paul	A Christmas Card	Puffin	1
Tolkien, J. R. R.	The Hobbit	Houghton Mifflin	3
Twain, Mark	The Prince and the Pauper	Penguin	2
	The Adventures of Huckleberry Finn	Dent, Heinemann, Longman, Penguin	4 and 5
		Heinemann, Nelson, Penguin	2, 3 and 4
Ullstein, Susan	Martin Luther King	Longman	5
	Mother Theresa	Gareth Stevens	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Van Der Leoff, A. R.	Avalanche	Penguin	2
	Children of the Oregon Trail	Puffin	2
Verne, Jules	Around the World in Eighty Days	Puffin	2
	The Mysterious Island	Signet	2
	Twenty Thousand Leagues Under the Sea	Dodo Press	2
Walker, Alice	The Color Purple	The Women's Press	5
Warner, Rex	Greeks and Trojans	Heinemann New Windmills	2
	Men and Gods	NYRB Classics	1 and 2
Waugh, Evelyn	A Handful of Dust	Penguin	4 and 5
Webster, Jean	Daddy Long Legs	Penguin	2 and 3
Westall, Robert	The Machine Gunners	Heinemann	5
Wharton, Edith	The Age of Innocence	Signet	4 and 5
White, Patrick	The Aunt's Story	Trafalgar Square	4 and 5
	The Tree of Man	Vintage	4 and 5
Wiggin, K. D.	Rebecca of Sunnybrook Farm	Penguin	4 and 5
Wilde, Oscar	The Happy Prince and Other Stories	Dover	4 and 5
	The Picture of Dorian Gray	Prestwick House Inc.	4 and 5
Wilder, Laura	Farmer Boy	Harper Trophy	1
	Little House in the Big Woods	Harper Festival	1
	Little House on the Prairie	Harper Trophy	1
Williams, Tennessee	The Glass Menagerie	Penguin	4 and 5
Williamson, Henry	Tarka the Otter	Puffin	1
Wodehouse, P.G.	Lord Emsworth Acts for the Best	Penguin	4 and 5
	The Collected Blandings Short Stories	Penguin	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Woodford, Peggy	Misfits	Heinemann New Windmills	3
Wright, Richard	Native Son	Blooms Literary Criticism	4 and 5
Wyndham, John	The Chrysalids	Penguin	4 and 5
Wyss, J. D.	The Swiss Family Robinson	Signet	1 and 2

ANTHOLOGIES OF SHORT STORIES AND/OR EXCERPTS FROM NOVELS

West Indian

Adler, Sue	Mightier Than the Lipstick	Penguin	5
Anthony, Michael	Cricket In the Road The Chieftain's Carnival and Other Stories	Deutsch Longman	1 4 and 5
Black, C. V.	Tales of Old Jamaica	Collins	3
Collins, Merle	Rain Darling	Women's Press	4
<i>Ellis, Zoila</i>	<i>On Heroes, Lizards and Passion</i>	<i>Cubola Productions</i>	2, 3, and 4
Faustin, Charles	Under the Storyteller's Spell: Folk Tales from the Caribbean	Puffin, Viking	1
Goodison, Lorna	Baby Mother and the King of Swords	Longman	4
Gordimer, Nadine	Some Monday for Sure	Heinemann	4 and 5
Gray, Cecil	Response	Nelson	2 and 3
Guisseppi, Neville and Undine	Backfire	MacMillan	2
Lovelace, Earl	A Brief Conversation and Other Stories	Persea Books	5
Mais, Roger	Listen, the Wind	Longman	5
Marshall, Paule	Reena and Other Stories	Feminist Press	3,4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
McKenzie, Alecia	Satellite City and Other Stories	Longman	4 and 5
McKenzie, Earl	Two Roads to Mount Joyful A Boy Named Ossie	Longman Heinemann	4 and 5 2, 3 and 4
Narinesingh, R & C	Insights	Nelson	3
Porritt, Jonathon	Once Upon a Planet	Puffin	1
Satchwell, Deryck	<i>The Alchemy of words: An Anthology of Belizean Literature for Secondary Schools (2 volumes)</i>	Cubola Productions	1, 2 and 3
Senior, Olive	Summer Lightning Arrival of the Snake Woman	Longman Caribbean Longman Caribbean	4 and 5 4 and 5
Sherlock, Philip M.	West Indies Folk Tales	Oxford University Press	1
Waters, Erika J.	New Writing from the Caribbean	MacMillan	5
Young Colville	Pataki Full	Cubola Productions	3 and 4
<u>Other</u>			
Arnott, Kathleen	African Myths and Legends	Oxford University Press	4 and 5
Ashley, Bernard	Puffin Book of School Stories	Puffin	1
Barnes & Egford	Twentieth Century Short Stories	Nelson	4 and 5
Barnes, D. R	Short Stories of Our time	Harrap	4 and 5
Callendar, Timothy	It so Happen	Heinemann	2
Denny, Neville	Pan African Short Stories	Evans, Humanities	3
Dhondy, Farrukh	East End at Your Feet	Nelson	5
Fisk, Nicholas	The Puffin Book of Science Fiction Stories	Puffin	1 and 2
Forster, E.M.	Collected Short Stories	Readers Union	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Goodwyn, Andrew	Science Fiction Stories	Oxford University Press	4
Gordimer, Nadine	Crimes of Conscience. Selected Short Stories	Heinemann	4 and 5
Gray, J.E.B.	Indian Tales and Legends	Oxford University Press	4 and 5
Hewett, R.	A Choice of Poets	Nelson	4 and 5
Hunter, Jim	Modern Short Stories	Faber	4 and 5
Ireson, Barabara	In a Class of Their Own	Puffin	2 and 3
James, Joyce	Dubliners	Penguin, Wordsworth Publishers, Prestwic House	4 and 5
Kerven, Rosalind	Earth Magic, Sky Magic	Cambridge	3 and 4
Kipling, Rudyard	Just So Stories	Puffin	1
Lawrence, D.H.	Love Among the Haystack and Other Stories Selected Tales	Viking	5 4 and 5
Lester, Julius	Long Journey Home	Puffin	4 and 5
Martinez, Christina	The Earth Needs Friends	Penguin	1 and 2
Maugham, W. Somerset	The Kite and Other Stories	Macmillan	2
Phinn, Gervase	The Turning Tide and Other Short Stories	Nelson	2
Reeves, James	Heroes and Monsters: Legends of Ancient Greece	Hippocrene Books	1
Rich, Hilary and Mann, Ann	Frankie Mae and Other Stories	Nelson	5
Rutherford & Hannah	Commonwealth Short Stories	Holmes and Meier	5
Smyth, W. M.	Good Stories	Edward Arnold	3
Taylor, Mildred D.	The Friendship and Other Stories	Puffin	2

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Thomas, Dylan	A Prospect of the Sea Quite Early One Morning (Part 1)	Aldine New direction Publishing	4 and 5 4 and 5
Walker, Alice	Everyday Use and Other Stories	Rutgers University Press	4 and 5
Wambeu, Daniel	A Girl for Sale and Other Stories	Evans	5
Welch, John	Stories from South Asia	Oxford University Press	4 and 5
Woodford, Peggy	Misfits	Teens	4

SOURCES OF POEMS

West Indian

Bailey, Nahdjla	Time for Poetry	Nelson	5
Bennett, Paula	The Penguin Book of Caribbean Verse in English	Penguin	5
Brathwaite, Edward	The Arrivants	Oxford University Press	5
Brown, Stewart	Caribbean Poetry Now	Edward Arnold	5
Foster, John	Spaceways. An Anthology of Space Poetry	Oxford University Press	1
Figueroa, J. F.	Caribbean Voices (2 Vols.)	Evans	4
Gasztold, Carmen Bernos	Prayers from the Ark	Penguin	1, 2 and 3
Gray, Cecil	Bite In - Stage 2	Nelson	2
	Bite In - Stage 3	Nelson	3
	Bite In 3	Nelson	4
Guisseppi, Neville and Undine	Out for Stars 1	MacMillan	1, 2 and 3
Irish, J. A. George	There is An Isle Somewhere	Caribbean Research Centre	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Mansfield and Armstrong	Every Man Will Shout	Oxford University Press	2, 3 and 4
McKay, Claude	Selected Poems	Dover	3
Morris, Mervyn	The Pond & Other Poems	New Beacon Books	4 and 5
Mordecai, P. and Walker-Gordon, G.	Sun Song 1	Longman	2
Nash, Ogden	Custard and Company	Viking	1
Nichols, Grace	Poetry Jump Up	Puffin Books	
Phinn, Gervasse	Lizard Over Ice	Nelson	1, 2 and 3
Pollard, Velma	Anansesem	Longman	3
Ramchand & Gray	West Indian Poetry	Longman	3, 4 and 5
Seymour, A. J.	Selected Poems	Blue Parrot Press	4
Walmsley, Anne	The Sun's Eye	Longman Caribbean	2 and 3
Wilson, Donald	New Ships	Oxford University Press	2 and 3
<u>Other</u>			
Belloc, Hilaire	Cautionary Verses for Boys and Girls	Puffin	2 and 3
Benson, Gerard	This Poem Doesn't Rhyme	Puffin	2
Bleiman, Barbara	Five Modern Poets	Longman	4 and 5
Collins, V.H.	A Book of Narrative Verses	Oxford University Press	4 and 5
Forde, A.N.	Talk of the Tamarids	Hodder Murray	3
Frost, Robert	Selected Poems	Cliff Road Books	4 and 5
Gasztold, Carmen Bernos	Prayers from the Ark	Penguin	2 and 3
Guisseppi, Neville and Undine	Out for Stars	MacMillan	2 and 3
Hewett, R.	A Choice of Poets	Nelson	5
Hughes, Ted	Here Today	Nelson Thornes Ltd.	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Magee, Wes	The Puffin Book of Christmas Poems	Puffin	3 and 4
Porrit, Johnathan	Once Upon a Planet	Puffin	2
Rosen, Michael	Culture Shock	Puffin	2

PLAYS

West Indian

Braithwaite, Edward	Odale's Choice	Evans	3
Campbell, Alistaire	Anansi	Nelson	3, 4 and 5
Hill, Errol	The Ping Pong ² Plays for Today	MacMillan Longman	4 3, 4 and 5
Hillary, Samuel	<u>Chippy</u>	UWI Extra Mural Department	3
James, C. L. R.	Beyond a Boundary	Random Housing U.K.	5
Noel, Keith	Carlong Caribbean Drama for the Classroom	Carlong Publishers	3
Redhead, Wilfred	Canaree and Pot ¹	UWI Extra Mural Department	1
	Hoist Your Flag ¹	UWI Extra Mural Department 1	1
	Three Comic Sketches ¹	UWI Extra Mural Department	1
Roach, Eric	Belle Fanto	UWI Extra Mural Department	4 and 5
	Calabash of Blood	UWI Extra Mural Department	5
Rhone, Trevor	Bella's Gate Boy	Macmillan Caribbean	4 and 5
	Two Can Play and Other Plays Old Story Time	Macmillan Caribbean Longman	4 and 5 3, 4 and 5

N.B.: ¹Plays for classroom activity and production in the first year.

²The Ping Pong by Errol Hill is available in Carray! A collection of six plays, edited by James Lee Wah, published by MacMillan. Other plays in the collection are: Africa Sling shot by Cicely Waite-Smith; dog and Iguana by Gladys Stuart; Riding Haas by Colville Young; Goose and Gander by Wilfred Redhead and Tears in the Gayelle by Dennis Noel.



AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Stone, Judy	<i>Champions of the Gayelle</i>	MacMillan Caribbean	4 and 5
Waite-Smith, Cicely	Africa Sling-Shot	UWI Extra Mural Department	2
Walcott, Derek	Malcauchon, or Six in the Rain	UWI Extra Mural Department	5
Walcott, Roderick	The Harrowing of Benjy	UWI Extra Mural Department	2
<u>Other</u>			
Anouilh, Jean	Antigone (French language edition)	French & European Pub.	4 and 5
Bolt, Robert	A Man for all Seasons	A & C Black	4 and 5
Brecht, Bertolt	The Caucasian Chalk Circle	University of Minnesota Press	5
	The Life of Galileo	Penguin	5
Chapman, Robert and Coxe, Louise	Billy Budd	Hill and Wary	4 and 5
Chekhov, Anton	The Cherry Orchard	Diareads.com	5
Daviot, Gordon	Richard of Bordeaux	Little Brown	5
Gheon, Henri	Christmas in the Market Place	J. Miller Ltd.	2
Gogol, Nikolai	The Government Inspector	Oberon Books	4 and 5
	The Long and Short and the Tall	Heinemann	5
Hansberry, Lorraine	To Be Young, Gifted and Black	Vintage, 1 st Vintage Books	4 and 5
	A Raisin in the Sun	Vintage	5
Ibsen, Henrik ¹	Noah	Penguin	5
	An Enemy of the People	Modern Library	4 and 5
Jones, Toeckey	In Search of Dragon's Mountain	Nelson	4 and 5

N.B.: ¹Plays for classroom activity and production in the first year.



AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Miller, Arthur ²	Death of a Salesman	Penguin	5
	<u>The Crucible</u>	Heinemann, Penguin	4 and 5
<p>NB: Isben Plays Two published by Methuen, contains both An enemy of the People and A doll's House as well as Hedda Gabler. ²Miller Plays published by Methuen, contains the following plays: All My sons, Death of a Salesman, The Crucible and A Memory of Two Mondays.</p>			
O'Casey, Sean	Juno and the Paycock	Players Press	4 and 5
Pomerance, Bernard	The Elephant Man	Grove Press	5
Priestly, J.B.	An Inspector Calls	Dsmatists Play Service Inc.	5
Rattigan, Terrence	The Winslow Boy	Nick Hern Books	3
Rose, R.	Twelve Angry Men	Penguin	4 and 5
Wood, E. R.	The Eight Windmill Book of One-Act Plays	Heinemann Educational Publishers	2
Schiach, Don	The Wild Bunch and Other Plays	Nelson	3, 4, and 5
Shakespeare, William	As You Like It Hamlet	Collins, E. Arnold, Heinemann, Longman, MacMillan, Methuen, Oxford University Press, Penguin	4 and 5
	Julius Caesar	Cambridge University Press, Collins, E. Arnold, Heinemann, Longman, MacMillan Oxford University Press, Penguin, Rout, Stanley Thornes	3, 4 and 5
	Macbeth	Blackie, Cambridge University Press, Circle Press Publications, Collins, E. Arnold, Heinemann, Hodder, Longman, MacMillan, Methuen, Oxford University Press, Penguin	3, 4 and 5
	The Merchant of Venice	Cambridge University Press, Collins, E. Arnold, Heinemann, Hutchinson,	3, 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
		Longman, MacMillan, Methuen, Oxford University Press, Penguin, Routledge, Stanley Thornes	
	Richard III	Oxford University Press, Penguin	4 and 5
	Romeo and Juliet	Cambridge University Press, Collins E. Arnold, Heinemann, Longman, MacMillan	4 and 5
	Twelfth Night	Cambridge, E. Arnold, Heinemann, MacMillan, Methuen, Penguin	4 and 5
	A Midsummer's Night Dream	Oxford World's Classics	3 and 4
Shaw, George Bernard	Pygmalion Saint Joan	Nu Vision Publication	4 and 5 5
Sheridan, Richard	The Rivals The School for Scandal	Book Jungle Digireads.com	4 and 5 5
Swift, Paul	No Man's Land	Nelson	4 and 5
Synge, John	Riders to the Sea	Dodo Press	4 and 5
Thomas, Dylan	Under Milk Wood	New Directions Publishing	4 and 5
Wesker, Arnold	Chips with Everything	Random House	5
Wilde, Oscar	The Importance of Being Earnest	Prestwick House Inc.	5
Wilder, Thornton	Our Town	Harper Perennial Modern Classics	4 and 5
Williams, Tennessee	Glass Menagerie A Streetcar Named Desire	New Directions Publishing New Directions Publishing	4 and 5 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
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SOURCES OF IDEAS FOR DRAMA ACTIVITIES

Adland, D. E.	Group Drama (Books 1-4)	Longman	1
Allington, A.	Drama and Education	Blackwell	1
Chilver, Peter	Improvised Drama	Batsford	1
Kissoon, Freddie	101 Creative Exercises in Drama	Space Printers	1
Nuttall, Kenneth	Let's Act (Book 1-4)	Longman	1
Slade, Peter	Child Drama	University of London Press	1
Way, Brian	Development Through Drama	Humanity Books	1

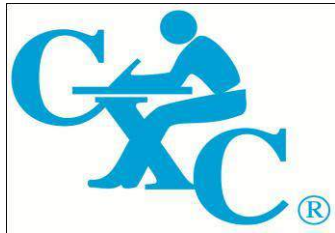
◆ GLOSSARY OF KEY WORDS USED IN THE ENGLISH A AND B EXAMINATIONS

WORD	TASK
Compare	<p>Examine the similarities as well as differences to reach a general conclusion.</p> <p>For example: Compare the ways in which the two parents in the poems “Ana” and “Little Boy Crying” demonstrate their love for the children.</p>
Compare and Contrast	<p>Examine the similarities as well as differences to reach a general conclusion.</p> <p>For example: Compare the ways in which the two parents in “Ana” and “Little Boy Crying” demonstrate their love for the children.</p> <p>It must be noted that the word “compare” used by itself takes into consideration both similarities and differences. However, the word contrast used by itself indicates that only the differences must be provided.</p> <p>For example: Discuss TWO ways in which Lady Macduff is contrasted with Lady Macbeth.</p>
Comment	<p>Examine how the writer uses different elements (for example, literary device, stage props) to create effect and meaning. The overall effect on the piece of work must also be provided. The effect must take into account the writers purpose, and other elements of the piece of work, for example, theme, structure, diction and tone.</p> <p>For example: Comment on the shifts of mood in the scene in which Lady Macduff appears.</p>
Describe	<p>Provide a detailed account, including significant characteristics or traits of the issue in question.</p> <p>For example: Describe Macbeth’s conflicting thoughts and feelings as he contemplates the murder.</p>
Discuss	<p>Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.</p> <p>For example: Discuss the importance of Katherina’s final speech in <u>The Taming of the Shrew</u></p>
Explain	<p>Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.</p>

WORD	TASK
Identify	<p>For example: Explain the dramatic significance of this scene.</p> <p>Extract the relevant information from the stimulus without explanation.</p> <p>For example: Identify TWO phrases in the last four lines that create the atmosphere of abandonment.</p> <p>In English B Paper 02 questions can also ask for an explanation.</p> <p>For example: Identify and explain TWO ways in which Shakespeare later impresses upon his audience what a horrible crime it is to kill a king.</p>
Illustrate	<p>Provide examples to demonstrate or prove the subject of the question.</p> <p>For example: Identify the character traits that can be seen in Amanda from the beginning of the play to this point. Illustrate EACH of the character traits you have identified.</p>
List	<p>Itemise the requested information. Details are not required.</p> <p>For example: List the main points of the opening speech.</p>
Outline	<p>Show or trace the development of something from the point of origin to that specified in the question.</p> <p>For example: Briefly outline what happens in the poems “Richard Cory” and “God’s Work”.</p>
State	<p>Provide short concise answer without explanation.</p> <p>For example: State TWO factors which the fitness proponents recommend that society should emphasise more.</p>
Summarise	<p>Present the main points, ideas or concepts in your own words as far as possible.</p> <p>For example: Summarise the MAJOR factors which contribute to the disadvantages encountered by women in the labour market.</p>

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®



ENGLISH A

Specimen Papers and Mark Schemes/Keys

Specimen Papers:

- Paper 01
- Paper 02

Mark Schemes/Keys:

- Paper 01
- Paper 02



CARIBBEAN EXAMINATIONS COUNCIL

**SECONDARY EDUCATION CERTIFICATE
EXAMINATION**

**SPECIMEN
MULTIPLE CHOICE QUESTIONS
FOR**

ENGLISH A

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

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. 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

Choose the word that BEST completes the sentence and shade the appropriate space on the answer sheet.

All the occupants were _____ from the building before the firemen arrived.

Sample Answer

- (A) released
- (B) protected
- (C) evacuated
- (D) extinguished



The best answer to this item is “evacuated”, so answer space (C) has been shaded.

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Items 1 - 5

Directions: Each sentence in this section has EITHER one OR two words missing. Choose from the four suggested answers the word or pair of words which BEST completes the meaning of the sentence.

1. His dismissal from the job is _____ since he persists in arriving late.
- (A) inevitable
(B) inexcusable
(C) informative
(D) inconceivable
2. The Minister pointed out that _____ building developments along the river and _____ dumping of refuse into the watercourses continue to be a problem to his ministry.
- (A) illegal ... discriminate
(B) enormous ... poisonous
(C) unauthorised judicious
(D) unauthorised ... indiscriminate
3. Clinging to one of her relatives, the bereaved mother tried to maintain her _____.
- (A) grief
(B) status
(C) composure
(D) innocence
4. The investors expected a rate of return which seemed _____ high in light of current unfavourable economic conditions.
- (A) favourable
(B) adequately
(C) unreasonably
(D) optimistically
5. The psychologist said that it was time that a course on self respect was made _____ in all secondary schools.
- (A) legal
(B) optimal
(C) universal
(D) mandatory

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Items 6 - 10

Directions:

Each sentence in this section has ONE underlined word. Choose from the four suggested answers the word which is nearly OPPOSITE in meaning to the underlined word.

6. Roger, who had consistently studied for the whole year, was optimistic about his chances in the examination.
- (A) doubtful
(B) confident
(C) outspoken
(D) unconcerned
7. After the story was published in the newspaper his colleagues ostracized him.
- (A) accepted
(B) discussed
(C) understood
(D) recognised
8. The government's new health plan was greeted with enthusiasm.
- (A) anxiety
(B) amazement
(C) indifference
(D) disappointment
9. There was a recent newsflash which said that the state of emergency had been rescinded.
- (A) revised
(B) effected
(C) renewed
(D) approved
10. Perhaps he would be more popular if he were not so reticent.
- (A) frank
(B) clever
(C) laughable
(D) talkative

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Items 11 - 15

Directions:

Choose from suggested answers A, B, C or D the one that BEST describes EACH of the sentences 11, 12, 13, 14 and 15.

- (A) The sentence is too wordy, that is, repetitive or contains redundancies.
- (B) The sentence contains clichés or misused metaphors.
- (C) The sentence is incorrect grammatically or faulty in diction.
- (D) The sentence is acceptable as it stands.

11. The Chernobyl accident gave a grim but timely reminder to that no nation can hope to isolate itself from the horrendous effects of a major nuclear disaster.

14. The sighting of Halley's Comet, a most unique phenomenon, made 1986 a memorable year in the annals of the twentieth century.

12. Is it any wonder why the children that Miss Brown knows behave like delinquents when they have a heroine that thinks the worst of them and their kind?

15. The little boys enjoyed playing in the yard of the uninhabited house where no one had lived for many years.

13. The publishers, flushed with the success of their most recent anthology of Caribbean poetry, launched out eagerly into the field of short stories, hoping to reach even greater heights.

Items 16 - 20

Directions: Some of the following sentences are unacceptable because of inappropriate grammar, idiom or vocabulary. Some sentences are acceptable as they stand. No sentence contains more than one inappropriate element.

Choose the one underlined part of the sentence that you feel is inappropriate by selecting the appropriate letter. If the sentence is acceptable as it stands, choose D.

16. While driving through the ranch on a conducted tour the farmers were appall to see several diseased cattle. No error
- A B C D
17. The soundness of the proposal introduced by the opposition members was quite evident though the presentation was both criticised by the President and the Secretary of State. No error
- A B C D
18. We always feel good whenever our cricketers play well enough to win a series of matches convincingly. No error
- A B C D
19. The two robbers, not knowing the value of the loot, were unable to agree on how to divide it among themselves. No error
- A B C D
20. One must be aware of threats to your health if happy living is one's goal. No error
- A B C D

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Items 21 – 28

Directions: Read the following poem carefully and then answer items 21 - 28 on the basis of what is stated or implied.

Trane

Propped against the crowded bar
he pours into the curved and silver horn
his old unhappy longing for a home

5 the dancers twist and turn
he leans and wishes he could burn
his memories to ashes like some old notorious emperor

of Rome, but no stars blazed across the sky when he was born
no wise men found his hovel, this crowded bar
where dancers twist and turn

10 holds all the fame and recognition he will ever earn
on earth or heaven, he leans against the bar
and pours his old unhappy longing in the saxophone.

Edward Kamau Brathwaite

21. The “silver horn” in line 2 refers to

- (A) a wine goblet
- (B) an ice bucket
- (C) a large vase
- (D) a musical instrument

23. Lines 2 – 3 is an example of a

- (A) personification
- (B) simile
- (C) hyperbole
- (D) metaphor

22. Where does the action in lines 1 – 3 take place?

- (A) In a hotel
- (B) In a night club
- (C) In a music hall
- (D) In a living room

24. In line 3, “his old unhappy longing for a home” suggests that the character

- (A) did not like music
- (B) believed he had little talent
- (C) was unhappy because he had no house
- (D) was longing for success and recognition on a wide scale

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25. Line 7 "...but no stars blazed across the sky when he was born" suggests that
- (A) he was born on a dark night
 - (B) no one was aware of his birth
 - (C) he was not born to famous parents
 - (D) his birth lacked great significance
26. The word "hovel" in line 8 refers to
- (A) a hotel
 - (B) a cradle
 - (C) a poor home
 - (D) an animal's pen
27. The poet refers to the birth of Christ in lines
- (A) 1 – 2
 - (B) 5 – 6
 - (C) 7 – 8
 - (D) 10 – 11
28. Which of the following words BEST describes the mood of the character in the poem?
- (A) Anger
 - (B) Nostalgia
 - (C) Optimism
 - (D) Melancholy

Items 29 - 36

Directions: Read the following passage carefully and then answer items 29 - 36 on the basis of what is stated or implied.

5 Nazruddin was an exotic, but he remained bound to our community because he needed husbands and wives for his children. I always knew that in me he saw the prospective husband of one of his daughters; but I had lived with this knowledge for so long that it didn't embarrass me. I liked Nazruddin. I welcomed his visits, his talks, his very alienness as he sat downstairs in our drawing room or verandah and spoke of the 10 excitements of his far-off world.

15 He was a man of enthusiasms. He relished everything he did. He liked the houses he bought (always bargains), the restaurants he chose, the dishes he had ordered. Everything worked out well for him, and his tales of unflinching luck would have made him intolerable if he didn't have the gift of describing things so well. He made me long to do what he had done, to be where he had been. In some ways he became my model.

20 He was something of a palmist, in addition to everything else, and his readings were valued because he could do them only when the mood took him. When I was ten or twelve he had given me a reading and had seen great things in 25 my hand. So I respected his judgement. He added to that reading from time to time. I remember one occasion especially. He looked at my palm then said, "You are the most faithful man I know." This didn't please me; it seemed to me he was offering me no life at all. I said, "Can you read your own hand? Do you know what's in store for you?" He said, "Don't I know, don't I know."

35 The tone of his voice was different then, and I saw that this man, for whom (according to his talk) everything worked out beautifully, really lived with a vision of things turning out badly. I thought: This is how a man should behave; and I felt close to him after that, closer than I did to 40 members of my own family.

45 Then came the crash which some people had been quietly prophesying for this successful and talkative man. Nazruddin's adopted country became independent, quite suddenly, and the news from that place for weeks and months was of wars and killings. From the way some people talked you might have believed that if Nazruddin had been another kind of person, if he had boasted less of his success, drunk less wine and been more seemly in his behaviour, events would have taken another turn. We heard that he had fled with his family to Uganda. In due course he came to the coast. People looking for a broken man were disappointed. Nazruddin was as sprightly as ever, still with his dark glasses and suit. The disaster appeared not to have touched him at all.

-
29. The reference to Nazruddin as "an exotic" (line 1) indicates that he is
- (A) boring
 - (B) snobbish
 - (C) scheming
 - (D) eccentric
30. "He relished everything he did" (lines 11 - 12) suggests that Nazruddin
- (A) enjoyed all his activities
 - (B) was an expert on everything
 - (C) succeeded at whatever he tried
 - (D) was proud of his accomplishments

31. The writer's reaction to Nazruddin's comment, "You are the most faithful man I know" (lines 28 - 29), indicates that the writer
- (A) did not like faithful men
 - (B) had himself been unfaithful
 - (C) thought that faithful men led uninteresting lives
 - (D) felt that faithful men had short life-spans
32. The answer "Don't I know, don't I know" (lines 32 - 33), indicates to the writer that Nazruddin
- (A) did not really know much about palmistry
 - (B) foresaw the possibility of unfavourable events for himself
 - (C) was not being truthful about his experiences
 - (D) did not know what the future held in store for him
33. According to the extract which of the following factors caused some people to prophesy ill luck for Nazruddin?
- I. He was too boastful.
 - II. He drank too much.
 - III. His behaviour was unacceptable.
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III
34. According to the extract, ONE of the reasons the writer liked Nazruddin was that he
- (A) inspired the writer to pattern himself after him
 - (B) was a respected palmist in the community in which he lived
 - (C) considered the writer a prospective husband for one of his daughters
 - (D) described interestingly to the writer the secrets of his worldly successes
35. According to the extract, Nazruddin left the country in which he was living because
- (A) the new leaders were dissatisfied with his behaviour and drove him out
 - (B) his business there suffered financial ruin
 - (C) there was violence in the country
 - (D) he could no longer find suitable husbands and wives there for his children
36. The impression given of Nazruddin in the extract is that he
- (A) was a coward
 - (B) was not easily daunted
 - (C) genuinely loved his family
 - (D) did not care about the community

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Items 37- 44

Directions: Read the following extract carefully and then answer items 37 - 44 on the basis of what is stated or implied.

Every November the roads to Pushkar, a sleepy little town in western India, become clogged with buses, bullock carts and camels bringing people to the Pushkar camel fair. Hundreds of camel herders along with the thousands who are already there camped outside on the reddish rust sand dunes from afar look like the mounds of paprika in a spice shop. Here, for two weeks before the full moon, camels are
5 bought, bartered and sold.

The Raikas, independent and hospitable people, are descended from a tribe that migrated to Asia from Germany centuries ago. According to their mythology, however, Siva, a god of the Hindu trinity, created the first camel. Siva had four daughters, and each married a Rajput (or King) of the highest caste. Their children became camel herders, grew tall, thin yet strong, with high cheekbones and oval faces.
10 These mythic forebears of the Raikas could live for days solely on camel milk.

The Raikas are known by many names: raberai, or “guide”, by those who respect them; and bhool, or “ghost”, by others, perhaps jealous of their freedom. It is easy to understand how the Raikas got this last name, as they can appear suddenly and mysteriously on the horizon with a single camel, or even a magnificent herd of a hundred. The focal point of the Raika culture is the camel; it is reflected in their
15 language, their religion and their mobility. They have 400 synonyms for camel, and refer to their favourite camels with affectionate names like “Raieao”, which means brown. Herders grow up learning 15 calls to their camels.

The Raika man wears simple attire: a white tunic top and dhoti, a cloth wrapped around his waist and pulled up between his legs, Gandhi-style. He may toss a worn blanket elegantly over one shoulder,
20 creating style with simple dignity and poise. The Raikas’ world of brown sands and brown camels is gloriously brightened with garments the shades of amber, rose and orange. Every morning, young men deftly wrap scarlet turbans, 3 yards long and a yard wide, around their heads for protection against the desert’s day-time heat and bitter night-time cold. At sundown, the sun’s sinking light seems to make the turbans glow. Night or day, the business at hand is camels. Everything else - the dentist with his suitcase
25 of instruments and false teeth, the barber ready to give a quick shave on the sands, the bhopa or musician playing ballads about the camel god Pabu, the stalls with sweets - is a distraction. Here the visitor can learn anything and everything about camels.

37. The writer mentions the congestion on the roads to Pushkar in order to

- (A) show the popularity of the camel fair
- (B) comment on the poor state of the roads
- (C) prove that Pushkar is not a sleepy town
- (D) suggest that traffic jams can be found everywhere

38. According to the passage, how long does the camel fair last?

- (A) Ten days
- (B) Two weeks
- (C) Until the full moon
- (D) Until all the camels are sold

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39. Which of the following does mythology ascribe to the Raikas?
- (A) They can exist solely on camel's milk.
 - (B) They migrated to Germany centuries ago.
 - (C) They are the descendants of a Hindu god.
 - (D) They became camel herders at the suggestion of Parvati.
40. The word "hospitable" (line 6) is CLOSEST in meaning to
- (A) proud
 - (B) happy
 - (C) ancient
 - (D) friendly
41. The writer suggests that "bhool" could be an appropriate name for the Raikas because
- (A) many Raikas are jealous of their freedom
 - (B) they belong to a tribe that is practically extinct
 - (C) they can surprise people by their sudden appearance
 - (D) many people are afraid of them
42. The writer mentions that the Raikas have "400 synonyms for camel" (line 15) and that herders "grow up learning 15 calls to their camels" (lines 16 - 17) to show
- (A) their superiority in comparison to their herders
 - (B) that the Raikas know everything about camels
 - (C) that the Raikas are careless about names
 - (D) how important the camels are to the Raikas
43. As a means of protection against desert temperatures, the Raikas
- (A) wrap long turbans around their heads
 - (B) wear white tunic tops and dhotis
 - (C) brighten their garments with coloured materials
 - (D) are never without blankets around their shoulders
44. In the extract, which of the following is NOT stated about the Raikas?
- (A) They are friendly.
 - (B) They dress simply.
 - (C) They are respectful.
 - (D) They enjoy freedom.

Items 45 - 52

Directions: Read the following advertisement carefully and then answer items 45 - 52 on the basis of what is stated or implied.

GIVE YOUR CHILD THE CHILDREN'S ASPIRIN MORE DOCTORS RECOMMEND THAN ANY OTHER. It tastes better. Its **pure**, natural (not artificial) **orange flavour** and creamy smoothness make it more pleasant for children.

5 It's the highest quality. Scientifically tested ingredients and 224 quality-control checks ensure maximum reliability.

In a national survey it was picked 4 to 1 by children's doctors who recommended an individual brand. Of course, little boys and girls prefer the genuine orange flavour of

ST. MICHAEL ASPIRIN FOR CHILDREN

10 But even more important to you, as a mother, is the **reliable purity** of this aspirin itself. It takes 224 careful product-control checks to ensure the highest quality. But it's worth it. Because that's what makes

ST. MICHAEL ASPIRIN FOR CHILDREN

15 the preferred way to relieve the big fevers, little aches, the distress children suffer when they come down with colds. Doctors **know** about the highest quality of this aspirin. That's why, in a survey covering practically all of the children's doctors in the nation,

ST. MICHAEL ASPIRIN FOR CHILDREN

was specified 4 to 1 among those who recommended a brand.

But one thing the majority of children's doctors do not favour is the addition of other ingredients (such as bufferin) to children's aspirin. So always give your children pure

20 **ST. MICHAEL ASPIRIN FOR CHILDREN.**

45. One of the claims made by the passage is that St. Michael aspirin

- (A) is the only children's aspirin
- (B) works faster than other brands
- (C) tastes better than other aspirins
- (D) is used by mothers all over the world

46. From the passage it can be inferred that doctors recommend St. Michael aspirin because

- (A) children like it
- (B) it is easy to obtain
- (C) its quality is excellent
- (D) it is the cheapest brand

GO ON TO THE NEXT PAGE

47. The passage is directed specifically to
- (A) children
 - (B) mothers
 - (C) doctors
 - (D) druggists
48. The words ST. MICHAEL ASPIRIN FOR CHILDREN (line 8) are printed in block capitals to
- (A) give a neat appearance
 - (B) introduce a new product
 - (C) capture the attention of the reader
 - (D) prove reliability through quality control
49. The author mentions the number of quality checks on St. Michael aspirin to tell the reader that
- (A) it relieves all children's diseases
 - (B) no artificial ingredients are added
 - (C) it has been recommended by many doctors
 - (D) the product is safe and superior to others
50. Which of the following was a result of the survey mentioned in line 6?
- (A) It was decided not to add bufferin to children's aspirin.
 - (B) It was decided that aspirin should be flavoured with orange.
 - (C) The most popular brand of children's aspirin among doctors was St. Michael.
 - (D) Mothers were assured of the purity of the product.
51. Which of the following types of writing does the writer employ in this advertisement?
- (A) Expository
 - (B) Narrative
 - (C) Descriptive
 - (D) Persuasive
52. The MOST suitable title for this advertisement is
- (A) ASPIRIN: The Children's Friend
 - (B) ASPIRIN: The Cure for All
 - (C) DRUGS For Children
 - (D) Mother's Help!

Items 53 – 60

Directions: Read the following extract carefully and then answer items 53 - 60 on the basis of what is stated or implied.

welcome to
The Foothills

A fully gated community at La Florrisante, Dabadie
with its own clubhouse, swimming pool, tennis court and gym.

Club house
Lake
Tennis court
Security Booth
Pool
Jogging Track
Brook
Nursery School Site
Town House Site
Security Booth

61 numbered lots with prices:
1: 6,280.8; 2: 6,186.0; 3: 6,179.6; 4: 6,880.3; 5: 5,977.2; 6: 6,132.2; 7: 7,459.4; 8: 7,370; 9: 7,395.9; 10: 7,399.1; 11: 7,452.9; 12: 7,459.1; 13: 6,066.6; 14: 7,843.7; 15: 6,586.4; 16: 6,598.3; 17: 6,594.0; 18: 6,591.8; 19: 6,587.3; 20: 6,583.3; 21: 6,578.9; 22: 8,099.9; 23: 7,648.9; 24: 8,453.7; 25: 7,918.0; 26: 6,786.7; 27: 6,118.2; 28: 6,118.2; 29: 6,260.3; 30: 6,187.1; 31: 6,796.4; 32: 7,827.5; 33: 8,073.0; 34: 7,867.4; 35: 7,677.9; 36: 7,867.4; 37: 8,073.0; 38: 7,867.4; 39: 7,677.9; 40: 7,867.4; 41: 7,677.9; 42: 7,867.4; 43: 7,677.9; 44: 7,867.4; 45: 7,677.9; 46: 7,867.4; 47: 7,677.9; 48: 7,867.4; 49: 6,260.3; 50: 6,187.1; 51: 6,187.1; 52: 6,796.4; 53: 6,796.4; 54: 7,918.0; 55: 7,827.5; 56: 8,453.7; 57: 8,073.0; 58: 7,648.9; 59: 7,867.4; 60: 8,099.9; 61: 7,677.9

<http://www.thefoothills.info>
gfarm@thefoothills.info

Conveniently located seven minutes from Trincity Mall and easy access to the airport and schools.
For further information call: 642-4374 / 642-4274 / 763-5688

Caribbean Beat, Media and Editorial Projects Ltd.,
July 2006, p.12.

53. The slogan “Welcome to The Foothills” suggests that the advertisement is directed to
- (A) persons from the lower income group
 - (B) all visitors to the property
 - (C) only persons seeking to own property at “The Foothills”
 - (D) middle and upper income groups
54. Which of the following BEST describes “The Foothills”?
- (A) A vacation home
 - (B) An all inclusive facility
 - (C) A gated housing development
 - (D) A retirement housing development

GO ON TO THE NEXT PAGE

55. The size of the lots shown on the advertisement range from
- (A) 1,000 to 9,000 square feet
 - (B) 6,000 to 8,000 square feet
 - (C) 7,000 to 8,000 square feet
 - (D) 6,000 to 9,000 square feet
56. What information is given to help persons find out more about “The Foothills”?
- (A) E-mail address only
 - (B) E-mail address and telephone number
 - (C) E-mail address, fax number and website
 - (D) E-mail, website and telephone numbers
57. If Mr Glen Selman purchased lot number 2, he will be CLOSEST to which of the following sporting facilities?
- (A) Pool hall
 - (B) Golf course
 - (C) Jogging track
 - (D) Swimming pool
58. Which of the following BEST explains the presence of the security booths on the property?
- (A) There is much crime in the area.
 - (B) Access to the property is restricted.
 - (C) The owners want to keep visitors out.
 - (D) The property owners require protection.
59. The information given in “conveniently located seven minutes from Trincity mall and easy access to the airport, golf course and schools” suggests that the property is
- (A) close to everything
 - (B) located seven minutes away from everything
 - (C) the most important place in the community
 - (D) ideally located in relation to significant places
60. Which of the following can be included to make “The Foothills” even more attractive to potential buyers?
- (A) A taxi service
 - (B) A supermarket
 - (C) Banking services
 - (D) A secondary school

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

CARIBBEAN EXAMINATIONS COUNCIL

**SECONDARY EDUCATION CERTIFICATE
EXAMINATION**

ENGLISHA

SPECIMEN PAPER 2009

Item No.	Key	Syllabus Reference
1	A	U.A.
2	D	U.A.
3	C	U.A.
4	C	U.A.
5	A	U.A.
6	D	U.A.
7	A	U.A.
8	C	U.A.
9	C	U.A.
10	D	U.A.
11	D	U.A.
12	C	U.A.
13	B	U.A.
14	A	U.A.
15	A	U.A.
16	C	U.A.
17	C	U.A.
18	D	U.A.
19	C	U.A.
20	B	U.A.
21	D	U.C.
22	B	U.C.
23	D	U.C.
24	C	U.C.
25	D	U.C.
26	C	U.C.
27	C	U.C.
28	A	U.C.
29	D	U.C.
30	A	U.C.

Item No.	Key	Syllabus Reference
31	C	U.C.
32	B	U.C.
33	A	U.C.
34	A	U.C.
35	C	U.C.
36	B	U.C.
37	A	U.B.
38	B	U.B.
39	C	U.B.
40	D	U.B.
41	C	U.B.
42	D	U.B.
43	A	U.B.
44	C	U.B.
45	C	U.D.
46	C	U.D.
47	B	U.D.
48	C	U.C.
49	D	U.D.
50	C	U.D.
51	D	U.D.
52	A	U.D.
53	B	U.B.
54	C	I.B.
55	D	U.B.
56	D	U.B.
57	C	U.B.
58	B	U.B.
59	D	U.B.
60	B	U.B.

FORM TP 01218020/SPEC/2009

CARIBBEAN EXAMINATIONS COUNCIL

**SECONDARY EDUCATION CERTIFICATE
EXAMINATION**

ENGLISHA

Paper 02 – General Proficiency

2 ½ hours

Candidates are allowed 10 minutes to read through the paper before starting to write. This 10-minute period is in addition to the 2½ hours allowed for the examination.

Candidates **MAY** write during the time allowed for reading through the paper.

1. This paper consists of **EIGHT** questions.
2. Section A consists of **ONE** question. Candidates **MUST** answer this question.
3. Section B consists of **TWO** questions. Candidates **MUST** answer both questions from this section.
4. Section C consists of **THREE** questions. Candidates **MUST** answer **ONE** question from this section.
5. Section D consist of **TWO** questions. Candidates **MUST** answer **ONE** question from the section.

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

SECTION A

(Suggested time: 35 minutes)

You MUST answer the question in this section.

1. Read the following extract carefully and then write a summary of it in NOT MORE THAN 120 words. Your summary MUST be in continuous prose, in paragraph form and as far as possible in your own words. If you exceed the word limit only the first 120 words of your answer will be read and assessed.

The Caribbean is well known around the world for its prowess in sports such as cricket, athletics, boxing, football and netball. During the last decade much attention has been given in some countries to coaching, administration, sponsorship and physical preparation. Good as this is, it is not enough. Physical training is essential for success in sports, but the very best results can only come through a combination of professional training and good nutrition. In the Caribbean, unfortunately, very little planning has gone into nutritional aspects of the athlete's preparation before, during and after sports events.

The athlete needs to recognize that performance during the competitive season is strongly related to nutritional status outside the competitive season. Although there are necessary changes in the quantity and quality of diet during competition, the overall approach should be in keeping with basic dietary guidelines for healthy eating.

Nowhere is the need for proper nutrition more evident than in sports. The ability to succeed in sports requires good health based on a diet that provides all the essential nutrients in the correct amounts over a period of time. Many of our athletes often ignore the most vital parts of the diet – food containing vitamins and minerals that provide stamina and endurance – in favour of fast foods that lack nutrients.

Will the average balanced diet that brings health benefits in the presence of normal physical activity also be adequate for people engaged in increased physical activity and competitive sport? Many athletes do not think so and they are therefore exposed to, and are tempted by, numerous fads and diets which they expect to improve their performance.

The pressure to use performance enhancing drugs is increasing dramatically because of the lure of lucrative prizes, contracts and product endorsements. This has tempted sports persons, particularly in athletics, to engage in illegal practices. But drug use not only negates the spirit of human competition, it can be hazardous to health. We should never forget that there is life after retirement from the sport, and most importantly, we should give the public and fans the proof that our heroes are in fact drug free and worthy role models.

*Fitzroy J. Henry, "Sports and Nutrition: Twins for Success".
Cajanus, Vol. 35, No. 4, 2002, pp. 167 - 168.*

(30 marks)

GO ON TO THE NEXT PAGE

SECTION B

(Suggested time: 40 minutes)

Answer ALL the questions in this section.

2. Read the following extract carefully and then answer ALL the questions that follow.

Mrs. Baker was a thin, nutmeg-brown woman with vague eyes that looked tolerantly on every-one, especially Doctor. She had a kind of faded beauty and an air of vulnerability that had always touched her son and made him feel responsible for her. But her love was as much a burden as a privilege because he knew he could never live up to her expectations. If only she had named him after
5 a tailor, a preacher or even a shoemaker, he might not have felt he had a mountain to climb. But then again, ‘Shoemaker Baker’ would’ve caused even more ridicule when he was growing up. No, he was probably better off with ‘Doctor’.

He wished his mother didn’t cause him to feel so guilty. He knew she would’ve gladly gone without food to see him through university, but that wasn’t for him. He had better things to do with his
10 time, and his mind. Looking at his mother, he sometimes wondered where he had got his brains. It definitely wasn’t from her or from his father – that much was certain.

It was past eight o’ clock and they had almost finished dinner, but Doctor’s father had still not come home from his job at the wharf. That wasn’t unusual because Mr. Baker always worked long hours – ‘rising with the sun and coming home with the moon’, according to his wife. And for what?
15 This was a question Doctor constantly asked himself. What had his father achieved with all his back-breaking work? The man earned peanuts and had never been able to move his family to a decent neighbourhood. Here they were, still living on Gold Lane, where the only metal in abundance was not gold but zinc: zinc for the roofs of old broken-down houses, zinc for the fences that separated often warring families.

*Alecia McKenzie, Doctor’s Orders,
Heinemann, 2005, p.31.*

- (a) What was it about Mrs. Baker that had always evoked her son’s sympathy? **(2 marks)**
- (b) What does the phrase “mountain to climb” (line 5) mean? **(2 marks)**
- (c) Why do you think Mrs. Baker named her son “Doctor”? **(2 marks)**
- (d) Why did Mrs. Baker cause her son to “feel so guilty” (line 8)? **(2 marks)**
- (e) To whom does “they” refer in line 12? **(1 mark)**
- (f) What is meant by “rising with the sun and coming home with the moon” (line 14)? **(2 marks)**
- (g) What opinion of the father is expressed in the LAST TWO sentences of the extract? **(2 marks)**
- (h) What is contradictory about the Bakers living on Gold Lane? **(2 marks)**

Total 15 marks

GO ON TO THE NEXT PAGE

3. Read the following extract carefully and then answer all the questions that follow.

March, 2006

The Editor,

5 These days we have to look at a calendar to be sure that Carnival is really here. Carnival was celebrated regionally last Monday and Tuesday, in Trinidad and Tobago, in Martinique, in Dominica and in Haiti. Yet, I'd be lying if I said that I heard maybe once or twice the latest calypsos for 2006. All we hear on the radio is rap, rap and more rap. Fifty Cents, Sean Paul, Kanye West and Beyonce dominate the airwaves. However, no one can remember hearing Sparrow, Sugar Aloes or Invader on BET. Tell me, when last did we see a Caribbean steelband on BET?

10 We are all talking about CSME and the movement of Caribbean peoples in the region, but how are you going to move without music ... our music? At a time like this when we celebrate our unique culture, we're left with the sounds of foreign artistes when we should be swaying to the sweet sounds of steelbands and salivating over the salaciously salubrious lyrics of our regional calypsonians.

15 While on the subject of Carnival, I am sick and tired of these 'barely there' costumes. Our designers give the impression that no matter what, the theme of the band must be manifested in beads. When portraying a sunrise, use gold beads; when portraying a banana plantation, green beads. Even if the theme happens to be Lawrence of Arabia, use sandy coloured beads.

20 I understand that because of the tremendous number of revellers, costumes have to be minimalised somewhat, but I am sure that creating something "different" is not impossible. Last year, our guests from Guadeloupe wore the most creatively memorable costumes of the Carnival pageant. Without them, in the opinion of many, Carnival would have been an utter disappointment.

25 Well, good, bad or unsightly, I am hooked on Carnival. So, here I am in limbo awaiting our "festivities" in July.

*Adapted from Alexandra Grant, "Sitting in Limbo".
The Saturday Voice, March 04, 2006, p. 4.*

GO ON TO THE NEXT PAGE

- (a) What is the writer's attitude to rap music as expressed in lines 4 - 7? **(2 marks)**
- (b) What answer does the writer expect to the question posed in paragraph 2? **(1 mark)**
- (c) In the passage the writer deliberately uses several words with more than one meaning (puns, play on words). Give TWO examples of such words. **(2 marks)**
- (d) What effect does the writer try to achieve by the repetition of "beads" in paragraph 3? **(2 marks)**
- (e) To whom or what does "good, bad or unsightly" (line 25) refer? **(2 marks)**
- (f) With what does the writer associate Lawrence of Arabia? **(2 marks)**
- (g) In paragraph 2, how does the writer use the sound of words to highlight calypso? **(2 marks)**
- (h) In which month does Carnival take place in the writer's country? **(2 marks)**

Total 15 marks

SECTION C
(Suggested time: 45 minutes)

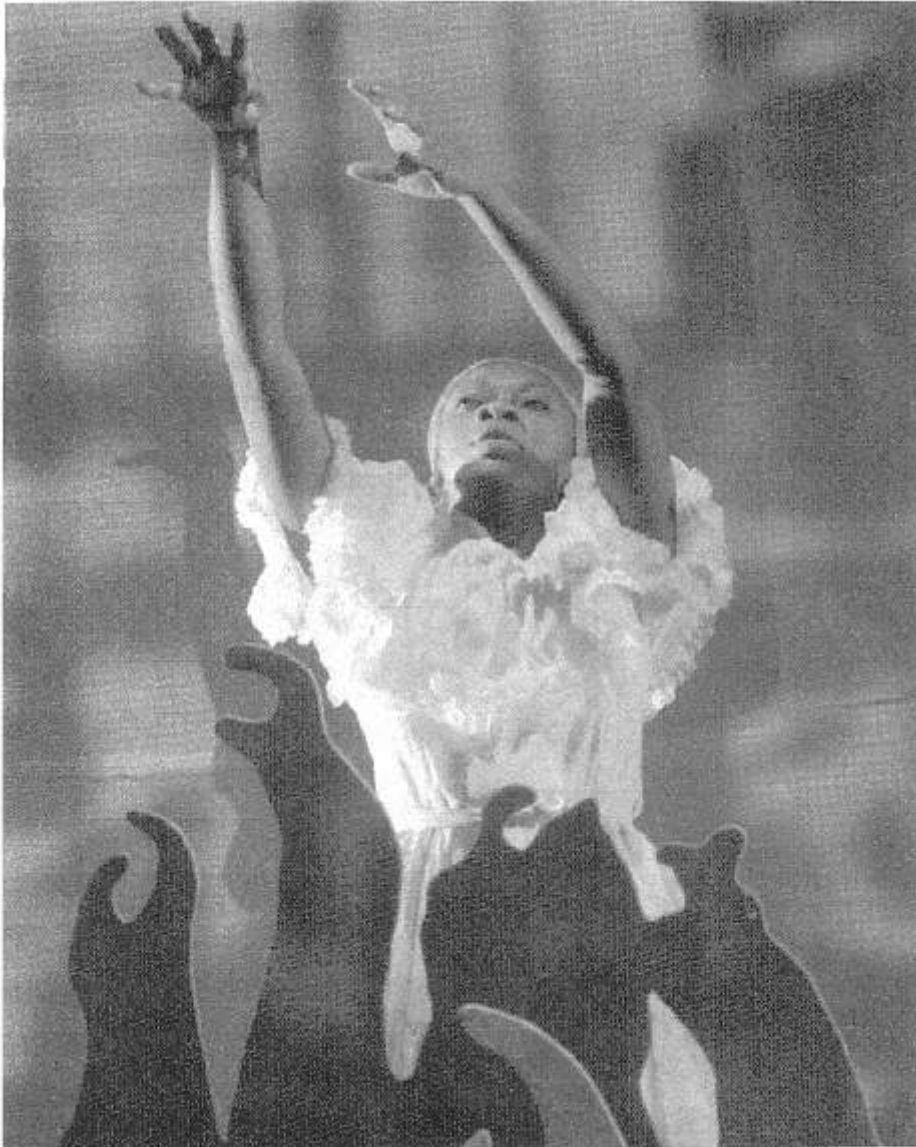
Answer ONE question from this section.

Your answer in this section should be approximately 400 to 450 words in length.

You MUST write in Standard English. However, dialect may be used in conversation.

EITHER

4. Write a story based on the picture below.



Source: Winston Sill, The Gleaner, May 27, 2006, p. A5.

(35 marks)

GO ON TO THE NEXT PAGE

OR

5. She held her son close by her side as she walked quickly along the narrow road. This was the moment.

Write a story which includes these words.

(35 marks)

OR

6. Today was the day that we were going to play against SV High School. This would decide once and for all who was the better team.

Describe the scene just before the match started including the attitudes of both teams and those of the spectators.

(35 marks)

SECTION D

(Suggested time: 30 minutes)

Answer ONE question from this section.

Your answer in this section should be approximately 250 to 300 words in length.

You MUST write in Standard English.

EITHER

7. “Students should not be allowed to use cellular phones in school.”

Write an essay **EITHER** supporting **OR** opposing this view.

(35 marks)

OR

8. “Popular music and dance on display in the Caribbean today are corrupting the youth and making them irresponsible.”

Write an essay giving your views on this statement.

(35 marks)

END OF TEST

The Council has made every effort to trace copyright holders. However, if any have been inadvertently overlooked, or any material has been incorrectly acknowledged, CXC will be pleased to correct this at the earliest opportunity.

01218020/MS/JUNE 2009

C A R I B B E A N E X A M I N A T I O N S C O U N C I L
HEADQUARTERS

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

MAY/JUNE 2009

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Question 1

P ₁	UNDERSTANDING PROFILE:	Maximum - 10 marks	Content	- 10
P ₂	EXPRESSION PROFILE:	Maximum - 20 marks	Organisation	- 10
			Mechanics	- 10

Marks are to be awarded on the basis of information within the first 120 words.

Marks will be awarded as follows:

- (1) Content - **10 marks**
- (2) Organisation of Content - **10 marks**
- (3) Language Usage - **10 marks**

(1) CONTENT

The answer will be judged for its adequacy with respect to the following criteria within the set word limit:

- accuracy of details (and their original linkages); and completeness
- clarity and faithfulness in respect of purpose/intent; and appropriateness of message and tone
- attention to perspective/point of view and consistency of focus

(2) ORGANISATION OF CONTENT

- arrangement presented through sequencing, concept of paragraph, selection of cohesive ties, achievement of economy.
- selection and arrangement of information resulting in coherent structure and sense of audience

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Question 1 cont'd

(3) LANGUAGE USAGE

The following will be considered in awarding the grades:

(i) Correct use of structure and language:

- Sentences must be complete (e.g. subordinate clauses chosen must be of the appropriate type)
- Sentences must be clear and meaningful
- There must be effective and appropriate transition between sentences
- Subjects and verbs must agree
- Pronouns must agree with their antecedents
- There must be consistency in the use of tense

(ii) Accuracy of mechanics

Correct spelling and punctuation (e.g. use of capitals, full stops, commas, question marks, etc.)

Marks will be awarded on the following scale:

N.B.

1. Students who have performed incompetently in the (1) and (2) will be limited to **3 marks** in Mechanics of Writing
2. Answers which make consistent use of the words of the stimulus text will not be awarded more than **3 marks** for Mechanics of Writing.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

The following grid should be used in the assessment of Question 1.

SUPERIORITY	6.	<p><u>Demonstrates:</u></p> <p>(i)&(ii) Superiority in addressing the criteria (iii) Excellent, efficient and error-free use of language (as indicated under points 1 and 2 in Mechanics of Writing)</p>	10	10	10
	5.	<p><u>Suggests:</u></p> <p>(i)&(ii) Superiority in addressing the criteria (iii) Very good use of language though there may be the occasional lapse in accuracy.</p>	9	9	9
COMPETENCE	4.	<p><u>Demonstrates:</u></p> <p>(i)&(ii) Competence in addressing the criteria (iii) Effective and accurate use of language though there may be a few lapses.</p>	7-8	7-8	7-8
	3.	<p><u>Suggests:</u></p> <p>(i)&(ii) Competence in addressing the criteria (iii) Some ability to use language accurately and effectively but with some inconsistency in accurate usage.</p>	5-6	5-6	5-6
INCOMPETENCE	2.	<p><u>Suggests:</u></p> <p>(i)&(ii) Incompetence in addressing the criteria (iii) Inability to use language accurately.</p> <p>OR: Insufficient information presented in some area.</p>	4	4	4
	1.	<p><u>Demonstrates:</u></p> <p>(i)&(ii) Incompetence in addressing the criteria (iii) Frequent, inaccurate use of language.</p> <p>OR: Too little information presented to make an assessment.</p>	0-3	0-3	0-3

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Question 1. cont'd

Sample Summary

The Caribbean is famous for its sporting talents. Although we welcome the emphasis on training in some countries, little attention is paid to nutrition in the Caribbean.

Basic dietary provisions should be observed before, during and after competitions. The combination of training and nutrition ensures the best results without resorting to performance enhancing drugs. The value of nutrition can be seen especially where athletes may be attracted to fast foods, as well as fads and diets lacking essential nutrients.

The use of illegal drugs is increasing because of the rich rewards of winning. We must remember that drugs can harm our health even when we retire and we must ensure that our champions are drug-free and worthy role models.

119 words

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Question 2

- (a) Her air of vulnerability. (2 marks)
- (b) It was a hard task for him to live up to the image of being a doctor / to fulfil (live up) to her expectations. (2 marks)
- (c) Because she wanted him to become a doctor / dreamed of him becoming a doctor. (2 marks)
- (d) Because he knew she was willing to sacrifice herself for him. (2 marks)
- (e) Mother and son. (1 marks)
- (f) His father worked long hours / that he left early for work and came home late at night. (2 marks)
- (g) A negative assessment. OR The father was considered to have been a failure despite the fact that he had worked hard. OR The son did not consider the father to have achieved much. (2 marks)
- (h) There was zinc and broken fences / zinc and poverty. Gold lane connotes prosperity / riches but in fact it was poverty-stricken with zinc for fences. (2 marks)

Total 15 marks

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

SECTION 2

Question 3

- | | |
|---|-----------|
| (a) negative | (2 marks) |
| (b) never / none / (rhetorical question) | (1 mark) |
| (c) move, swaying to / hooked | (2 marks) |
| (d) there is too much of it / unimaginative | (2 marks) |
| (e) Carnival | (2 marks) |
| (f) Sand | (2 marks) |
| (g) repetition of words beginning with "s" / alliteration | (2 marks) |
| (h) July | (2 marks) |

Total 15 marks

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Questions 4 and 5 - (Short Story) 35 marks

EXPRESSION C: 35 marks

The following criteria will be used to assess the composition:

(a) Content and relevance of story:

(i) Story Line/Plot - Action Structure

- The story line must be clearly developed (e.g. the events in the story must be linked appropriately.)
- Links must be maintained appropriate to the choice of technique.
- Conflict(s) must be satisfactorily resolved.
- Action must be satisfactorily concluded.
- Actions/events must be clearly motivated (e.g. there must be some plausible reason(s) for the things that happen).
- Setting must be established (e.g. there must be a clear indication of where and when the action takes place).

(ii) Characterisation:

- Characters must be believable (e.g. characters must act and use language that is consistent with who they are).
- Any change in character (e.g. personality/behaviour) must be clearly established.
- Characters must be sufficiently developed.
- Dialogue, when used, should be functional (e.g. may develop character, action and atmosphere).

(b) Organisation:

- Details/events must be logically and effectively sequenced.

(c) (i) Effective use of language:

- Appropriate choice of words to create characters, atmosphere and setting.
- Economic and lively use of language to create story elements listed under (a) and (b).

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Questions 4 and 5 - (Short Story) 35 marks cont'd

(ii) Correct use of structures of the language:

- Sentences must be complete (e.g. subordinate clauses chosen must be of the appropriate type).
- Sentences must be clear.
- Sentences must be meaningful.
- There must be effective and appropriate transitions between sentences and paragraphs.
- Subjects and verbs must agree.
- Pronouns must agree with their antecedents.
- There must be consistency in the use of tense.

(iii) Accuracy of mechanics:

- Correct spelling, punctuation (e.g. use of capitals, full stops, question marks).
- Paragraphing.

N.B.: If the student's response satisfies no criteria in (a) page 8, the response must be given zero marks.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Question 6 (Description) 35 marks

EXPRESSION C: 35 marks

Descriptive Answer

The following criteria will be used to assess the composition:

- (a) Structural Coherence of Description
- (i) Description must be clearly constructed and developed (e.g. the different components must be linked appropriately).
 - (ii) The different focuses and facets must be linked appropriately (e.g. background vs. foreground; main focus vs. peripheral detail).
 - (iii) The interpretive interventions (reflections) of the writer must be relevant to the purely descriptive elements.
 - (iv) Choice of features to be described must be clearly motivated and must effectively contribute to the whole picture.
- (b) Relation between object, state of mind, event, etc. being described and the language used.
- (i) Description, even if imaginative, must be consistent within itself.
 - (ii) Any change in perspective (e.g. visual, mood, tone, etc.) must be clearly established.
 - (iii) If characters are being described, they must be sufficiently developed.
 - (iv) Dialogue, when used, should be functional (e.g. to develop character, atmosphere, mood, etc.)
- (c) Organisation:-
- (i) Details must be logically and effectively sequenced.
- (d) Effective use of language
- (i) Varied and lively use of language to create picture elements.
 - (ii) Appropriate choice of words to create characters, moods, tones, atmosphere and setting.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

The following grid should be used in the assessment of Question 4&5:

SUPERIORITY	6.	<u>Demonstrates:</u> (i) Excellent manipulation of features of action structure and characterization. (ii) Excellent organisation. (iii) Excellent, effective and error-free use of language.	35-33
	5.	<u>Suggests:</u> (i) Very good manipulation of features of action structure characterization. (ii) Very good organisation. (iii) Very good use of language though there may be the occasional lapse in accuracy.	29-32
COMPETENCE	4.	<u>Demonstrates:</u> (i) Good manipulation of features of action structure but with some unevenness in the presentation of these features. (ii) Good organisation. (iii) Effective and accurate use of language, though there may be a few lapses.	18-28
	3.	<u>Suggests:</u> (i) Inconsistency in the manipulation of features of action structure. (ii) Some ability to organise events/ details. (iii) Some ability to use language accurately and effectively but with some slight inconsistency in accurate usage.	11-17
INCOMPETENCE	2.	<u>Suggests:</u> (i) An inability to manipulate vital features of action structure. (ii) An inability to organise events and details in a logical manner. (iii) Frequent, inaccurate use of language. OR: Insufficient information presented in some areas.	6-10
	1.	<u>Demonstrates:</u> (i) Total inability to manipulate features of action structure. (ii) Total inability to organise events and details. (iii) Inability to use language accurately. OR: Too little information presented to make an assessment.	0-5

Note: A response that is too short (less than one page, 200 words) should not be given a mark higher than 17/3.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

The following grid should be used in the assessment of Question 6.

SUPERIORITY	6.	<u>Demonstrates:</u> (iv) Excellent manipulation of descriptive details (v) Excellent organisation. (vi) Excellent, effective and error-free use of language.	35-33
	5.	<u>Suggests:</u> (iv) Very good manipulation of features descriptive details (v) Very good organisation. (vi) Very good use of language though there may be the occasional lapse in accuracy.	29-32
COMPETENCE	4.	<u>Demonstrates:</u> (i) Good manipulation of descriptive details (ii) Good organisation. (iii) Effective and accurate use of language, though there may be a few lapses.	18-28
	3.	<u>Suggests:</u> (i) Inconsistency in the manipulation of descriptive details. (ii) Some ability to organise events/ details. (iii) Some ability to use language accurately and effectively but with some slight inconsistency in accurate usage.	11-17
INCOMPETENCE	2.	<u>Suggests:</u> (i) An inability to manipulate vital descriptive details. (ii) An inability to organise events and details in a logical manner. (iii) Frequent, inaccurate use of language. OR: Insufficient information presented in some area.	6-10
	1.	<u>Demonstrates:</u> (i) Total inability to manipulate descriptive details. (ii) Total inability to organise events and details. (iii) Inability to use language accurately. OR: Too little information presented to make an assessment.	0-5

Note: A response that is too short (less than one page, 200 words) should not be given a mark higher than 17/3.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Questions 7-8 (Alternatives) 35 marks

EXPRESSION D: **35 marks**

Marks will be awarded for the following:

Area I:

1. Content - Argument and Comment

- (a) The selection of information/details must be relevant to the focus of the argument.
- (b) The argument must show a clear sense of the writer's awareness of audience (for example, the writer may take the position that the audience : (i) knows nothing about the topic or (ii) shares basic information about the topic).
- (c) The writer must use register and tone appropriate to the audience selected.
- (d) The writer's purpose must be clearly linked to audience needs (indicated in (b) (i) and (ii), for example, (i) to inform, persuade and convince of a point of view (ii) to persuade/convince)
- (e) The supporting details that are used to develop the argument must fulfil one or more of the following functions: (i) expand, (ii) explain, (iii) illustrate (e.g. by means of anecdotes, etc) the main argument(s).
- (f) In illustrating, explaining or expanding the argument, the writer must make use of a range of strategies, for example, defining, showing causes and effects, making meaningful comparisons.
- (g) The writer must argue from a consistent point of view, this means the writer may anticipate the opposition's arguments but must not contradict his/her own argument(s)/position.

2. Organisation: - Logical development and reasoning

- (a) The writer must present the details in a logical sequence that maintains the focus of the argument.
- (b) The logical sequence of ideas/details must be clear within sentences, across sentences in paragraphs and between paragraphs.
- (c) The conclusions the writer draws must arise naturally and logically from the arguments presented.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

Questions 7-8 (Alternatives) 35 marks cont'd

Area II

Expression (A) skills (marks)

1. Correct use of structures of the language:

- Sentences must be complete (e.g. subordinate clauses chosen must be of the appropriate type).
- Sentences must be clear.
- Sentences must be meaningful.
- There must be effective and appropriate transitions between sentences and between paragraphs.
- Subjects and verbs must agree.
- Pronouns must agree with their antecedents.
- There must be consistency in the use of tense.

2. Accuracy of mechanics:

- Correct spelling, punctuation (e.g. use of capitals, full stops, question marks)
- Paragraphing

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

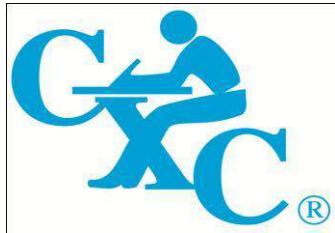
MARK SCHEME

The following grid should be used in the assessment of Question 4&5 :

			Area I	Area II
SUPERIORITY	6.	<p><u>Demonstrates:</u></p> <p>(i) Excellent management of argument and content as indicated under Area I. (a) - (g).</p> <p>(ii) Excellent organisation of arguments and details as indicated under Area I. (a) - (c).</p> <p>(iii) Excellent, effective and error-free use of language as indicated under Area II.</p>	24-23	11-10
	5.	<p><u>Suggests:</u></p> <p>(i) Very good management of argument and content as indicated under Area I. (a) - (g).</p> <p>(ii) Very good organisation of arguments and details.</p> <p>(iii) Very good use of language though there may be the occasional lapse in accuracy.</p>	22-20	9-8
COMPETENCE	4.	<p><u>Demonstrates:</u></p> <p>(i) Good management of argument and content as indicated under Area I. (a) - (g).</p> <p>(ii) Good organisation of arguments and details.</p> <p>(iii) Good use of language, though there may be a few lapses.</p>	19-12	7-6
	3.	<p><u>Suggests:</u></p> <p>(i) Inconsistency in the management of argument and content as indicated under Area I. (a) - (g).</p> <p>(ii) Some ability to organise arguments and details.</p> <p>(iii) Some ability to use language accurately and effectively but with some inconsistency in accurate usage.</p>	11-8	5-3
INCOMPETENCE	2.	<p><u>Suggests:</u></p> <p>(i) An inability to manage vital features of argument as indicated under Area I. (a) - (g).</p> <p>(ii) An inability to organise arguments and details.</p> <p>(iii) Frequent, inaccurate use of language.</p> <p>OR: Insufficient information presented.</p>	7-5	2
	1.	<p><u>Demonstrates:</u></p> <p>(i) Total inability to manage features of argument.</p> <p>(ii) Total inability to organise arguments.</p> <p>(iii) Inability to use language accurately.</p> <p>OR: Too little information presented to make an assessment.</p>	0-4	0-1

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®



ENGLISH B

Specimen Papers and Mark Schemes/Keys

Specimen Papers:

- Paper 01
- Paper 02

Mark Schemes/Keys:

- Paper 01
- Paper 02

FORM 0121901/SPEC 2009

C A R I B B E A N E X A M I N A T I O N S C O U N C I L

**SECONDARY EDUCATION CERTIFICATE
EXAMINATION**

ENGLISH B

SPECIMEN PAPER

Paper 01 – General Proficiency

1½ hours

In addition to the 1½ hours allowed for the examination, you are allowed 15 minutes in order to read through the entire paper.

You may write during the 15-minute period.

INSTRUCTIONS TO CANDIDATES

- 1. This paper consists of THREE questions.**
- 2. Answer ALL three questions.**
- 3. EACH question is worth 15 marks.**
- 4. Begin each question on a new page.**

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

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SECTION A – DRAMA

1. Read the following extract carefully then answer ALL the questions that follow.

Act One Scene Two

[The lights come up on JOE in his space and ROSCO half asleep on the couch. PAT and RUSS enter the staff-room from Down Left.]

PAT: The place is as you see it, the staff as you saw them, a bunch of bloody clowns, with one or two exceptions. The students, semi-literate mostly. The smell, it grows on you, conversation piece. Things are bad but we get by. Expect nothing, avoid disappointment. Things won't change,
5 not with jokers around like ... Let's not call names, but take a fellow like Callender. He should be banned from the classroom. Does more harm than good. He and the one they call the Chaplain, tongue like a female, mind like a gutter. Money-grubbing capitalistic sex-fiend, bound to go to Heaven.

CHAPLAIN: *[Entering]* Ah, Mr. Campbell, I see you are taking good care of our latest addition. You are in
10 good hands. So how is it going, Mr. Dacres?

RUSS: Okay.

CHAPLAIN: No trouble with the students?

RUSS: None.

CHAPLAIN: You should have no problems if, like me, you don't spend fifteen minutes to settle your class,
15 like some of the others. You just go in – bang, bang – get some order. If they fool, you run them out. Thirty, if need be. Teach the other five. Many are called, etc. etc. Gospel.

[The bell goes. DACRES collects his things quickly and is on his way out as MICA enters. They smile at each other. PAT notices, so does ROSCO.]

ROSCO: Boy, the new man anxious, eh? What a man can move fast! Him will learn all the same. *[He
20 looks directly at PAT, smiles mischievously, then picks up a table-tennis bat. HENDRY enters as ROSCO begins to play with an imaginary ping-pong ball, each shot giving him a great deal of pleasure. Synchronise his smash with the first stroke of the cane offstage.]*

CHAPLAIN: Ah, the Head. *[As he goes over toward the Headmaster's door.]* Whoever is getting it obviously
25 deserves it. A good licking is like a good tonic *[Whacking continues.]* Tones up the skin, repels the devils. Never spare the rod. Gospel. Rules are to be obeyed *[whack]*. Each student, boys and girls, should get at least six a week *[whack]*. They thrive on it. Break the law, you'll be punished. Break God's law, you know the consequences *[whack]*. Yes *[whack]*. Yes *[whack]*. Yes. Ahhh! *[Overcome with pleasure.]*

BLACK OUT

Trevor D Rhone, "School's Out".
In Two Can Play and School's Out,
Longman, 1986, pp. 95 - 96.

GO ON TO THE NEXT PAGE

1. (a) What is the setting for the scene? **(1 mark)**
(b) What is the significance of the stage directions 'The lights come up' and 'BLACK OUT'? **(2 marks)**
2. What do Pat's statements in lines 3 - 9 suggest about his attitude to the school and his colleagues? Support your answer. **(3 marks)**
3. What is the dramatic effect of Chaplain's entrance (line 10) immediately following Pat's description in lines 7 - 9? **(2 marks)**
4. Identify TWO signals that the playwright uses to make the audience aware of the headmaster's entry. **(2 marks)**
5. What TWO inferences can be drawn from Russ Dacres' actions as the bell goes (lines 18 - 19)? **(4 marks)**
6. Explain the irony of Chaplain's statements in lines 15 - 17 and his behaviour in lines 24 - 29. **(3 marks)**
7. (a) What atmosphere is created by the sound of the cane offstage (line 23)? **(1 mark)**
(b) How do the stage directions in lines 24 - 29 indicate the Chaplain's position on discipline in school? **(2 marks)**

Total 20 marks

SECTION B – POETRY

2. Read the following poem carefully then answer ALL the questions that follow.

Those Winter Sundays

- Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labour in the weekday weather made
5 banked fires blaze. No one ever thanked him.
- I'd wake and hear the clod splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,
- 10 Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

*Robert Hayden, "Those Winter Sundays".
Sound and Sense - An Introduction to Poetry, Harcourt Brace
College Publishers, 1992, p.56.*

1. What does the use of the word 'too' in line 1 tell you about the life of the speaker's father?
(1 mark)
2. From stanza 1, quote TWO images that show the effect of the weather on the old man and comment on their effectiveness.
(4 marks)
3. What do you learn about the old man's character from the poem?
(2 marks)
4. How does the speaker convey his feeling in the last two lines?
(4 marks)
5. Identify ONE example of metaphor OR personification (not identified in question 2 above) and comment on its effectiveness.
(4 marks)
6. Show how the poet uses contrast to create the mood in the poem.
(5 marks)

Total 20 marks

SECTION C – PROSE FICTION

3. Read the following extract carefully then answer ALL the questions that follow.

Everybody in the district knew Miss Dorcas was the best looking among all other girls. All the men of his father’s time said so. Knowing how to be warm and modest, rounded and curved in all the right places, she was the most appealing from Negril to Mount Point, they all said. Her deep brown eyes, her
5 voice, her smiles and slim legs carried her like a princess. Though living alone with her poor granny, she was kept and shaped with a certain kind of pride, everybody said.

Miss Dorcas could have married Mr Felix King, the Parochial Board representative, a man who these days owned lands from mountain to sea and
10 took truckfulls of coconuts and bananas to market, but her granny threw him out. She could have married Mr Walter Hoffman the tax collector but her granny threw him out. The Reverend’s son had eyes on Miss Dorcas but her granny put him off. All the other men who hung around with their favours and gifts practically came to blows with Granny. Then Granny got Miss Dorcas a
15 place at the backra-house, saying: she wants her only person in the world to do things nicely, to learn to be respectable and be respected, to get away from all no-good man-hawks.

Miss Dorcas had been quick to learn and Mr Bill had been quick to notice her. He watched her in the garden, about the house and about his meal table. Miss
20 Dorcas began to have supper with him and he began to go to her separate quarters at night. Mr Bill gave Miss Dorcas a room in The Haven. She took on management of the servants and everything and became the mistress of the household.

Then Mr Bill wanted to marry a backra girl. The man aranged with friends in
25 town to take Ms Dorcas among their servants. When he broke the news to her Miss Dorcas leapt on the backra man like a wild cat. Next day, a dramatically changed person, she was taken to hospital. And Miss Dorcas never recovered from her derangement. After months in hospital she came out with every hair on her head gone white.

James Berry, “Miss Dorcas”.
In Caribbean New Wave Contemporary Short Stories, Heinemann,
1990, pp. 21-22.

GO ON TO THE NEXT PAGE

1. Miss Dorcas is described as being physically attractive in paragraph 1. Quote TWO expressions from paragraph 1 that support this description. **(2 marks)**

2. Identify THREE phrases in paragraph 2 that illustrate the intensity of granny's response to Miss Dorcas' suitors. **(3 marks)**

3. What aspects of Miss Dorcas' character are revealed in the statement 'Miss Dorcas had been quick to learn' (line 18)? **(2 marks)**

4. What does Mr Bill's behaviour in paragraph 3 show of his character? **(2 marks)**

5. Explain how the writer prepares the reader for Miss Dorcas' downfall. **(4 marks)**

6. Explain the contrast between paragraphs 1 and 4. **(3 marks)**

7. Suggest a title for this extract. Justify your answer. **(4 marks)**

Total 20 marks

END OF TEST

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FORM 01219020/SPEC/ 2009

CARIBBEAN EXAMINATIONS COUNCIL

**SECONDARY EDUCATION CERTIFICATE
EXAMINATION**

ENGLISH B

SPECIMEN PAPER

Paper 02 – General Proficiency

2 hours

In addition to the 2 hours allowed for the examination, you are allowed 10 minutes in order to read through the entire paper.

You may write during the 10-minute period.

INSTRUCTIONSTOCANDIDATES

1. This paper consists of TWELVE questions, arranged in THREE sections as follows:

SECTION A: DRAMA

Questions 1 and 2: Shakespeare
Questions 3 and 4: Modern Drama

SECTION B: POETRY

Questions 5 and 6

SECTION C: PROSE FICTION

Questions 7 to 10: Novel
Questions 11 to 12: Short Story

2. Answer THREE questions only, ONE question from EACH section.
3. You MUST write in the essay format and develop ALL your responses fully.
4. Only the books from the prescribed list for this examination MUST be used to answer the questions.

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

For each question in Sections A , B and C, in addition to the 25 marks indicated for content and argument, a maximum of 10 marks is also allocated for structure, development and competence in the mechanics of writing.

SECTION A – DRAMA

Answer ONE question in this section.

A MIDSUMMER’S NIGHT DREAM - William Shakespeare

EITHER

1. In the opening scene of *A Midsummer Night’s Dream*, Hermia is brought before Duke Theseus for refusing to marry Demetrius, the man her father has picked out for her.
- (a) Describe what happens in this scene up to the point where Theseus leaves the stage. (8 marks)
- (b) What do you learn about Hermia’s character from this scene, and how is this view of her character supported by subsequent events in the play? (9 marks)
- (c) Discuss the ways in which Hermia’s character challenges the conventional role of women in society. (8 marks)
- [25 marks]

OR

2. In *A Midsummer Night’s Dream* several different worlds meet and interact.
- (a) Identify TWO of these worlds and explain how they are different from each other. (8 marks)
- (b) Discuss how Shakespeare uses the plot to connect the different worlds. (8 marks)
- (c) As these different worlds interact, what similarities are noticed between them? (9 marks)
- [25 marks]

GO ON TO THE NEXT PAGE

OLD STORY TIME - Trevor Rhone

OR

3. 'In the opening scene, Pa Ben sets the stage for the major themes and dramatic strategies that the audience can expect throughout the rest of the play.'

(a) Briefly describe Pa Ben's role in the opening scene. **(8 marks)**

(b) How does Pa Ben introduce the concept of 'old story time' ('old time story') in the opening scene? **(8 marks)**

(c) How does Pa Ben's role in the opening scene foreshadow his role in the rest of the play? **(9 marks)**

[25 marks]

OR

4. 'Most elements of the play *Old Story Time* contribute to the theme of class-colour prejudice.'

To what extent is this true of TWO of the following:

- characteristics
- setting
- costuming
- flashbacks?

[25 marks]

GO ON TO THE NEXT PAGE

SECTION B – POETRY

Answer ONE question in this section.

EITHER

5. “Dulce et Decorum Est ” and “This is the dark time, my love” are both poems that present a horrific picture of the experience of war.
- (a) Briefly outline the experience of the persona in EACH poem. **(8 marks)**
- (b) Discuss the ways in which EACH poet conveys the horror of the experience. **(9 marks)**
- (c) What comment does EACH poem make on the subject of war? **(8 marks)**
- [25 marks]**

OR

6. Choose TWO poems you have studied that deal with the effect of prejudice on individuals’ actions.
- (a) For EACH poem, describe the type of prejudice, showing how it affects the actions of individuals. **(8 marks)**
- (b) Demonstrate how the poet’s use of any ONE device heightens the presentation of this effect in EACH poem. **(8 marks)**
- (c) What issues does EACH poet raise by his or her exploration of the theme of prejudice? **(9 marks)**
- [25 marks]**

GO ON TO THE NEXT PAGE

SECTION C – PROSE FICTION

Answer ONLY ONE question in this section.

You MUST state the title of the books OR short stories to which you refer in your answer.

You should refer only to books OR short stories that are on the prescribed list for this examination.

NOVEL

SONGS OF SILENCE – Curdella Forbes

EITHER

7. In Songs of Silence the narrator Marlene reveals much about her community.
- (a) Describe what we learn from the narrator about the life and personality of Mister Papacita. **(9 marks)**
- (b) By what strategies does the narrator reveal her attitude to Mister Papacita? **(8 marks)**
- (c) How does the story of Mister Papacita’s life contribute to one theme in the text as a whole? **(8 marks)**
- [25 marks]**

OR

8. Use the character Nathan to discuss the ways in which Forbes presents the theme of silence. **[25 marks]**

THE WINE OF ASTONISHMENT –Earl Lovelace

OR

9. ‘Bolo is a heroic figure whose heroism was not always understood by those around him.’ Discuss the character of Bolo in light of this statement. **[25 marks]**

OR

10. Using Lovelace’s treatment of any ONE character, discuss the theme of power in The Wine of Astonishment. **[25 marks]**

GO ON TO THE NEXT PAGE

SHORT STORY

OR

11. The short stories ‘The Boy Who Loved Ice Cream’ and ‘Mom Luby and the Social Worker’ are both stories about a child’s unfortunate circumstances, yet the reader’s response to each story is different.

(a) Describe the central unfortunate situation in EACH story.

(8 marks)

(b) Compare the writer’s narrative strategies, showing how EACH creates a different response in the reader.

(9 marks)

(c) Which story’s ending do you prefer? Explain why.

(8 marks)

[25 marks]

OR

12. Choose TWO short stories you have studied and discuss how the MAIN character in EACH deals with a challenging situation.

[25 marks]

END OF TEST

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01219010/SPEC/JUNE 2009

C A R I B B E A N E X A M I N A T I O N S C O U N C I L
HEADQUARTERS

ENGLISH B

PAPER 01 - GENERAL PROFICIENCY

MARK SCHEME

MAY/JUNE 2009

ENGLISH B

PAPER 01 - GENERAL PROFICIENCY

MARK SCHEME

SECTION A

1. (a) The staffroom of a school / A school. (1 mark)
- (b) Focus on the scene and end of the scene. (2 marks)
2. One of:
- he is contemptuous ('bloody clowns', 'semi-literate', 'tongue like a woman')
 - he is cynical ('expect nothing, avoid disappointment', 'bound to go to heaven')
 - he is intolerant (says nothing good about anyone).
(1 mark for identification of attitude)
(2 marks for evidence)
(3 marks)
3. Chaplain's character comes under suspicion **OR** the audience is alerted to pay attention to the character to assess whether Pat's statements are true. (2 marks)
4. Any two of:
- the stage directions 'synchronise his smash with the first stroke of the cane offstage'
 - Chaplain's acknowledgement ('Ah, the Head')
 - the sound of flogging
 - the stage direction 'as he goes over to the headmaster's door'.
(2 marks)
5. Dacres is determined to make a good impression on the students **OR** he takes the Chaplain's comment to heart **OR** he is a conscientious teacher. His smile at Mica could have been friendly or may have indicated a more intimate interest.
(an answer that addresses both stage directions -
'collects his things' and 'smiles at Mica')
(4 marks)
6. The irony is that as Chaplain he should be an example of care and compassion, yet he gleefully displays his lack of care for and brutality towards the students, even using scriptural allusion to support his attitude. (3 marks)

ENGLISH B

PAPER 01 - GENERAL PROFICIENCY

MARK SCHEME

SECTION A cont'd

7. (a) Frightening **OR** horrifying. **(1 mark)**
- (b) The synchronizing of his utterances with each stroke of the headmaster's cane ('rules are to be obeyed/whack; 'yes, whack') indicates his pleasure. He enthusiastically supports physical punishment. **(2 marks)**

Total 20 marks**Any other reasonable response must be suitably rewarded.****SECTION B**

1. He worked non stop, Sundays as well as weekdays. **(1 mark)**
2. Images: 'blueblack cold; cracked hands; that ached from labour in the weekday weather'
- Comment: The images depict the extreme severity of the weather and its punishing effect on the old man. 'Blue black cold' paints a picture of a winter so cold it has turned the old man black and blue - almost as if he is already dead. 'That ached from labour in the weekday weather' suggests constant, unrelenting exposure to the weather; 'cracked hands' suggests physical pain.
- (2 marks for 2 images)**
(2 marks for fully explained comments)
(4 marks)
3. He is selfless **OR** caring **OR** loving **(2 marks)**
4. The speaker feels great pain or remorse as he reflects on his almost callous treatment of his father, the ways he had taken him for granted. This pain or remorse is conveyed in the repetition 'what did I know' which sounds almost like a wail. The speaker realizes that his father had loved him though they had not communicated.
- (1 mark for identification of the feeling)**
(3 marks for full discussion of the devices used to bring it across)
(4 marks)

ENGLISH B

PAPER 01 - GENERAL PROFICIENCY

MARK SCHEME

SECTION B cont'd

5. Examples of metaphor: 'blueblack cold'; 'the cold splintering, breaking'; 'driven out the cold'.

Examples of personification: 'the chronic angers of that house'

Comment:

- blueblack cold - see question 2 above. **NB: If this image was chosen for question 2, it cannot be chosen for question 5.**
- 'the cold splintering, breaking' - conveys several pictures. Sound image - was the old man chopping wood to keep the house warm? Was there winter ice that was cracking as the fire the old man lit spread its warmth? This suggests that there was a war between heat and cold and the cold was giving the heat a knockout punch **OR** metaphor for tensions in the house - the relationship between father and son so chilling it is like winter ice.
- 'driven out the cold' evokes a picture of the cold as a live intruder that the old man is attacking.
- 'the chronic angers of that house' conveys a double meaning: the house so cold it seems the cold is angry; and the hostility or tension between the people in the house is as severe and long-lasting as the winter.

(1 mark for identification)

(3 marks for fully explained comment)

(3 marks)

6. Examples of contrast:

- heat ('banked fires blazed'; 'when the rooms were warm') and cold
- the father's actions of love and the son's indifference
- the young boy and the adult father
- the speaker's boyhood self and his adult self looking back and reflecting

The contrast helps to evoke sadness **OR** wistfulness **OR** pain **OR** a sense of conflict.

(1 mark for identifying a contrast)

(4 marks for well developed explanation)

(5 marks)

Total 20 marks

Any other reasonable response must be suitably rewarded.

ENGLISH B

PAPER 01 - GENERAL PROFICIENCY

MARK SCHEME

SECTION C

1. 'Rounded and curved'
'She was the most appealing'
'Her ... carried her like a princess'

(2 marks)
2. The writer repeats phrases eg. 'but Granny (threw him out / put him off) in a humorous way to show the extent of Granny's determination-no one below backra status was good enough for Miss Dorcas. It amusingly shows Granny's determination to interfere OR Granny's domineering control OR Granny's possessiveness.
(3 marks for a fully developed answer focusing on effect of repetition as a technique)

(3 marks)
3. Her awareness of the opportunity for social mobility and her alertness in learning what she had to do in an attempt to achieve it OR her determination to get what she wanted.

(2 marks)
4. He is calculating OR he is an opportunist.

(2 marks)
5. The writer sets her up in the backra-house where she behaves like the mistress of the house - the pride that goes before a fall - and then he announces Mr Bill's intention to marry a real backra girl.

(4 marks)
6. In paragraph 1 Miss Dorcas is a polished princess, in paragraph 4 she has changed to a wildcat OR in paragraph 1 Miss Dorcas is the most desirable woman, in paragraph 4 she is devastatingly rejected.

(3 marks for a fully explained answer)

(3 marks)

ENGLISH B

PAPER 01 - GENERAL PROFICIENCY

MARK SCHEME

SECTION C cont'd

7. Title should highlight ironies OR hazards of ONE of the following:

- conceit
- social climbing / snobbery
- the overriding powers of grandmothers / parental figures
- 'anancyism'
- any other reasonable theme

(1 mark for appropriate title)
(up to 3 marks for justification)
(4 marks)

Any other reasonable response must be suitably rewarded.

01219010/SPEC/JUNE 2009

C A R I B B E A N E X A M I N A T I O N S C O U N C I L
HEADQUARTERS

ENGLISH B

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

MAY/JUNE 2009

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Rubric for Language and Organization

Level of Performance	Criteria
<p>Excellent to superior 8-10</p>	<ul style="list-style-type: none"> • Demonstrates excellent organizing skills: essay format with coherent presentation of points, effective linkages, well executed introduction, paragraphs • Demonstrates excellent grammar, sentence and syntactical structures, fluent or elegant style
<p>Good 6 - 7</p>	<ul style="list-style-type: none"> • Demonstrates good organizing skills: points clear; uses introduction and coherent paragraphs • Demonstrates fluent use of English with minor errors
<p>Acceptable 4 - 5</p>	<ul style="list-style-type: none"> • Essay not as cohesive, but paragraphing used • Several errors in language
<p>Weak 3</p>	<ul style="list-style-type: none"> • Weak organizing skills: very flawed paragraphing, or sectionalizing of essay answers, or little understanding of paragraphing • Many errors in language
<p>Very Weak 2</p>	<ul style="list-style-type: none"> • Little demonstration of essay format, few or no organizing skills • Many language errors which hinder meaning
<p>Extremely Weak <2</p>	<ul style="list-style-type: none"> • Many language errors or too little information presented to make an assessment

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Rubric for Content

Level of Performance	Criteria
<p>Excellent to superior 19-25</p>	<ul style="list-style-type: none"> • Demonstrates in-depth and thorough knowledge of texts • Demonstrates excellent understanding of questions; where appropriate, makes comparative statements about texts • Demonstrates excellent synthesis & analysis • Demonstrates appropriate & effective use of illustration/examples • Demonstrates awareness, application & evaluation of writer's craft • Demonstrates sensitivity, personal response, and an understanding of the text as an integrated whole • Makes appropriate value judgements, recognizes issues and thematic significance
<p>Good 14-18</p>	<ul style="list-style-type: none"> • Demonstrates good knowledge of texts • Demonstrates good understanding of questions • Demonstrates fair -- good synthesis & analysis • Illustration/examples reasonable, not as many or as fully developed
<p>Acceptable 9-13</p>	<ul style="list-style-type: none"> • Demonstrates knowledge of some texts, or knowledge of texts only adequate • Demonstrates fair understanding of questions • Illustration/examples not full but reference made • Literal level of analysis, may engage in story telling
<p>Weak 5-8</p>	<ul style="list-style-type: none"> • Limited knowledge of texts • Little or no analysis • Illustration/examples flawed or inadequate
<p>Very Weak</p>	<ul style="list-style-type: none"> • Very little or questionable knowledge

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Level of Performance	Criteria
2-4	of text <ul style="list-style-type: none">• Little attempt to meet the demands of the question• Little or no organization skills
Extremely Weak <2	<ul style="list-style-type: none">• Effort not in essay format• No understanding of texts. Demonstrate high levels of unpreparedness.

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Question 1

- (a) Describe what happens in this scene up to the point where Theseus leaves the stage.

[8 marks]

Hermia's father Egeus has brought his daughter and her lover Lysander before Theseus to ask for his intervention in the dispute among them. Hippolyta, Theseus' Amazon bride to be, is also present. Egeus asks Theseus to force Hermia to give up Lysander and marry Demetrius, whom he has picked out for her and who has accompanied them to court. If she refuses, he wants Theseus to give him permission to dispose of her in whatever way he sees fit. Theseus agrees with Egeus' stance, in keeping with Athenian law, which dictates that a father has sole rights over his unwed daughter – she is his property. Hermia stands up for herself and challenges the duke and her father. She says she is in love with Lysander, and will marry only him. Even when Theseus threatens her with the law, which stipulates that she must either marry the man her father has chosen or stay unmarried forever, Hermia says she would rather accept the punishment than marry a man she does not love. She tells Theseus her father can marry Demetrius if he is so in love with the young man. Lysander and Demetrius both also have their say. Demetrius tells Hermia to give in, since his 'right' to Hermia's hand is indisputable. Lysander argues that Egeus has no good reason to refuse her hand, since not only are he and Hermia in love, but he is at least as rich as Demetrius. Furthermore, Demetrius has broken faith with another girl, Helena, who is still in love with him. Theseus admits that he has heard about Demetrius' treatment of Helena but has had no time to think about it. He leaves the stage, inviting Demetrius and Egeus to come with him so he can give them some advice and ask them to do some work for his wedding. Hippolyta also leaves with Theseus. Lysander and Hermia are left alone on stage.

An answer that mentions the role of all the characters on stage and outlines the central conflict in sufficient detail

(6 - 8 marks)

An answer that outlines the central conflict but omits some of the characters

(4 - 5 marks)

A sketchy answer or an answer that demonstrates insufficient knowledge of text

(Up to 3 marks)

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Question 1 cont'd

(b) What do you learn about Hermia's character from this scene, and how is this view of her character supported by subsequent events in the play?

- She is respectful but fearless 'I do entreat your grace to pardon me/I know not by what power I am made bold').
- She is very determined to have her way.
- She believes in true love over male law or paternal dictates.
- She is willing to fight for her beliefs.
- She is not intimidated by men – she defends her case in a court in which she is the only woman except the subdued Amazon queen.
- She is fierce and passionate about what she believes in OR she is driven by passion.
- She is heroic – being willing to stay unmarried in a society that looks down on single women (there is even a suggestion that Theseus means to put her in a cloister/convent).

TWO qualities well developed - 3 marks each (6 marks)

How this view of her character is supported by subsequent events:

She runs away with Lysander, braving the unknown, unafraid of possible consequences of being an unmarried woman alone with a man. Up to the point where Oberon's magic takes over, she controls Lysander's actions in the woods (telling him to sleep at a distance from her). When Demetrius pursues her in the wood, she curses him vigorously, and she even takes on Helena, who is bigger than she is, in a cat fight when Oberon's magic shifts Lysander's attentions from her to Helena. What is amusing is that in the wood Hermia throws off all the decorum she had shown in front of Theseus. Helena tells us that in fact she had been 'a vixen' in school. It seems that once she is in a free space, Hermia's strong personality blossoms even further. Significantly, Hermia, unlike the men, never comes under Oberon's spell.

(3 marks)

[9 marks]

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Question 1 cont'd

- (c) Discuss the ways in which Hermia's character challenges the conventional role of women in society.

Hermia represents a radical challenge to strictures about women's place in male-dominated Athens and by extension Shakespeare's society. The entire play shows that these strictures hold very strong. Even in fairyland where Oberon and Titania are supposedly equal rulers, Oberon wants to rule Titania. The rude mechanicals' play is about lovers who die because of similar social strictures against women in Babylon. Hermia is quite heroic and her attitude must have had a major effect on members of Shakespeare's audience, whether shock, consternation, support, or joy.

She goes against the following:

- The (male) Duke has sole authority over his subjects
- Daughters are their father's property
- Marriage is a market/business transaction in which the woman is sold to the highest bidder even if he's dishonorable (Demetrius, by Lysander's report, has jilted Helena after 'making love' to her, and Egeus must have known this since obviously it is widely rumoured)
- A woman's feelings are irrelevant in marriage
- Women are delicate
- Women are/should be timid
- A woman who runs away with a man is dishonorable

Any other reasonable answer

TWO well developed points - 4 marks each

[8 marks]

TOTAL 25 marks

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Question 2

- (a) Identify TWO of these worlds and explain how they are different from each other.

The worlds: the world of the Amazons; the fairy world; the upper class world of the Athenian court; the working class world of the rude mechanicals

Identification of two worlds (2 marks)

Differences

Amazon (shown in the play only through Hippolyta, their Queen. Theseus reports that he conquered her and has brought her to Athens to marry him).

- ruled by women, men not welcome
- serious

Athenian Court and upper class

- ruled by men/ Theseus, male power and male law dominant
- parental dictates valued over personal choice
- marriage arranged, love takes second place
- serious

Fairy world

- has both King and Queen, with equal powers
- love allowed to thrive, is even magically assisted - law of feelings dominant
- both serious and comical

World of 'rude mechanicals'

- freedom dominant—the men decide for themselves that they want to put on a play for the Duke's wedding
- no women
- ruled by theatre/carnival (rules of playwriting and acting, Bottom as comic leader)
- humorous/hilarious

Discussion of two differences, well developed with evidence - 2 x 3 marks

(6 marks)

[8 marks]

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Question 2 cont'd

- (b) Discuss how Shakespeare uses the plot to connect the worlds. [8 marks]

The Amazon and upper class Athenian worlds meet when Theseus conquers Hippolyta the queen of the Amazons in battle and takes her to Athens to wed. Hippolyta is further drawn into the Athenian world as she is present when Hermia is brought before Theseus for disobeying the male law. She is also drawn into the working class world when Bottom and his crew perform their play at her wedding. Though she does not know it, the fairy world also affects her because the fairies come to bless the house after the wedding.

The upper class and fairy worlds meet through the lovers. Hermia and Lysander take refuge in the fairy wood in the hope of being able to find happiness and to escape the tyranny of the Athenian court. Demetrius, in love with Hermia, pursues them there and Helena who is in love with him, pursues Demetrius in the hope of weaning him away from Hermia. Oberon the fairy king gets mistakenly involved in their affairs as he overhears them talking and decides to try and right the situation by secret magic, with hilarious and often suspenseful results. The complications eventually get sorted out by Oberon's magic. Just as all this is resolved, the Duke turns up in the fairy wood, pardons Hermia and Lysander and takes the lovers back to court.

Working class Athenian and fairy worlds meet through theatre: The rude mechanicals meet in the fairy wood to practise their play. Their self appointed leader, Bottom, gets caught in Oberon's plots, is turned into a donkey and is then kidnapped by Oberon's wife Titania, who falls in love with him in his donkey form. This is because she has been put under a spell by her husband, who is punishing her for refusing to give him an Indian boy she has in her possession.

Working class Athenian, fairy, and upper class Athenian worlds meet through theatre: When Oberon finally relents and removes the spell, the rude mechanicals emerge from the fairy wood to perform their play before the Duke Queen Hippolyta and the other human characters. The play ends with the fairies blessing the Duke's house as Bottom's crew finishes their play.

A full discussion of all the events that link the two worlds; must mention setting (wood, court etc) since in this play the setting is an integral part of shifts in events

(6 - 8 marks)

A discussion of the main events that link the two worlds

(4 - 5 marks)

A sketchy discussion or discussion showing insufficient knowledge of plot

(Up to 3 marks)

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Question 2 cont'd

(c) As these worlds interact, what similarities do you notice between them?

Possible similarities include (candidates must discuss examples from text for each)

- conflict
- gender wars/differences
- power struggles
- tyranny
- complicated by love OR desire
- illusion as a powerful force
- any other reasonable answer

Any 2 similarities fully discussed 2 x 4 marks (8 marks)

Comment on Shakespeare's purpose (1 mark)

[9 marks]

TOTAL 25 marks

Question 3

(a) Briefly describe Pa Ben's role in the opening scene.

Pa Ben's role as narrator

Pa Ben announces his role as narrator by intoning 'Old Story time, Old Story Time.' After he sets the stage for the story, we see the young Len, his mother and later Pearl, his childhood friend. The audience sees first hand, the conflict between Len and his mother from way in the past. Issues of blackness, identity and advancement are brought across.

Through flashbacks and Pa Ben's narration, the audience sees time sequences: Pearl's five pregnancies grow into eleven pregnancies; the young Len and the mature, accomplished Len, the Sly George as a boy and as an adult, are seen.

Pa Ben controls the action and directs the audience to crucial themes such as race and class issues.

Pa Ben's role as social commentator

Pa Ben introduces the audience to issues of history and culture. Audience is made aware of how things were in the past - limited advancement/social mobility for blacks. Living conditions were equally bad - bad roads, no water, no electricity.

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Question 3 cont'd

Pa Ben's role as character

Pa Ben's centrality as a major character is highlighted. He is neighbour to Miss Aggy and therefore close to the action. He interfaces with all the major characters and is Len's confidante. Through Pa Ben, all the important themes are brought across.

Pa Ben's role as director

Pa Ben's action in changing scenes as in his initiation of the song, "Change the house round" to convert Miss Aggy's house to the bank scene with Lois and George.

Pa Ben's re-setting of the stage in putting the chairs back in place as he and Miss Aggy prepare to go to Pa Zaccy's nine night.

Pa Ben's input in the action as he bridges gaps in the story as it unfolds (e.g. informing us about George's marriage and commenting on it, describing his visits to Len's school on occasions when he accompanied Miss Aggy).

Any 2 points, 4 marks each [8 marks]

- (b) How does Pa Ben introduce the concept of "old story time" in this scene?

The concept of "old story time" is brought across through:

- His own narrative of the past - his father's penchant for storytelling and the rituals involved (drinking rum, singing)
- Pa Ben's repetition of "Old Story time, Ole Story time" to begin his storytelling event (a kind of call to arms/a summoning of the village)
- The events, places, people - all in the past, although he was a key participant and observer to the story he is going to tell
- Naming (his own name and reference to Pa Zaccy)
- Common courtesies, for example "All well," and reminding George that "thanks" is part of rural value system.

Any 2 points, 4 marks each [8 marks]

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Question 3 cont'd

- (c) How does Pa Ben's role in the Act foreshadow his role in the rest of the play?
- Pivotal to the action - present or within earshot of most of the action
 - Keeper of secrets (and Pa Ben being the balance between Len, Lois and Miss Aggy)
 - Adds to tension
 - Adds to suspense
 - He continues to speak to the audience, bridging gaps in the narrative

Any 3 points, 3 marks each [9 marks]

TOTAL 25 marks

Question 4

"Most elements of the play *Old Story Time* contribute to the theme of class and colour prejudice." To what extent is this true of TWO of the following?

Characters

- The black, brown/near white characters are presented to reflect the ethos of the period. The colonial society is reflected in the socio-economic and socio-political realities of the blacks being at the bottom and the near whites at the top and the typical demarcation of the underprivileged and privileged. However, as time passes, we see that in the later years (1970s) things have begun to change somewhat.
- Miss Aggy is filled with self-hate ("anything black no good") and drums this into her son to aspire to Miss Margaret, the pastor's daughter, with long hair down her back.
- Using characters to bring across contrasts - the black Pearl (perpetually pregnant, who might have been different had she had the home support) and Lois, who was the first black woman to work in the bank.
- Exploring stereotypes and the irony involved - the white George (mongoose) is a schemer and quite dishonest (an ironic response to Miss Aggy's belief that blackness is "no good.")
- Len and Lois represent black people who are breaking the glass ceiling. Rhone presents them as very mindful of their roots as poor working class. They never come across as people who will

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show off on less fortunate black people. They will not adopt the colonial ways.

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Question 4 cont'd

- Pa Ben as wise, experienced commentator discusses the theme of class-colour prejudice in different ways. He criticizes Miss Aggie's self-hate and George's marriage.

Setting

The technical aspects of the stage/staging and the physical locations/scenes contribute to the theme of class and colour prejudice:

- Miss Aggie's house in the rural village, with chamber pot and outside toilet contrasted with the bank where upper class/near white George reigns supreme; contrasted also with Munro College where Len who is black and poor is abused by white upper and middle class boys. This setting is introduced by the sound of horse - drawn buggies depicting the domain of the rich. All of these together show how much the lighter skinned people were in control in the past
- The house in town where Len and Lois live. The fact that this is a well-appointed house and that they live on the same street as George shows that in the 1970s things are beginning to change – black people are breaking the glass ceilings through education, ambition and intelligence.
- The fact that the same set is changed around to become all these various locations (for example, the song 'Change the house around' is sung while this happens) becomes symbolic that the class-colour divides of the past are not fixed in stone – change is coming.

Costuming

The divisions among people based on class and colour are identified and portrayed:

- Peasantry costume
- Miss Aggy's market clothes, Pearl's tattered attire, Pa Ben's clothing
- George's suits
- switching or donning pieces of clothing (hats for example) to indicate change in status (for example, Lois changing into bank teller's clothes, Len in the present in suit showing he has breached the class-colour divide).

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Question 4 cont'd

Flashbacks

Flashbacks contribute to colour and class prejudice:

- The first flashback introduces the audience to the main themes in the play - blackness, identity, advancement, class restrictions. Miss Aggy beats Len because he associates with Pearl, the "frowsy-tail, jiggerfoot...board head gal". She insists instead that he cultivate the friendship of Margaret, the "nice brown girl with tall hair down to her back."
- The time shifts allow the audience to make comparisons of events, behaviours and people: Len's treatment at school by George, Margaret and the well to do; George's blackmailing of Lois; Miss Aggie and George
- Flashbacks allow the audience deeper understanding of events and consequences, for example, Lois' stealing to help Len and the subsequent blackmail; George's threat of making an example of her race by exposing her.

Any 2 elements with any 3 points fully developed, using examples from the text, 4 marks each 2 x 3 x 4 (24 marks)
Showing that the two elements inter-relate (1 mark)

TOTAL 25 marks

Question 5

- (a) Briefly outline the experience of the persona in EACH poem.

The experience of the persona in each poem:

"Dulce"

A soldier vividly describes the horrors of war as he helplessly watches one of his comrades being "gassed." Returning from the battle scene, "bent double," coughing and limping with blood-shod feet, they had not heard the gas-filled shells being dropped. Most managed to escape, but this one comrade did not. The experience is traumatic for the soldier who recounts this experience of his unfortunate comrade and lashes out at all who buy into or are brainwashed into thinking that it is a good thing to die for one's country.

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Question 5 cont'd

"Dark Time"

The speaker describes his country at war and being taken over by foreign forces. The landscape is changed. All are sad, anxious and afraid. Gunshots ring out daily and even nature seems to take part in this national mourning.

4 marks each [8 marks]

- (b) Discuss the ways in which EACH poet conveys the horror of the experience.

Ways in which EACH poet conveys the horror of the experience:

The following devices/strategies should be connected to the horror of the experience of war. Mention must be made of how they enhance/heighten the feeling of repulsion/revulsion and general distaste of war. Sound and sight imagery must be linked to emotions evoked and mental pictures created in the mind of the reader. Figurative devices should suggest how the experience is horrible for the speaker and by extension, the reader.

"Dulce"

Any two devices:

- Vivid diction: graphic words/ideas - blood-shod feet; white eyes writhing; froth-corrupted lungs; blood gargling
- Imagery, especially relating to sight and sound: "thick green light," "white eyes writhing;" "blood/come gargling"; (these are also metaphors)
- Simile: "like old beggars under sacks; " "as under a green sea;" "like a devil's sick of sin;" "obscene as cancer;" "bitter as cud"
- Metaphor: "an ecstasy of fumbling"
- Repetition: "all" in stanza one; "gas" in stanza 2; the many words ending with "-ing" and the choking/stifling feeling generated e.g. fumbling, stumbling, flound'ring, guttering, choking, drowning, smothering,
- Irony: the title as against the poem itself (way in which the poem exposes this "lie")

"Dark time"

Any two devices:

- Repetition: "dark"/"dark time;" repetition in questioning (last stanza)
- Imagery: sight and sound, especially: use of colours (red flowers [blood?], brown beetles, dark time, strained and anxious faces; gunshots

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Question 5 cont'd

- Oxymoron: "festival of guns"; "carnival of misery"
- Personification: "Red flowers bend their heads in awful sorrow"
- Metaphor: "brown beetles" could allude to army invasion
- Contrast: boot of steel versus the slender grass, showing the vulnerability of the people versus the brutality of the invaders

Any 2 devices well explained for each poem, 2 marks each [8 marks]

(c) What comment does each poem make on the subject of war?

"Dulce"

Any two of:

- Being on the battlefield is a horrifying experience. It dehumanizes people. Many are scarred for life. The feeling of helplessness and hopelessness is horrifying.
- Dying in the above - mentioned scenario is not noble.
- The stereotypical assumptions about war and fighting for country are lies. Children (or the young and those anxious for glory) should not buy into this belief.
- The "old lie" is exposed and explored though what might be seen as an eye-witness account.
- When we have an intimate knowledge or experience (as in the dying soldier's reaching for the speaker to help him) we are able to see what is taken for granted with fresh eyes.

"Dark Time"

Any two of:

- War affects all.
- War is so dehumanizing that even nature makes a statement (as in pathetic fallacy).
- There is a kind of helplessness that comes with war.
- War imposes itself on a nation's culture (festival, carnival)
- War robs a nation of its independence and its dreams ("aiming at your dream")

Any 2 comments made for each poem, 2 marks each (8 marks)
Any attempt at comparison/synthesis (1 mark)

[9 marks]

TOTAL 25 marks

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Question 6

- (a) For EACH poem, discuss the prejudice, showing how it affects the actions of individuals.

A model answer will identify the type of prejudice, outline the context in which the prejudice is being demonstrated or contemplated, and discuss how and why it manifests in the actions of the character/s who practise it or are victimized by it. For example, a discussion of 'Dreaming Black Boy' in answer to this question should include this information: the picture is presented of a little black boy in Jim Crow America thinking about the ways in which racial prejudice as practiced by whites has surrounded his life and attacked his dreams. His teacher ignores him in class, he is given sub-standard education so that he will have to 'lick boots for a living', he cannot travel the globe freely because hotel owners might bar him from entering their premises. We get the sense that the boy is sitting by himself musing sadly.

[8 marks]

- (b) Demonstrate how the poet's use of any one device heightens the presentation of this effect in EACH poem.

The model answer will also identify a device and discuss examples of HOW the device works to sharpen the reader's awareness of the effects of the prejudice. 'How' means that it is not enough to name the device and its effect, but to demonstrate exactly how it manages to achieve this effect. Here is a good example: 'In "Dreaming Black Boy" the poet's use of the repetition "I wish..." throughout the poem achieves several effects. For example, because it begins every stanza, we get a sense that the boy is constantly repeating to himself the ways in which he longs for a world without racial prejudice. This conveys a sense that the prejudice surrounds his entire life, and that he is in constant pain because of it.' A less effective answer might identify the device, give an example and state the effect without showing how we got there. For example 'The speaker's repetition of 'I wish' tells you that racial prejudice hurts him.' The least effective type of answer will sketchily mention the device and the effect 'The poet uses repetition to show how the racial prejudice hurts the boy.' The element of personal response—how the poet's use of the device affects your own thoughts or emotions will enhance the quality of this model essay.

[8 marks]

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Question 6 cont'd

- (c) What issues does EACH poet raise by his or her exploration of the theme of prejudice?

The model answer will identify important general principles or ideas (the poet's messages) that emerge from the poet's treatment of prejudice.

[9 marks]

TOTAL 25 marks

Question 7

- (a) Describe what we learn from the narrator about the life and personality of Mister Papacita.

- He brought joy to the children with his songs as he engaged them with the call and response communal activity
- Through the ribaldry of some of his songs he also introduced adult themes to the children and helped to bond the adult community through entertainment.
- He made work blessed as he blended his garden work with songs
- He beat drums and chanted at wakes and funerals and weddings
- He became a different person at weddings/community gatherings of mourning or celebration—physically he was transformed and he transformed others as they heard his songs and hymns.
- He was the perfect husband and friend to Miss Aita, except that he refused to go to church with her.
- A turning point came in his life when Miss Aita died. His life-giving spirit left him, and he turned to drink.
- He became unruly and unmanageable, destroying the furniture in his house and leaving a trail of grief in the community.
- In his drunken state, he would call on all to serve God, as if Miss Aita's churchgoing had somehow had a deep unconscious effect on him, or as if he felt unaccountably guilty about her death.
- After his hospital visits for detoxification he returned as a spiritless, tired old man, and rejected attempts by the villagers to lure him to church.

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Question 7 cont'd

- Then another turning point came—the climax of the narrative. Unexpectedly, mysteriously, he joined the staid Wesleyan church. At his baptism his early spirit of music returned and caused several conversions, most of which did not last. He, however, remained faithful to his church.
- The reader, like the narrator, is left with more questions than answers (silence) about the real reason for Mister Papacita's conversion.

A well expressed answer that covers Mister Papacita's relationship with the children, the adults, the community as a whole, and Miss Aita; the significance of these relationships; and the turning points in Mister Papacita's life that introduce the issue of silence. [9 marks]

(b) By what strategies does the narrator reveal her attitude to Mister Papacita?

- The narrator maintains a child's perspective on Mister Papacita, so her naïve puzzlement about the reasons for his change is convincing
- At first, like the other children, she is excited by and welcomes Mister Papacita's singing, games, jokes etc. This is shown in the descriptions she uses (diction, images etc)
- The narrator expresses perplexity about the changes in Mr Papacita's character through her constant use of questions
- She is confused by the change in Mister Papacita after Miss Aita's death, and she uses the strategy of the community's gossip to explore the possible reasons
- She intuitively compares the reasons put forward for the changes and shows her bias in the process—she reveals her preference for the colourful Mister Papacita, indicating that to her, he is 'the real Mr Papacita.'

Any 2 strategies fully developed, 4 marks each [8 marks]

(c) How does the story of Mister Papacita's life contribute to ONE theme in the text as a whole?

- The theme of experience – how adults and children's perspectives differ. (sometimes the narrator is young and naïve; at other times she is a reflecting adult seeking to make sense of life and events)

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Question 7 cont'd

- The role of the church and its meaning and relevance to the community as a whole
- The nature and meaning of silence, the part that music and harmony, and chaos and noise play in expanding our understanding of silence
- The nature and meaning of silence – what for example is the connection between visible action and hidden mutation?
- Relationships – how opposites can attract.

Any 1 theme fully discussed

[8 marks]

TOTAL 25 marks

Question 8

Use the character Nathan to discuss the ways in which Forbes presents the theme of silence.

The chapters of Songs of Silence hold together as a chorus of songs from one community, but shaped by the recollections of a narrator whose perspective ranges from the innocence of childhood to the maturity of a young adult who emerges unbroken from a failed relationship. In the chapter 'Nathan', the narrator is the reflective adult with a sophisticated notion of the wide range of meanings 'silence' holds. Through the character of Nathan she is able to present some aspects of this theme, which runs throughout the text in many different ways.

- Nathan acts strategically without words, but with potent meaning – revenge (poking Tony's eye).
- Silence is a characteristic feature of Nathan's personality, which is deep and profound even though he uses few words. The absence of words can mask/hide a great deal.
- Nathan's deep and profound silence was evident even from his birth and the close connection he had with his sister, the narrator – '...soulmates, welded together by our common need for silence.' They both started speaking late. However, her silence was different from his – 'he was a man of dark blue silences,' hers 'was a silence of moons.' Here the narrator suggests that contrary to the saying 'silence means consent', silence does not always mean one thing nor are all silent people to be treated the same.

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Question 8 cont'd

- The 'manna manna manna mahkita' game establishes the communication between the narrator and Nathan. It has unspoken personal meaning for them and suggests that its ritual is imbued with almost religious or spiritual significance. It shows that codes of communication that may seem meaningless to others looking on, may be a way of expressing connections that [known] words cannot express.
- The different silences of the siblings allow them to explore, define and find their own authentic selves in their own ways. (Narrator and ants, Nathan and tightfistedness with money). Silence, like language, can express identity.
- Forbes presents the narrator speculating on the genesis of Nathan's tightfistedness – was it a reaction to their parents' wastefulness or their loud quarreling? Silence generates questions that try to fill up the space of what we don't know/what silence withholds from us. This idea is one of the most pervasive throughout the entire book.
- Silence emerges as fate – instrumental even in their adult years, in ironic ways, as illustrated by the fact that the narrator 'entered a profession that fractured [her] silence' and Nathan married a 'noisy' woman. Silence is insufficient just as speech is insufficient—both Nathan and his sister look for their opposites in order to complete their personalities, just as Miss Effie went silent after speech betrayed her.
- Colours are a major element in defining the nature of silence, just as colours differentiated the nature of Mister Papacita's music.
- Water-river or sea – is also used to define/differentiate the nature of silences (as in 'Morris Hole'). This is similar to the 'snail's shell upon my back' in 'The Woman with No Name.'
- Through these symbols and images Forbes helps us to understand intuitively the narrator's conflict with her brothers, and Nathan particularly, as she gains greater awareness of her femaleness in response to their overwhelming maleness. Are women's silences different from men's, and men's words different from women's? ('mine was a silence of moons'). These are some of the questions we ask.

TOTAL 25 marks

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Question 9

'Bolo is a heroic figure whose heroism was not always understood by those around him.' Discuss the character of Bolo in light of this statement.

Candidates do not need to agree with the statement. 'Discuss' indicates that a candidate may agree fully or partially or not at all. This question requires the candidate to indicate the definition of heroism that will guide the essay. As with other essays, scripts that make some reference to the author's techniques indicate superiority. Candidates should include examples to prove their points.

Possible definitions of heroism:

- defying great odds or dangers in order to fight for what one believes in
- sacrificing (for example, one's life) for others
- sacrificing for others (for example, one's life) even when they don't understand us or our sacrifice
- having a vision of the greater good and being willing to take the lead in bringing it to fruition
- standing up for one's beliefs in the face of great hardship, even putting oneself at risk
- standing up for others in the face of great hardship, even putting oneself at risk
- being willing to lead others in dangerous situations, in pursuit of high ideals

Instances of Bolo's heroism:

- At the end of the first chapter Bolo is introduced as 'the warrior still' who is shocked and heartbroken by the church's self rejection. Warrior' introduces the idea that he will be a fighter, his heartbreak introduces the idea of what he will fight for—ideals. Bolo's idealistic insight is contrasted with the church's pragmatic acceptance of defeat. Bolo represents an ideal and a promise. '
- Bolo fearlessly questions the dominant views of the group about Ivan Morton. He does not believe, as they do, that Morton is a man of the people or that talking to him will lead to their advancement or freedom from persecution.
- Bolo is not afraid to defy the authorities. He recognizes that the colonial police are the enemies of the people and he feels 'We have to kill Prince.' He understands this at a literal and symbolic level. This contrasts with Bee and Eva, who as representatives of the church and the people, even accept their son's application to the constabulary. Bee and Eva are heroic enough to break the law by

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worshipping in their own way, but they lack the radical daring of Bolo.

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Question 9 cont'd

- When he fights against Prince and the other policemen for arresting his mother among the worshippers, Bolo's heroism is realized through his blood relations

Possible points of view in response to the statement:

- (i) Bolo is a heroic figure who was not given a chance to display his full heroism as the people he defended were too afraid to work with him against the colonial authorities. They did understand him but were afraid.
- (ii) Bolo has potentially great qualities but he becomes mean-spirited and judgemental when his people do not agree with his approach to fighting the colonial authorities. A true hero is able to understand the people he wants to help, and does not humiliate or hurt them.
- (iii) Bolo is a warrior hero but his people no longer want [or needs] warrior heroes; they want educated leaders who can use the system to beat the system.
- (iv) Bolo is an anti-hero – one of those characters in books who rebel against everything an unjust and hypocritical society views as heroic. Through such characters, authors send a message to society, which often does not understand the anti-hero, and may even despise him.

Some points to support (i):

- Bolo is a stickfighter in the carnival tradition. So he is associated with the warrior hero. He is strong and bold and loves his people, does not think only of himself but of them. At the end of the first chapter he is introduced as the 'warrior still', who is shocked and heartbroken at the Spiritual Baptist church's acceptance of the unjust law. He also tells them that they are wrong about Ivan Morton. He does not believe, as they do, that Morton is a man of the people or that talking to him will lead to their advancement or freedom from persecution. Bolo's idealistic insight contrasts with the church's pragmatic acceptance of defeat. His willingness to tell them the truth shows that he cares for them and that he is offering himself as their leader.

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Question 9 cont'd

- It is clear his people do love and admire Bolo, even though they are not able to rise to his level of heroism. Eva, the narrator, presents him in a sympathetic manner, and tries to understand him even though much of what she learns about his behaviour is reported to her third hand. As a member of the community that deserts him, Eva accepts blame for Bolo's tragic demise and describes him as a crucified Christ. After his death she says he is not dead and hopes he never dies. By this she means that his memory, the memory of the things he tried to teach them but which they were too afraid to learn, and the memory of their shame and how they failed him, will live on.
- Bolo recognizes that the colonial police are the people's natural enemies. The brutal officer Prince represents the worst excesses of the Police force, and it is clear from Eva's narration that he is despised and feared. But while Bolo argues that 'We have to kill Prince', Bee and Eva, who can be seen as representing the church's and the village's attitudes, fail to send the right message to their son Winston and so Winston joins the police force. Bee is enraged and ashamed at this betrayal of ideals on Winston's part. But unlike what Bolo would have done, he still tells Winston to go ahead. When Bolo says 'we have to kill Prince,' he means this at both a symbolic and literal level. Bee and Eva's heroism goes only so far as to declare 'we have to break the law', meaning that they will worship in their own way in spite of the law against it. They are too afraid to accept Bolo's radical solution. They are afraid for their children; also they feel defying the law by violence will only bring more violence down on them. Yet they love and admire Bolo and feel he is destined for great things (Eva's descriptions).
- Bolo matches heroic actions to words: he fights physically against Prince for arresting his mother; and fights Innocent for taking advantage of 17 year-old Lester, both in support of Lester and to show the community that they had turned against themselves in the most unjust way.
- When Bolo turns 'badjohn' it is still in an effort to make his people learn self-defence and courageous action. His rogue-like behaviour has a kind of logic in it - to show that he detested what the community had become. The trend of the community turning against itself was most represented by Mitchell's exploitative and corrupt business practices, and Bolo uses 'badjohnism' to protest against this. He takes the two sisters as a challenge to his people; he is most offended by the introduction of the police in what he believed was the community's business. Eva's narration tells us that he looked heartbroken when this happened, almost as if he were pleading with them to have the courage to face him instead. (The one person who ever stood up to him was Charleau, and as a result, they became friends).
- Bolo's tragic death can indeed be blamed on the community. It is as though he sacrificed his innocence and good reputation, even his

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self - on their behalf, to no avail. Fear of the colonial powers made them impotent. Bolo is a tragic hero.

Any other reasonable point

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Question 9 cont'd

Some points to support (ii):

Bolo's great qualities include: champion stickfighter in the great warrior tradition of Africa and the carnival; community consciousness, idealism, and love for the people ('...he don't just fight to win battles for himself...and he do it with love and respect, more as if he was making a gift of himself, offering himself...as if what he really want is for the people to see in him a beauty that wasn't his alone, was theirs, ours...').

- However, he fails to understand the real dilemmas the people face. Their fear for their children if they use violence is legitimate. Also, it is not easy for them to commit murder ('kill Prince'), and they also want to promote civil society in which law works for them, not against them. They are trying to give Ivan Morton a chance to help them by legal means. They need to hope that one of their own has not really betrayed them. Bolo is right—they are shortsighted in not eventually getting up and fighting, whether physically or otherwise when it becomes clear Ivan is a traitor, but their point of view is understandable. Bolo isn't able to see inside their minds but Eva as narrator is, and she gives a sympathetic portrayal of Bee and the others even though she too does not agree with them.
- When Bolo kidnaps the two sisters and abuses Mitchell we lose sympathy for him no matter what Eva says. His treatment of them is inhumane and extreme. It seems he hopes that this will hold up to them a mirror of what they have become in their self-rejection, or a mirror of what the colonial establishment is doing to them. But how can people follow a leader who leads by fear or by terrorizing their children? How can love show itself in actions of hate? The tragedy of Bolo is that both he and the community became confused, one by disappointment, one by fear. Bolo's confusion led to his loss of self and loss of heroism.
- Any other reasonable point

Some points to support (iii):

- The Caribbean has a long tradition of warrior heroes (for example, Maroons, Three Finger Jack). The people usually love and admire them, but often they lead lonely lives as most people are afraid to adopt their radical means of resistance. Eva tells us several times that Bolo is 'alone.' Eva gives many descriptions showing the people's admiration for Bolo's physical beauty and strength, his stickfighting reputation and the fact that he is a 'warrior still.' But she also tells us several times that he is 'alone.'

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Question 9 cont'd

- The people see Bolo more as a symbol than the leader they want. They do not believe in the kind of leadership he offers. They don't want to meet violence with violence and kill Prince. This may be because of their cowardice or it could be because the society has changed. Eva says what the people need now to help them is the educated man who can take on the white man on his own terms. Eulalee's rejection of Bolo for Ivan Morton is symbolic, as is Morton's betrayal of her.
- They pin all their hopes on Ivan Morton and even after he fails them they are afraid to adopt other means, and soon after, Bolo turns badjohn and they reject him even further, since now they are afraid of him.
- Going to prison may have brutalized Bolo and made him use violence against his people. But what it certainly does is show how alone he was – he is the only villager who went to jail because he is the only one who fought the police who arrested the church people unjustly (to defend his mother). It is most painful that no member of the group was sufficiently moved to join him. Bolo is a hero deserted by the people he fought for.

Any other reasonable point

Some points to support (iv):

Anti-heroes are characters who do not have the traditional qualities of heroes, and often have opposite qualities to those of the traditional hero. They stand alone against society and are often disliked.

- Bolo starts off as a warrior hero admired by his people (see discussions at I, II and III). However, when he turns badjohn after the people desert him or fail to stand with him when he fights for his mother's release, he begins to look more like an anti-hero.
- Bolo becomes an anti-hero through his people's fault (see discussions at I, II and III).

Any other reasonable point

3 marks for definition of heroism that candidate will use to guide the discussion.

Up to 8 marks for identification and description of Bolo's heroic qualities and acts OR lack of such qualities and actions

Up to 7 marks for the interpretations of Bolo's acts by those around him

4 marks each for 3 fully developed points about Bolo: 4x3=12

5 marks each for 2 fully developed points about those around him:

5x2=10

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TOTAL 25 marks

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Question 10

'Using Lovelace's treatment of any one character, discuss the theme of power in *The Wine of Astonishment*.'

Characters:

Bolo

Bolo is a champion carnival stickfighter who is looked up to and admired by the people of his community. Everyone admires him for this warrior prowess, and expects great things of him. The women admire him for his strength and physical grace as well as his sense of humour and community spirit. He is able to charm even the very old women. Bolo knows who he is and as a result is not afraid to speak out against the injustice meted out to his people or fight physically to free his mother when she is arrested unjustly. He is willing to take on the colonial establishment and 'kill Prince', both literally and figuratively. Bolo's power is multiple: the power of the warrior, the power of the charmer, the power of the revolutionary, the power that comes with self-recognition. However, his potential to use his power lead the community and the church against the colonial establishment is lost as the people are too afraid to adopt his approach of direct, physical and radical resistance. They allow the power of the colonizer to win. This is the great tragedy of the novel.

When Bolo's power is not given its proper outlet he becomes a badjohn and terrorizes his people until they bring the police against him and he is killed. Bolo's death however is not the end of his power. Eva the narrator says he is not dead, and she hopes he never dies. This suggests that Bolo still has power over the people's memory. He has impressed them with his beauty and his strength. He has taught them shame, he has taught them how to be a man and not give in.

Lovelace's techniques

- Imagery – description of Bolo's appearance etc
- Symbolism - Bolo as stickfighter symbolic of his moral warriorhood
- Contrast – with Morton, Prince, Bee etc
- Irony – Bolo/Christ rejected for Morton/Barabas
- Symbolism – Christ analogy
- Any other appropriate technique

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Question 10 cont'd

Ivan Morton

Morton is an agent of colonial power that oppresses the people. He is mentally enslaved. Worshipping the white man's power, he turns against his own people and in a sense, himself.

- colonial education empowers Morton to rise above the circumstances that oppress other poor blacks
- ironically, his parents' sacrifice helped to give him this power through which he betrays everything they stood for (abandoning his father's unfinished house is symbolic)
- he has power over the people as they believe in him and think he shares their dreams and aspirations
- Morton trades on his people's belief in the power of education; he uses education to trick his people into believing he will help them
- their votes put him in power, whereupon he promptly betrays them by feathering his own nest (new cars etc)
- he shows his allegiance to white power and contempt of his people by moving out of the village and into the white backra's house, dressing always in suit and tie, deserting Eulalie and marrying a light skinned wife who approximates the criteria for white beauty and femininity, etc
- although Morton is in power, he does nothing to repeal the law against free worship, and in fact the persecution increases
- he keeps the people bamboozled by giving a few handouts and doing a few useless favours, for example, writing recommendations for jobs they can't get
- in the end Morton is able to succeed because the people refuse to act on their knowledge of his betrayal, refuse to follow Bolo, and give up Bolo for Morton. This leads to Bolo's turning against his people and finally his tragic death
- through this character Lovelace shows the evils of colonialism, fear, etc

Any other reasonable answer

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Question 10 cont'd

Lovelace's techniques

- Imagery - (descriptions of Morton's clothes, his nose that is always in the air as if sniffing something better)
- Symbolism - his always standing sideways, using two victory signs instead of one, the Richardson house that he moves into - described as a tomb
- Contrast - between Morton and the other villagers, between Morton and Bolo
- Parallels (with Prince, Mitchell, the Catholic church)
- Irony
- Any other appropriate technique

Prince

Like Ivan Morton, Prince is an agent of colonial power that oppresses the people. He is mentally enslaved. Worshipping the white man's power, he turns against his own people and in a sense, himself.

- However, Prince's weapon is not colonial education but colonial brutality.
- Prince is a member of the constabulary and he uses his position to brutalize the people. While other policemen will warn the church when a raid is being planned or will turn a blind eye to their mode of worship so long as they don't flaunt it too blatantly, Prince pursues them relentlessly as if it is a personal vendetta
- Prince seems to be a sycophant who wants to show his superiors that he is not like these 'backward people'
- he doesn't care about his people, only about promotion
- Prince seems to enjoy brutality for its own sake, as if he has some secret insecurity that is satisfied by this power over others
- He seems to think his position gives him absolute power, so he doesn't even feel he should answer legitimate questions such as 'why are you arresting these people?'
- Bolo challenges him by trying to incite the people to kill him, and then by physically attacking him when he arrests his mother and the other church members. Bolo shows that colonial power is not absolute

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- The showdown between them shows that Prince by himself is not really strong; it is only when a lot of other policemen come and beat him up that Bolo is subdued.

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Question 10 cont'd

- The lack of human care by those in power is shown when the police throw Bolo in the jeep without caring if his head is damaged.
- Tragically, no one except Bolo dares to fight Prince—they are afraid of the power behind him. Their failure to fight leads to Bolo's going to prison and later to Bolo's downfall.

Any other reasonable point

Lovelace's techniques

- Imagery - description of prince's brutal physique
- Symbolism - description of prince's brutal physique
- Contrast - with Bolo
- Parallels - (with Morton, Mitchell, the Catholic church)
- Any other appropriate technique

Irony - Prince turns against the people, mirrors the people turning against themselves

Irony - people turn to police against Bolo and destroy Bolo in the process

Irony - Bee's son becomes a policeman because of their failure to 'kill Prince.'

Irony - police/the law acts illegally to make people unsafe yet their role should be to protect

Irony - Prince's brutality shows not his strength but his weakness—bully

Any other appropriate technique

Mitchell

Like Morton and Prince, Mitchell is an agent of colonial power that oppresses the people. He is mentally enslaved. Worshipping the white man's power, he turns against his own people and in a sense, himself.

- Mitchell's weapon of oppression is money.
- Achieving business success by craft and corruption (examples)
- Like Prince's, the contemptible nature of his power is exposed by Bolo, who terrorizes him, destroys his shop etc.
- Bolo stands alone as the rest of the village while aware of Mitchell's wickedness, do nothing about it

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Question 10 cont'd

- Bolo tries to fight against Mitchell's corrupt power by showing the people how Mitchell is oppressing them. His badjohn behaviour smashing up Mitchell's shop is meant to show them in a mirror how Mitchell is a badjohn oppressing them yet they do not recognize this lesson
- Although Bolo is destroyed in the end, he succeeds in erasing Mitchell's illegitimate gains. The end of the book also vindicates him as Eva acknowledges that he had been right about fighting against men like Mitchell.
- Through this character Lovelace shows the all - pervasive evil of colonialism, fear, etc
- Rather than through his allegiance to the church.
- Any other reasonable answer

Lovelace's techniques

- Imagery
- Irony
- Symbolism
- Contrast
- Parallels
- Any other appropriate technique

Any 4 points fully developed for the ONE character's qualities and behaviour related to power, 4 marks each (16 marks)

Any 2 points fully developed for the author's techniques in showing the character's relation to power, 4 marks each (8 marks)

Reference to other themes OR for demonstrating knowledge that the character discussed is similar to other characters in the book (1 mark)

TOTAL 25 marks

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Question 11

- (a) Describe the central unfortunate situation in each story

'The Boy Who Loved Ice Cream'

Benjy's unfortunate situation is the combination of his family's poverty and his father's attitude, and how these threaten his dream. Benjy has never seen or tasted ice-cream but his sister Elsa has described it to him in such magical terms that his life's dream is to taste the ice cream sold by Mr Doran at the Harvest Festival Sale. This dream provides an important source of hope for Benjy, who is not particularly happy at home, mainly because his father does not always treat him well. This is because his father secretly thinks that his wife cheated on him and Benjy is not his. At last Benjy's chance comes when the family attends the Harvest Sale. Benjy is full of excitement and terror, as he is not sure his father will be in a good enough mood to buy the ice cream Elsa has promised he will finally get to eat. And in fact for a while it seems that Benjy will get no ice cream, as his father is busy watching his mother to see which man she is talking to. Benjy is so distressed that he starts to cry, much to the disgust of his mother and sister whose impatience only makes him cry harder. At last his father, reassured that his wife isn't clandestinely meeting any man after all, purchases ice cream for himself and the children. But there is a dreadful final twist. Just at the moment when Benjy, seized by fearful anticipation, tremblingly hesitates to taste his since cream, his father sees his mother talking to a well dressed town man, and in rage grabs Benjy and rushes towards his mother. Benjy's ice cream falls to the ground, never to be retrieved.

'Mom Luby'

The I-narrator Elijah (along with his sister Puddin') has lived with his grandmother Mom Luby for three years, since his mother died. His unfortunate situation is that he is at the mercy of his aunt's questionably morals and engagement in illegal activities. He is subject to the wills and scheming of Mom Luby who seeks to milk the welfare system, bribe the police to protect her illegal dealings and expose the children to illegal and perhaps immoral influences in the process. Elijah is obviously very happy living with Mom Luby, but but after a while their financial situation gets so difficult that Mom Luby decides she has no choice but to seek State assistance. She takes the children to the State Aid office to put in her request, and shortly after, a social worker from the office arrives to assess whether Mom Luby is deserving of this aid. The supercilious, insensitive social worker is appalled by the family's cultural habits and way of life (for example she scorns their food).

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Question 11 cont'd

Mom Luby sharply and humorously responds to every rude criticism made by the social worker, who is increasingly discomfited. The last straw is when she finds out that Mom Luby, the community's 'matriarch', who is not educated as she is, is 'practising law, medicine, and the ministry without a licence.' She decides to get her own back at Mom Lube by refusing to approve her for State Aid. As a result, the reader is made aware, Elijah (and his sister) remain subject to the colourful but illicit activities of Mom Luby.

4 marks each [8 marks]

- b) Compare the writers' strategies showing how each creates different reader response.

Possible points of comparison:

- Senior's narrative technique is heart-wrenching, Hunter's hilarious. As a result we feel Benjy's situation as a tragedy, and Elijah's as a comedy – Elijah will survive; we are not sure about Benjy.
- Senior makes Benjy's hunger for ice cream and the fact that his father may be a stumbling block to his getting this ice cream, central from the beginning, whereas Hunter makes Mom Luby's feisty, hilarious personality central, so that we feel from the beginning that whatever the outcome, Elijah will be all right.
- Senior uses a carefully graduated series of images and events to build up the reader's agony on Benjy's behalf (for example, his terror is vividly described at every stage; and at several stages she outlines a possible threat to Benjy's dream of ice cream) while Hunter has the reader laughing throughout as Mom Luby takes control of the situation (for example, at the very beginning she tells the children to shut their mouths – 'don't mess up my lie' – when she tells the Welfare people she is their mother. At first we are worried that she might be a shady character, and she is. She is a street-wise character who attempts to exploit the weakness in the social system and we even applaud her for that, but Hunter also reveals Mom Luby's consistent trait of resistance to the legal mores and requirements of the society.
- Benjy's story is told from the point of view of a sympathetic third person narrator who feels his suffering and relays it to the reader as if from inside Benjy's head. Elijah is his own I-narrator who tells the story as an observer of Mom Luby's indomitable self-possession and feisty strategies of survival. He never expresses any feelings of fear, so we know he is not

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concerned about whether he has shoes or carfare for school – the great Mom Luby will take care of it all.

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Question 11 cont'd

- Benjy's story ends with a stream of consciousness (all his thoughts running together without full stops or other punctuation) to show his distress, whereas Elijah's ends with Mom Luby gambling/playing a card game and laughing (showing her contempt for the social worker's view that she is bringing up the children in an unhealthy atmosphere
- Any other reasonable point of comparison. Answer MUST show the contrast between the tragic vision in Senior's story and the comic vision in Hunter's story.

2 comparisons fully developed, 2 marks each (8 marks)
Explicit comparison (1 mark)

[9 marks]

(c) Which ending do you prefer and why?

To gain full marks, the answer must focus on the endings. It must state the candidate's preference, which can either be one ending over the other, or equal satisfaction/dissatisfaction with both endings. The candidate must give clear reasons for this response, based on comments about either the writer's technique; or the 'vision'/perspective (on life, on the child's situation etc) that the ending encourages.

[8 marks]

TOTAL 25 marks

Question 12

Choose two short stories you have studied and discuss how the MAIN character in each deals with a challenging situation.

The essay encourages candidates to cover the following:

- Select two appropriate stories, correctly identifying the main characters.
- Provide a description of the challenging situation.
- Show how the character deals with the situation, and what this tell us about him or her
- Discuss the strategies/techniques used by the writers to bring across the challenges
- Suggest some theme that the writer invites us to think about.

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Question 12 cont'd

Identifying and Describing the Challenging Situation

Some stories present challenging situations on a personal level, as in "The Man of the House" where the young boy has to take care of his sick mother.

Sometimes the personal may cover challenges such as confronting our own inner fears, problems, and prejudices as in "Blackout." Here a white woman is approached by a black man as she waits in the dark at a bus stop.

What might appear to be challenges to child might not be the case with an adult. In "The Day the World almost came to an End," the child's fertile imagination conjures images of the end of the world. Her hysterical reaction to an airplane flying overhead is humorous in its presentation.

Often challenging situations exist in everyday life and play out in the larger political arena. "Berry" explores the sinister issue of racism, exploitation and prejudices.

Other Points to consider

- Who is facing this challenging situation (is it a child, an adult, a male, female) and where this is occurring.
- What caused the challenging situation (is this of the character's doing, some outside force)?
- How is the problem resolved?

How the Writer Brings Across the Challenging Situation

This kind of essay requires the identification and use of techniques used by the writers to get the message across. The challenging situations therefore, can be portrayed through the narrative perspective, symbols, figurative language, suspense, setting, flashback etc.

Story, 12 marks each	(24 marks)
Comparison, 1 mark	(1 mark)

TOTAL 25 marks