



CANDIDATE – PLEASE NOTE!

PRINT your name on the line below and return this booklet with your answer sheet. Failure to do so may result in disqualification.

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MAY/JUNE 2022

FORM TP 2022067

CARIBBEAN EXAMINATIONS COUNCIL

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®
EXAMINATION**

ENGLISH B

Paper 01 – General Proficiency

2 hours

06 MAY 2022 (p.m.)

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This test consists of 60 items. You will have 2 hours to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

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

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

Sample Answer



The best answer to this item is “Stage direction and props”, so (D) has been shaded.

5. If you want to change your answer, erase it completely before you fill in your new choice.
6. When you are told to begin, turn the page and work as quickly and as carefully as you can. If you cannot answer an item, go on to the next one. You may return to that item later.

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

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A016



Items 1–10

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

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

SYLVIA: A happy Sunday to you, Mrs R.

GRANMA: Mm, Oh, it's you.

HENRY: Mama.

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

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

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

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

10 GRANMA: *(bluntly)* Why?

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

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

BABS: Granma, how can you be so cruel!

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

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

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

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

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

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

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

HENRY: (*hurt*) I see.

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

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

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

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

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

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

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

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

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

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

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

ROBERT: Hullo there!

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

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

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

GRANMA: You've been long enough coming.

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

55 SYLVIA: (*coldly*) Hullo, Robert.

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

GRANMA: Come here . . . Let me look at you . . .

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

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

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

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

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

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

65 BABS: The fatted calf, eh Granma?

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

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

- (A) is anticipating Robert's arrival
- (B) does not want anyone to know about it
- (C) anticipates Granma's negative reaction
- (D) is worried about how Babs and Matthew would react

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

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

3. From Granma's assertion that Sylvia had to try twice (line 15), we can infer that Sylvia
- (A) was married before
 - (B) visited her home often
 - (C) was engaged twice before
 - (D) tried twice to marry Henry
4. The stage directions "*timidly*" (line 9), "*full of pity, going to her father*" (line 25) and "*getting up, embarrassed*" (line 29) suggest that Henry's children
- (A) share their grandmother's opinion of Sylvia
 - (B) are excited about the wedding announcement
 - (C) are embarrassed by their grandmother's reaction
 - (D) are not in support of their father's decision to marry Sylvia
5. The dramatic significance of Sylvia's outburst in lines 37–39 ("You're jealous because . . . could you?") is that it
- (A) establishes the setting of the extract
 - (B) supports the main theme of the extract
 - (C) arouses the audience's sympathy for her situation
 - (D) makes the audience aware of off-stage events
6. Robert's entrance in lines 44–56 ("*looking off right . . . some time ago you were coming*") serves to
- (A) heighten the suspense of the extract
 - (B) provide dramatic relief from the tense situation
 - (C) highlight the relationships among the characters
 - (D) indicate a change in the physical setting of the extract
7. The BEST explanation of the dramatic impact of lines 59–63 ("*Nonsense . . . sits down*") is that they
- I. emphasize Granma's deceptive nature
 - II. give the audience insights into Sylvia's character
 - III. suggest that Granma wants Robert to have a good impression of her
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III
8. In which of the following lines does the MAJOR shift in the mood of the extract occur?
- (A) "Henry, you're just like your father." (line 13)
 - (B) "Must we go on discussing this dreary affair?" (line 34)
 - (C) "At your age, my dear boy, you don't need approval." (line 22)
 - (D) "Nonsense. You'll stay and have dinner with us." (line 59)

9. Which of the following lines contribute MOST to the tension in the extract?
- (A) At your age, my dear boy, you don't need approval. Leave that to the young people. You could marry a black woman and not need MY approval. (lines 22–23)
 - (B) Robert, Robert, Robert, that's all you can think of. He's the only one who mustn't be hurt! He's the only one who needs affection! (lines 35–36)
 - (C) It's Sunday; it's a fine day; there's going to be a wedding . . . what's WRONG with everybody? (lines 42–43)
 - (D) It won't hurt her. If you go home you'll sulk because I was rude to you. I'm getting to be an impossible old woman. (lines 61–62)
10. Which of the following statements is an example of irony in the extract?
- (A) Robert seems to be Granma's favourite son.
 - (B) Sylvia is surprised at Granma's change of tactics.
 - (C) Unlike the others, Henry and Sylvia are not excited by Robert's arrival.
 - (D) Granma invites Sylvia to stay for dinner despite the earlier confrontation.

Items 11–20

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

The Maid shows in Mrs Linde, dressed in travelling clothes, and shuts the door after her.

MRS LINDE: (*In a dispirited and somewhat hesitant voice*): Hello Nora.

NORA: (*Uncertain*): Hello —

MRS LINDE: You don't recognize me.

5 NORA: No, I don't know — but wait, I think — (*Exclaiming*) What Kristine! Is it really you?

MRS LINDE: Yes, it's me.

NORA: Kristine! To think I didn't recognize you. But then, how could I? (*More quietly*) How you've changed, Kristine!

MRS LINDE: Yes, no doubt I have. In nine — ten long years.

10 NORA: Is it so long since we met? Yes, it's all of that. Oh, these last eight years have been a happy time, believe me. And so now you've come to town, too. Made the long trip in the winter. That took courage.

MRS LINDE: I just got here by ship this morning.

15 NORA: To enjoy yourself over Christmas, of course. Oh, how lovely! Yes, enjoy ourselves, we'll do that. But take your coat off. You're not still cold? (*Helping her*) There now, let's get cozy here by the stove. No, the easy chair there! I'll take the rocker here. (*Seizing her hands*) Yes, now you have your old look again; it was only in that first moment. You're a bit more pale, Kristine — and maybe a bit thinner.

MRS LINDE: And much, much older, Nora.

20 NORA: Yes, perhaps a bit older; a tiny, bit; not much at all. (*Stopping short; suddenly serious*) Oh, but thoughtless me, to sit here, chattering away. Sweet good Kristine, can you forgive me?

MRS LINDE: What do you mean, Nora?

25 NORA: (*Softly*) Poor Kristine, you've become a widow. You poor thing, how much you must have gone through. And he left you nothing?

MRS LINDE: No.

NORA: And no children?

MRS LINDE: No.

NORA: Nothing at all, then?

30 MRS LINDE: Not even a sense of loss to feed on.

NORA: (*Looking incredulously at her*): But Kristine, how could that be?

MRS LINDE: (*Smiling wearily and smoothing her hair*): Oh, sometimes it happens, Nora.

NORA: So completely alone. How terribly hard that must be for you. I have three lovely children. You can't see them now; they're out with the maid. But now you must tell me
35 everything —

MRS LINDE: No, no, no, tell me about yourself.

NORA: You remember that Torvald left the department after we were married? There was no chance of promotion in his office, and of course he needed to earn more money. But that first year he drove himself terribly. He took on all kinds of extra work that kept him
40 going morning and night. It wore him down, and then he fell deathly ill. The doctors said it was essential for him to travel south.

MRS LINDE: Yes, didn't you spend a whole year in Italy?

NORA: That's right. It wasn't easy to get away, you know. Ivar had just been born. But of course we had to go. But it cost a frightful sum, Kristine.

45 MRS LINDE: But it's lucky you had it when you needed it.

NORA: Well, as it was, we got it from Papa.

MRS LINDE: I see. It was just about the time your father died.

NORA: Yes, just about then. And, you know, I couldn't make that trip out to nurse him. I had to stay here, expecting Ivar any moment, and with my poor sick Torvald to care for.
50 Dearest Papa, I never saw him again, Kristine. Oh, that was the worst time I've known in all my marriage.

MRS LINDE: I know how you loved him. And then you went off to Italy?

NORA: Yes, we had the means now, and the doctors urged us. So we left a month later.

MRS LINDE: And your husband came back completely cured?

55 NORA: Sound as a drum!

MRS LINDE: But — the doctor?

NORA: Who?

- MRS LINDE: I thought the maid said he was a doctor, the man who came in with me.
- 60 NORA: Yes, that was Dr Rank — but he's not making a sick call. He's our closest friend, and he stops by at least once a day. Tell me, is it really true that you weren't in love with your husband? Why did you marry him, then?
- MRS LINDE: My mother was still alive, but bedridden and helpless — and I had my two younger brothers to look after. In all conscience I didn't think I could turn him down.
- NORA: No, you were right there. But was he rich at the time?
- 65 MRS LINDE: He was very well off, I'd say. But the business was shaky, Nora. When he died, it all fell apart, and nothing was left.
- NORA: And then —?
- MRS LINDE: Now it's over, Nora. My poor mother doesn't need me, for she's passed on. Nor the boys, either; they're working now and can take care of themselves.
- 70 NORA: How free you must feel —
- MRS LINDE: No — only unspeakably empty. Nothing to live for now. (*Standing up anxiously*) That's why I couldn't take it any longer out in that desolate hole. Maybe here it'll be easier to find something to do and keep my mind occupied. If I could only be lucky enough to get a steady job, some office work —

Henrik Ibsen, A Doll's House, Pearson Education Inc., 2006, p. 206.

11. From the stage directions in the opening scene (lines 1–10), the meeting between Nora and Mrs Linde is BEST described as
- (A) cheerful
 - (B) awkward
 - (C) purposeful
 - (D) businesslike
12. The audience is made aware of the season through the references to
- (A) travelling and winter
 - (B) the cold and Christmas
 - (C) the fireplace and rocker
 - (D) Christmas and the long trip

13. From the extract, the audience learns that Torvald
- (A) worked hard and was a good provider
 - (B) resigned his job in order to marry Nora
 - (C) overworked himself and could not travel
 - (D) was promoted at the office after his marriage
14. Which of the following adjectives BEST describe Nora?
- (A) Meek and forgetful
 - (B) Warm and hospitable
 - (C) Unsympathetic and aloof
 - (D) Lightheaded and generous
15. The BEST explanation of the dramatic impact created by the lines 25–30 (“And he left you nothing . . . feed on”) is that they
- (A) create a light-hearted atmosphere
 - (B) provide comic relief to the audience
 - (C) understate the conflict between the characters
 - (D) heighten the intrigue about Mrs Linde’s situation
16. Mrs Linde’s role is significant because she
- (A) represents opulence and fulfilment
 - (B) is contrasted with Nora, representing all she is not
 - (C) has children and likes to travel to foreign countries
 - (D) is a valuable friend to Nora and has been supportive
17. Which of the following is the BEST explanation of the function of Nora’s speech in the lines 48–51 (“Yes . . . my marriage”)?
- (A) It serves to outline her financial situation.
 - (B) It helps to develop Nora’s character as a devoted mother.
 - (C) The audience becomes aware of the present tension in her marriage.
 - (D) The audience learns of her sense of loss created by her father’s death.
18. The MAIN theme in this extract is
- (A) death and decay
 - (B) gender awareness
 - (C) marriage and family
 - (D) wealth and weddings
19. The **real** reason for Mrs Linde’s trip is to
- (A) visit Nora and her family
 - (B) return to that desolate hole
 - (C) travel overseas after ten years
 - (D) obtain a job and start a new life
20. The MOST suitable title for this extract is
- (A) Christmas Day
 - (B) Papa’s Dilemma
 - (C) Friends Reunited
 - (D) Returning to Italy

Items 21–30

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

Hurricane Story, 1903

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

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

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

*hymns/sacred songs

**small boat

***a kind of chicken with sparse, uneven, ruffled feathers

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

21. Which of the following concepts are highlighted in lines 1 and 2?
- (A) Ageing and well-being
 - (B) Solid doors and waiting
 - (C) Preparation and timing
 - (D) Overcrowding and warmth
22. Line 3, "Noah's Ark was never as crowded and wet", suggests that the house was
- (A) leaking and jam-packed
 - (B) filled with animals and people
 - (C) wet and the furniture was floating
 - (D) like a fountain flowing with water
23. The poet uses the words "whipped our faces" (line 4) to
- (A) hint at child abuse and neglect
 - (B) indicate the ferocity of the wind
 - (C) suggest that it was raining heavily
 - (D) reinforce environmental concerns
24. The speaker's tone in the poem can BEST be described as
- (A) ironic and didactic
 - (B) objective and nostalgic
 - (C) playful and humorous
 - (D) conversational and reflective
25. The MOST effective use of contrast in the poem is in
- (A) reinforcing the children's fear and the raging storm
 - (B) emphasizing the darkness, the storm and the shining sun
 - (C) highlighting the depth of the water and the eye of the storm
 - (D) heightening the colours of Granny's petticoats, the rooster and the sky
26. From stanza 1, the reader can conclude that the speaker's grandfather
- (A) is a scientist who knows how to prepare for disasters
 - (B) makes boats to ensure that his family copes with disasters
 - (C) is a singer and religious person who looks to the heavens for solutions
 - (D) learnt to prepare for and survive disasters from previous generations
27. Which of the following figurative devices are used in the poem?
- I. Allusion
 - II. Simile
 - III. Metaphor
- (A) I and II only
 - (B) I and III only
 - (C) II and III only
 - (D) I, II and III

28. The poet's use of symbolism is MOST evident in the references to the
- (A) great storm
 - (B) grandfather's bed
 - (C) grandfather's house and Noah's Ark
 - (D) sensay fowl and leghorn rooster
29. One of the themes in this poem is
- (A) nostalgia and regret
 - (B) watching and helping
 - (C) survival and resilience
 - (D) childhood fears and longing
30. The poet's use of water imagery throughout the poem is effective because it
- (A) reinforces the importance of water as a symbol of rebirth and purification
 - (B) focuses on alliteration as the children ride out the storm on their grandparents' bed
 - (C) weaves an ancient story with a modern one and reinforces ideas of hope and renewal
 - (D) relates a childhood story of grandparents who survived the flood and hours of darkness

Items 31–40

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

Nettles

- My son aged three fell in the nettle bed.
'Bed' seemed a curious name of those green spears,
That regiment of spite behind the shed:
It was no place of rest. With sobs and tears
5 The boy came seeking comfort and I saw
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my billhook, honed the blade
10 And went outside and slashed in fury with it
Till not a nettle in that fierce parade
Stood upright any more. And then I lit
A funeral pyre to burn the fallen dead,
But in two weeks the busy sun and rain
15 Had called up tall recruits behind the shed:
My son would often feel sharp wounds again.

Vernon Scannell, Retrieved from <https://www.poemhunter.com/poem/nettles/>

31. The poem is MAINLY about a
- (A) protective father's response to his son falling on some nettles
 - (B) boy falling from the bed near the shed and crying to his father
 - (C) father's reaction to his son being bitten by insects in the toolshed
 - (D) three-year-old boy playing with nettles and getting hurt in the process
32. The poet puts "Bed" (line 2) in inverted commas MOST likely because
- (A) the word is repeated for emphasis to reinforce the major theme
 - (B) it is used ironically since bed is associated with warmth and comfort
 - (C) the word begins a new line and he wants to capture the reader's attention
 - (D) the use of the word is one that is normally associated with rest and sleep

33. In which of the following lines does a change occur?
- (A) "That regiment of spite behind the shed" (line 3)
 - (B) "It was no place of rest. With sobs and tears" (line 4)
 - (C) "And then I took my billhook, honed the blade" (line 9)
 - (D) "Till not a nettle in that fierce parade" (line 11)
34. The poet's use of "That regiment of spite" (line 3) is effective **primarily** because it
- (A) compares the nettles' ability to be tall and dutiful
 - (B) personifies the shed and the nearby nettles as sharp spears
 - (C) gives the nettles the ability to take pleasure in inflicting pain
 - (D) creates a feeling of calm and peace in spite of its location behind the shed
35. The BEST explanation of the expression "he offered us a watery grin" (line 8) is
- (A) the boy continued to cry and smile for a long time
 - (B) though tearful the boy wanted them to think he was fine
 - (C) the boy gave them a smile and instantly dried his tears
 - (D) the tears were flowing and the boy tried to get his father's attention
36. Which of the following images is MOST dominant in the poem?
- (A) Nature
 - (B) Sound
 - (C) Colour
 - (D) Military
37. Which of the following BEST describe(s) the structure of the poem?
- (A) Couples
 - (B) Quatrains
 - (C) Free verse
 - (D) Alternate rhyme
38. Which of the following is the MOST effective use of contrast in the poem?
- (A) The busy sun and the funeral pyre
 - (B) The crying boy and the angry father
 - (C) The boy's tender skin and the sharp nettles
 - (D) The tall growing nettles and the billhook
39. The speaker's tone can BEST be described as
- (A) nostalgic
 - (B) apologetic
 - (C) adversarial
 - (D) conversational
40. Which of the following statements BEST sums up the idea in lines 14–15 ("But in two weeks the busy sun and rain / Had called up tall recruits behind the shed")?
- (A) It is difficult for natural things to live without sunshine.
 - (B) We cannot always totally destroy the things that hurt us.
 - (C) People who get hurt will learn to avoid the shed and nettles.
 - (D) The shed will house the recruits because of the weather.

Items 41–50

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

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

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

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

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

41. What narrative point of view is used in this passage?
- (A) First person
 - (B) Second person
 - (C) Third person limited
 - (D) Third person omniscient
42. Which of the following characters is MOST likely the antagonist in the passage?
- (A) The father
 - (B) Ma Eunice
 - (C) The mother
 - (D) The narrator
43. The narrator in this passage is MOST likely a
- (A) woman reflecting on her childhood
 - (B) biological daughter opposing her mother
 - (C) teenager who detests living with her relatives
 - (D) child abused and abandoned by her relatives
44. The image of the narrator as observant and detached is supported by the way he or she
- (A) describes in detail Ma Eunice's sadness over the broken plate
 - (B) focuses on the beauty of the turtles' shells, necks, eyes and crawl
 - (C) describes his or her own attention to the plate as one of "obsessive curiosity"
 - (D) pays attention to the details on the plate and shows no remorse when the plate is broken
45. Which of the following qualities supports the description of the narrator as an anti-heroine?
- (A) Kind
 - (B) Unloving
 - (C) Easily led
 - (D) Forgives readily
46. The action which BEST reveals that Ma Eunice is a disciplinarian is her
- (A) cursing of the narrator
 - (B) punishing of the narrator
 - (C) demanding an apology
 - (D) grieving over the broken plate
47. The narrator refused to apologize because she
- (A) rejected Ma Eunice's authority
 - (B) thought the punishment was extreme
 - (C) felt powerless before adults who punished her
 - (D) believed Ma Eunice should be punished for cursing her
48. Which of the following words BEST describe the tone of the passage?
- (A) Extreme anger
 - (B) Religious reverence
 - (C) Nostalgic aloofness
 - (D) Reflective resentment

49. The statement “But they would withdraw into their shells when I did not want them to, and when I called them, they would not come out” (lines 29–30) suggests that the narrator wants to
- (A) feel important and sociable
 - (B) empathize with the vulnerable
 - (C) impose her authority and assert control
 - (D) love and care for the small creatures because she was compassionate
50. The expression “unjudging eyes” (line 28) is an example of
- (A) pun
 - (B) simile
 - (C) metaphor
 - (D) personification

Items 51–60

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

Smile

I remember it clear, clear like is yesterday, the evening the car drive up and the brown lady, smiling with broad hips, stop at our gate. The sun was setting bright yellow like when storm going to come. She walk up the hill and we stop playing and run to call Mama. Mama come out the kitchen dripping with sweat and smile at the lady. They walk across the yard to the house and we go on playing ring
5 ding, all the while wondering what a lady like that want with Mama.

After a while Mama come to the door and call me. And dry dry so she just say: “Ayesha, this is Miss Jonas. You going to live with her. She want a little girl who can jump round.”

I was seven. Just ready to leave basic school. When school open I would at last be going to big school. It take me a little time to take in what my mother saying. She go inside and bring out a
10 cardboard box and give it to the lady. I glimpse my pink dress on top and I wondering how come I don’t even see when she packing the box nor notice that she wash all my clothes.

“How long I going for?” I ask her.

“You going to stay all the time but she will bring you to look for us now and then.”

I follow the two of them into the hall. I could just barely see Keisha and Jasmine and my friend
15 Danaira through the half-open door. They came up quietly and stand behind it. My sisters stand up there staring. They surprise just like me.

The lady put her arms around my shoulders. I pull away a little and my sisters form a circle around me. I remember the floral dress I have on and the rubber slippers I wear to school sometimes. All of them follow me to the car. Crying. I too shock to cry. My face set up and I feel it could never laugh
20 again. I vex with my mother. I grudge my sisters who get to stay. I feel like the God who I say my prayers to every night betray me.

Miss Jonas talking all the time trying to sweet me up telling me how I going to like her house. When we reach she show me my room and the bathroom. She give me a towel and tell me to bathe and put on some clean things from the box while she warm up some supper for us. She smile and touch
25 my chin like how big people always doing to children and goat kid.

Me and she alone at the table. The supper is rice and peas and plenty slice of meat. It was beef. I get four piece. I never see so much meat in my life. The supper always big in this house.

The new school was next to Miss Jonas house. The first day Miss Jonas go with me to register me. One good thing was that everybody new to big school and almost everybody live near. This big
30 school was bigger than the one my sister and her friends go to. Every Saturday night I cry myself to sleep. Sunday I have to go to church with Miss Jonas. She say nobody not living in her house and not going to church.

But her church don't feel like church. The singing dead. No tambourine not shaking. Nobody moving. Most of the time is the parson alone talking and nobody answering him. When they do answer they
35 just say one or two little words. Sometimes the parson sing the prayers but in a kind of singing that
you not sure is really a song; sort of like how when a ram goat bawl when him know him going to
bawl whole night till them let him go. Not too loud not too soft and sort of trembly. So I just sit down
and sleep. Only one time in the whole service you see any action. That time everybody stand up and
start walking around telling one another, "Peace be with you." I usually don't get up. My face must
40 be look vex for most of them pass me over after they try once or twice and see it.

But this one lady always force up herself on me and tell me, "Smile. God loves you." She don't
have to tell me God loves me. I hear that all the time at my church but from the day Miss Jonas take
me a start doubt him. I never understand why is me she take. And I never understand why Mama
agree to give me away.

*Adapted from Velma Pollard, SMILE (God loves you).
In Blue Latitudes, 1989, pp. 284–287.*

51. Miss Jonas' arrival reveals that the
- (A) mother had planned the narrator's departure unknown to her
 - (B) narrator's abrupt separation from her family did not affect her at all
 - (C) mother loves her youngest daughter more than her other two girls
 - (D) narrator, though sophisticated, gains new insight about her mother
52. The first person narrative used in the passage is effective MOST likely because it
- (A) emphasizes the narrator's attitude through the contrite tone used in her revelations
 - (B) provides judgements and truths which expose the devious actions of other characters
 - (C) captures the simplicity and authenticity of the child's distinctive voice and perspective
 - (D) creates distance between the narrator and other characters, exposing their thoughts and actions
53. What literary devices are used in the statement "The sun was setting bright yellow like when storm going to come" (line 2)?
- (A) Symbol and irony
 - (B) Metaphor and oxymoron
 - (C) Satire and onomatopoeia
 - (D) Simile and foreshadowing
54. The effect of the change of setting, from the narrator's home to Miss Jonas' house and later the narrator's new school and church, is that it
- (A) emphasizes the contrast between the narrator's past and present social environment
 - (B) suggests that the narrator's internal circumstance is rapidly changing on a daily basis
 - (C) demonstrates the symbolic importance of places that create an atmosphere of despair
 - (D) highlights that the narrator is a strong, versatile character who can survive many things

55. What inferences can be made about the older sisters during the narrator's first encounter with Miss Jonas when the "sisters form a circle around [her]" (lines 17–18)?
- (A) They are fearful of their mother but they are not able to change her mind.
 - (B) They are protective of their little sister and they are prepared to defend her.
 - (C) They are closer to each other in age and disconnected from their younger sister.
 - (D) They are impressed by the visitor's care, clothes and language so they encircle her.
56. The effect of the sentences "I vex with my mother. I grudge my sisters who get to stay. I feel like the God who I say my prayers to every night betray me" (lines 20–21) is that
- (A) their increasing length parallels the narrator's rising tension and rage
 - (B) they provide an opportunity to use colloquial terms and add local flavour
 - (C) they emphasize distrust of all family members and their religious beliefs
 - (D) the relationship between the narrator and other characters improves
57. Which of the following words BEST describe the narrator's mother?
- (A) Polite, respectful and sensitive
 - (B) Practical, realistic and decisive
 - (C) Agreeable, friendly and emotional
 - (D) Impassive, critical and domineering
58. Which technique is used MOST successfully by the writer to convey the narrator's criticism of Miss Jonas' church activities and rituals?
- (A) Humour
 - (B) Flashback
 - (C) Alliteration
 - (D) Foreshadow
59. Which of the following statements BEST describes the theme of this passage?
- (A) Different priorities often motivate the contrasting experiences of children and adults.
 - (B) The unpredictability of childhood is driven solely by the whims and fancy of adults.
 - (C) The destruction of families begins with simple betrayal which in turn feeds bitterness.
 - (D) Childhood experiences initiated by adult decisions impact belief in self, family and God.

60. The dominant emotion evoked in **the reader** by the final two sentences in the passage is
- (A) anger
 - (B) empathy
 - (C) perplexity
 - (D) disinterest

END OF TEST

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

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