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

*K. Franklin*

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MAY/JUNE 2023

**FORM TP 2023071**

**CARIBBEAN EXAMINATIONS COUNCIL**

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**ENGLISH B**

**Paper 01 – General Proficiency**

*2 hours*

**12 MAY 2023 (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

- (A)
- (B)
- (C)
- (D)

5. The best answer to this item is “Stage direction and props”, so (D) has been shaded.
6. If you want to change your answer, erase it completely before you fill in your new choice.
- 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.

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399

A003



01219010/MJ/CSEC 2023

Items 1–10

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

(At the radio station)

GORDON: You didn't hear about the fire in King's Village last night? It's Granny's house that burnt down. The old lady lost everything.

JERRY: But . . . but how come?

5 GORDON: She was out when the fire started. They say a mosquito coil fell on the bed.

JERRY: A mosquito coil? I doubt Granny would use a coil — she's always saying that it's all those modern chemicals that are getting people sick. It would be most strange if she was using mosquito coils.

GORDON: So, what started the fire then? You suspect foul play?

10 (Mrs Daniel's kitchen)

MRS D.: Granny, you don't have to cry.

GRANNY: It's my only home. I cannot imagine what my son would have done if he was here to see people burn down my house just like that.

MRS D.: Burn down your house? You mean you think that somebody set the fire?

15 GRANNY: Not 'think,' 'know'. I know that it's somebody who set that fire. The house could not have burnt down just so.

MRS D.: And what makes you so sure?

GRANNY: (Taking an envelope out her handbag) This! A threatening letter. Read it for yourself.

20 MRS D.: "Dear Miss Graham, your time on earth nearly finish. Why you want to own land still? Sell out your land in King's Village and go and finish your last few days in town. Sell now, before it is too late. Take my advice before it's too late." . . . Who wrote this?

GRANNY: No idea. I got it three months ago.

MRS D.: What? And you didn't tell us? You didn't tell the police?

25 GRANNY: I thought it was just a joke somebody was trying to play on me. You know how young people like to frighten old people. How could I ever think that somebody was planning to burn down my house?

(Jerry and Gordon enter suddenly.)

GO ON TO THE NEXT PAGE

JERRY: Granny, we have to get to the bottom of this fire as soon as possible.

MRS D.: Here, read this Jerry. (*Giving him the letter*) A letter Granny received three months ago.

30 GRANNY: I had forgotten about it. I had thrown it into my handbag and I found it there.

JERRY: Granny, you mean you got this letter and you didn't tell anybody.

GORDON: You never saw anybody walking near the house from time to time? How about your neighbours . . . are they friendly?

35 JERRY: Think hard Granny, there must have been one time, at least one time, when somebody was unkind to you. Try and remember.

GRANNY: Well, there was one time when I slipped and fell on the church step and as I was sitting there on the ground trying to get up, along came Mrs Swingley. And I smiled at her thinking that she was coming to help me get up. But instead she just looked at me with a strange kind of smile on her face and walked off in the other direction.

40 GORDON: Swingley . . . the name sounds familiar.

MRS D.: Her husband owns the big store at the corner of Hill Street.

JERRY: I know him — seems like an all right kind of fella to me.

GRANNY: He's a very nice man. One day he gave me a lift to King's Village.

45 JERRY: You remember what you spoke about on the way? Did it have anything to do with the land?

*(Meanwhile in Mr Swingley's office)*

MRS HAYNES: You know I don't like this business at all. Her grandson works at the radio station and you know how dangerous that can be.

50 MR SWINGLEY: Well, this is the first time I've heard the manager of a radio station say that the radio is dangerous.

MRS HAYNES: It's not dangerous, if it is used correctly.

MR SWINGLEY: And who decides what is correct for the radio?

55 MRS HAYNES: I do! I'm the manager! You may have a lot of money and influence in this town, Swingley, but you don't own the radio station. You can't decide what goes on or stays off the air.

MR SWINGLEY: I'm not trying to decide any such thing. I'm simply asking you to play down the news of the fire — you have as much to gain as I have.

GO ON TO THE NEXT PAGE



MRS HAYNES: I've already done that. On the news this morning we didn't even say whose house it was.

60 MR SWINGLEY: Good. Now listen to me carefully. I had nothing to do with that fire in King's Village, but I cannot say that I'm sorry it happened. I would love to have that spot to open a new branch of my supermarket. If you play down the news of the fire and then do some programmes on the importance of supermarkets in the villages, I will do so much advertising on your radio station that all your money problems will be over.

65

MRS HAYNES: And exactly how do you suggest I go about doing that without attracting attention?

MR SWINGLEY: Simple. Announce a new programme called 'Community in Movement' which will make people want to have new supermarkets in their villages. You do that and I will sell you 40% of the shares in the new supermarket. But there's one more condition. Just to make sure that there's no hitch in our plans, I want the Daniel's boy, Jerry D, off the radio . . . now.

70

MRS HAYNES: Off the radio? Now? But that's impossible. I would need time to find someone else. He's the best DJ we have. He's very popular with hundreds of fans. If he left the radio now we would lose hundreds of listeners.

75 MR SWINGLEY: You would get others . . .

*Source: Unknown*

1. What does the audience learn from lines 2-9 of the extract ("You didn't hear ... foul play")?
  - (A) Granny accidentally burnt down her house.
  - (B) Granny's house was burnt down while she was out.
  - (C) Gordon and Jerry are at the radio station reading the news.
  - (D) Jerry thinks Granny's house was burnt down because of him.
2. Jerry suspected that foul play is involved in the incident because Granny
  - (A) lived in King's Village which is a safe community
  - (B) always used mosquito coils and one probably fell and started the fire
  - (C) was aware of the danger in using mosquito coils so she never used them
  - (D) never left her home so she was there while the house was burning down

3. The dramatic function of the letter is that it

- (A) provides insights into the characters
- (B) illustrates the major theme of the extract
- (C) arouses the emotions of the audience
- (D) heightens the suspense of the situation

4. Granny's reaction to the threatening letter in lines 24–26 ("I thought it was just a joke ... to burn down my house") gives the audience the impression that she is

- (A) trusting and naïve
- (B) arrogant and dignified
- (C) malicious and mocking
- (D) optimistic and confident

5. Although Mrs Swingley is off-stage, her character is significant because it

- I. advances the plot by introducing a motive for the action
- II. develops characterization and insights into other characters
- III. provides intrigue and highlights the theme

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

6.

Granny and Jerry's opinion of Mr Swingley expressed in lines 42–43 ("I know him ... nice man") is ironic because it

- (A) shows the differences in their attitude to Mr Swingley
- (B) evokes sympathy for Granny because Mr Swingley wants to buy her land
- (C) suggests that Mr Swingley appears to be a good person but he is really devious
- (D) highlights that Mr Swingley is an arrogant man yet he is concerned about Granny

7.

The exchange between Mrs Haynes and Mr Swingley in lines 60–71 ("Good ... off the radio ... now") is significant MAINLY because it

- (A) leads to the main crisis in the extract
- (B) signals a twist in the plot of the extract
- (C) reveals the true nature of both Mrs Haynes and Mr Swingley
- (D) resolves the conflict that started when the house was burnt down

8. Which of the following statements BEST demonstrates how the playwright arouses the audience's interest in the action?
- (A) "I thought it was just a joke somebody was trying to play on me. You know how young people like to frighten old people. How could I ever think that somebody was planning to burn down my house?" (lines 24-26)
  - (B) "Her husband owns the big store at the corner of Hill Street. I know him — seems like an all right kind of fella to me." (lines 41-42)
  - (C) "I've already done that. On the news this morning we didn't even say whose house it was." (lines 58-59)
  - (D) "Simple. Announce a new programme called 'Community in Movement' which will make people want to have new supermarkets in their villages." (lines 67-68)
9. Which of the following is one of the MAJOR themes of the extract?
- (A) Freedom is worth fighting for.
  - (B) Power can be used to oppress others.
  - (C) Relationships can have positive effects.
  - (D) Too much greed leads to one's downfall.
10. The tone of the extract can BEST be described as
- (A) bitter
  - (B) ironic
  - (C) mocking
  - (D) condescending

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Items 11–20

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

*(A dilapidated apartment)*

HELEN: I'm going to get married. *(The news is received in silence.)* I said, I'm going to get married.

5 JO: Yes, I heard the first time. What do you want me to do, laugh and throw pennies? Is it that Peter Smith?

HELEN: He's the unlucky man.

JO: You're centuries older than him.

HELEN: Only ten years.

JO: You don't look forty. You look a sort of well-preserved sixty.

10 *(Music. Enter PETER carrying a large bouquet and a box of chocolate and looking uncomfortable.)*

HELEN: Oh look, and it's all mine!

JO: Hello, Daddy.

PETER: Oh! So you told her.

HELEN: Of course. Come in and sit down. On second thoughts lie down, you look marvellous.

15 *(He gives her the bouquet.)* Here, Jo, have we got a vase, put these in some water.

JO: How did she talk you into it? You must be out of your mind.

PETER: That's possible, I suppose. The chocolates are for you, Jo.

JO: Buying my silence, hey? It's a good idea. I like chocolates.

HELEN: Help yourself to a drink, Peter, and I'll go and put my glad rags on. *(Exit.)*

20 PETER: Don't be long, huh? I've booked a table. Dammit, I thought you'd be ready.

JO: She's got no sense of time.

PETER: Don't sit there guzzling all those chocolates at once.  
*(She throws the lid at him.)*  
What the hell are you playing at ... sit down and behave yourself.

GO ON TO THE NEXT PAGE

- 25 JO: Hey! Don't start bossing me about. You're not my father. *(Suddenly she attacks him, half-laughing, half-crying.)* You leave me alone. And leave my mother alone too. *(Helen enters.)*
- HELEN: Leave him alone, Jo. He doesn't want to be bothered with you.
- JO: Why do you wear that black patch?
- 30 PETER: I lost an eye.
- JO: Where?
- PETER: During the war.
- JO: Were you in the Navy?
- PETER: Army.
- 35 JO: Officer?
- PETER: Private.
- JO: I thought you would have been somebody important.
- PETER: A private is far more important than you think. After all, who does all the dirty work?
- JO: Why are you marrying Helen?
- 40 PETER: Why shouldn't I marry Helen? Could I have my photographs back, please?
- JO: *(Looking over his shoulders at photographs)* I like that one with the shaggy hair cut. She's got nice legs too. Nearly as nice as mine. *(HELEN is heard singing off stage.)*
- HELEN: Jo! Where's my hat?
- 45 JO: I don't know. Where you left it. It's no use getting impatient, Peter. The art takes a long time. Are you sure you lost your eye during the war?
- PETER: Go and tell your mother I'll wait for her in the pub.
- JO: Are you still married?
- PETER: *(Going)* No, I'm still available.
- 50 HELEN: *(Entering)* But only just.
- PETER: Helen, you look utterly fantastic.

HELEN: Thanks. Do you like my hat, Peter?

PETER: Bang-on, darling! (*taking HELEN'S hat*) How do I look?

HELEN: Peter! Peter, give it here. Stop fooling about. It took me ages to get this hat on right.  
Give it to me. It's my best one. Put it down.

55

PETER: (*To himself*) No sense of humour.

JO: What are you marrying him for?

HELEN: He's got a wallet full of reasons.

JO: Have you got your key, Helen? I might not be here when you decide to come back. I'm starting work on Saturday.

60

PETER: Are we going?

JO: Can't I come with you?

HELEN: Shut up! Come on, Peter.

PETER: All right, all right, don't pull. Don't get excited. And don't get impatient. Those bloody little street kids have probably pulled the car to pieces by now but we needn't worry about that, need we ...

65

HELEN: I told you you'd upset him.

PETER: Upset? I'm not upset. I just want to get to hell out of this black hole of Calcutta.

*Shelagh Delaney, A Taste of Honey,  
Grove Press, 1956, pp. 28-35.*

11. Lines 2–7 (“I’m going to ... centuries older than him”) are significant because they
- (A) indicate the tension and likely theme
  - (B) introduce disagreement, anger and anxiety
  - (C) explain the issue of age, gender and relationships
  - (D) present the idea that one character is not being listened to
12. Peter’s entrance (line 10) serves **primarily** to
- (A) create a diversion from an awkward situation
  - (B) promote an aura of animosity between the two families
  - (C) signal that he is obedient to Helen, appearing as soon as he is summoned
  - (D) provide diversity and contrast in the already female-dominated household
13. The stage directions “*She throws the lid at him*” (line 23) and “*Helen is heard singing off stage*” (line 43) are effective **primarily** because they
- (A) provide information on theme and develop characterization
  - (B) appeal to the senses and present contrasting emotional responses
  - (C) indicate disharmony and heighten the conflict between the characters
  - (D) arouse the audience’s interest in the drama through suspense and intrigue
14. Which of the following **BEST** describe the mother–daughter relationship?
- (A) Loud and vulgar
  - (B) Violent and patronising
  - (C) Bitter and disrespectful
  - (D) Domineering and uncaring
15. Which of the following does the playwright achieve **MOST** effectively in lines 29–36 (“Why do you wear that black patch ... Private”)?
- (A) Jo’s confidence in the relationship between Peter and Helen is revealed.
  - (B) Jo’s skill as an interrogator is portrayed as she seeks to learn about Peter’s military training.
  - (C) Jo’s background in the military is introduced as Peter tries to evade another facet of his former life.
  - (D) Jo’s insistence and urgency in unravelling Peter’s past and finding the truth are revealed.
16. The **BEST** explanation of the significance of the hat as a prop (lines 44 and 52) is that it
- (A) suggests that wearing hats is part of the cultural dress code in that society
  - (B) indicates that Peter has a sense of humour even though he appears not to like Jo
  - (C) provides a striking contrast between the actions and attitudes of Peter and Helen
  - (D) creates a dramatic diversion in the setting by introducing Helen’s musical talent

17. The statement that Helen makes in line 58 ("He's got a wallet full of reasons") suggests to the audience that she is
- (A) poor and cultured
  - (B) superficial and humble
  - (C) selfish and materialistic
  - (D) uneducated and thoughtless
18. Which of the following BEST describe Peter's attitude to where Helen lives?
- (A) Respectful and charmed
  - (B) Dismissive and arrogant
  - (C) Conceited and egotistical
  - (D) Resentful and unforgiving
19. Which of the following could be an appropriate title for the extract?
- (A) Trouble Ahead
  - (B) Welcome Home
  - (C) The Gold-diggers
  - (D) Heaven on Earth
20. Based on the details of the extract, what is the MOST likely outcome of the events portrayed?
- (A) Jo will move into another apartment and her mother will reconsider her pending marriage.
  - (B) Helen and Peter will live together and Jo will start her job and become financially independent.
  - (C) Peter will change his mind and move into the apartment where Helen and Jo are currently living.
  - (D) Helen and Jo will have a better relationship and she will join Peter and Helen in their new life together.

GO ON TO THE NEXT PAGE

**Items 21–30**

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

**Country Pleasures**

- At ten I knew nothing about life in 'the country',  
the name everyone gave to all places outside the  
small span of the town. But the mind's brush drew its pictures  
of streams and waterfalls, bamboo canopies, pastures
- 5 with grazing cows, ochre macadam roads and meadows  
surrounded by giant samaan and silk cotton trees
- I had seen in my school reader. Scattered shadows  
flecked the scenery the imagination would tease
- 10 me with, a place where innocence and simplicity  
abided, in dread of the town. On a school excursion
- we once rode through in rushing buses vegetation  
I wondered at enthralled, but the day's outing sped  
by too fast, taking away fleeting views as swiftly  
as it ended. I was yet to discover country
- 15 pleasures. Then my pal, Lennox, asked if I would spend  
a few days on his grandmother's coffee estate and
- my chance had come. But there on the very first day  
I had to ride a donkey's bare back, just shown the way
- 20 to mount, for me to see the cocoa and coffee  
acres. Through the trees streaks of light dappled the ground,  
their flashes penetrating entwined branches that crowned  
a twisting track. With a tight anxious hold on the rope
- the makeshift rein, I was pleased to feel myself cope  
with the jounces and jolts. More relaxed, I raised my head
- 25 clicking my eyelids like shutters snapping pods with red  
cream white and mustard wavy husks. I saw the motley-  
coloured leaves mixed on the trail like a palette, happily  
absorbing pure country wholesomeness, when a low limb

- 30 of a tree thwacked my forehead and knocked me back. A grim  
bite on my lips kept howls down my throat and my hold  
on the reins stayed firm. Blinded by a shooting flame  
through my eyes I clung on and straightened. I called Len's name  
Some leaves replied. The day was still garbed in resplendence,  
the ground's sunmade fretwork pattern of luminance
- 35 still had its veined, netted mapwork embroidery on show  
while I, unnoticed, uninstructed, reeled from that blow.  
That April day I learned that in radiant rural joys,  
just as much as in the concrete city and its noise,  
one must expect no guiltless unarmed paradise;  
40 when fortune's random truncheon<sup>1</sup> strikes sometimes cries  
go unheard; heeding the heart's behest to be kind  
friends sometimes miss pain's threshing sounds behind.

Cecil Gray, *Careenage*, Lilibel Publications, 2003, pp. 26–27.

<sup>1</sup> A truncheon-baton

21. According to lines 1–7, the images of “the country” created in the mind of the speaker are
- (A) realistic and judgemental
  - (B) anecdotal and paradoxical
  - (C) simplistic and stereotypical
  - (D) metaphorical and onomatopoeic
22. Which of the following BEST describe the speaker?
- (A) Kind and lonely
  - (B) Engaging and hesitant
  - (C) Naïve and trustworthy
  - (D) Inquisitive and observant
23. Which of the following devices is used in “Through the trees streaks of light dappled the ground” (line 20)?
- (A) Imagery
  - (B) Oxymoron
  - (C) Symbolism
  - (D) Synecdoche
24. The image portrayed in “clicking my eyelids like shutters” (line 25) is significant MAINLY because it
- (A) states the theme of sleeping and waking
  - (B) evokes the idea of softly covering the eyes
  - (C) captures the movement and sound of opening and closing
  - (D) creates the physical appearance and rhythm of a ticking clock

GO ON TO THE NEXT PAGE



25. Which of the following figurative devices are used in "a tree thwacked my forehead and knocked me back" (line 29)?
- (A) Paradox and hyperbole
  - (B) Alliteration and assonance
  - (C) Metaphor and understatement
  - (D) Onomatopoeia and personification
26. Which of the following devices are MAINLY used by the poet to convey his message?
- (A) End rhymes and similes
  - (B) Couplets and alliteration
  - (C) Rhyming pairs and contrast
  - (D) Quatrains and aural imagery
27. Which of the following BEST describes the speaker's tone?
- (A) Objective
  - (B) Instructive
  - (C) Reproachful
  - (D) Conversational
28. The BEST example of irony is the
- (A) title of the poem
  - (B) speaker's donkey ride
  - (C) pastoral and rustic landscape
  - (D) speaker's ideas about rural folks
29. In which of the following lines does a change of mood occur?
- (A) "of streams and waterfalls, bamboo canopies, pastures" (line 4)
  - (B) "a place where innocence and simplicity / abided" (lines 9-10)
  - (C) "Then my pal, Lennox, asked if I would spend / a few days" (lines 15-16)
  - (D) "With a tight anxious hold on the rope" (line 22)
30. Based on the last three stanzas of the poem, which of the following statements BEST expresses one lesson the speaker learnt?
- (A) Paradise can be found in rural areas especially on an April day.
  - (B) There is danger in cities so people must always be on their guard.
  - (C) Friendships are many, but those formed in the county are the best.
  - (D) Despite the setting, life's experiences will contain joys and sorrows.

Items 31–40

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

**Yard-Boy**

5 He yielded my boyworld  
on his Charles-atlas shoulders,  
I the skinny weakling  
named 'Before', on the covers  
of those comic books  
he couldn't read.  
I told my days  
by the strokes of the axe,  
morning after morning,  
10 the haft seasoned  
By the sweat of his palms,  
the blade flashing, splitting  
wood on the dover stove.  
Sundays he rested and polished our shoes.  
15 And I polish these words  
from which nothing  
accrues to him;  
and yet, wherever he may be,  
remembering or not,  
20 these words are hands laid  
lightly on shoulders  
that hefted so much,  
and this, I insist,  
is a tribute.

Edward Baugh, "Yard-Boy". In *It Was the Singing*,  
Sandberry Press, 2000, p. 79.

31. In creating the word "boyworld" (line 1), the poet portrays an image that
- (A) suggests distance between the boy and the person he admired
  - (B) gives the impression that the speaker is observing the actions of the boy
  - (C) connotes the idea that boys play a significant role in the lives of their elders
  - (D) invokes the pleasant memories associated with a boy's childhood experiences
32. In which of the following examples is the poet's use of contrast MOST evident?
- I. The illiterate worker and the speaker
  - II. The skinny speaker and the muscled worker
  - III. Workdays and weekdays
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

GO ON TO THE NEXT PAGE



33.

The effect of the image in lines 7–9 (“I told my days / by the strokes of the axe / morning after morning”) is that it

- (A) develops rhyme and hyperbole
- (B) evokes the idea of social mobility
- (C) contrasts the sound of the axe with words
- (D) conveys the idea of steady rhythmic movement

36.

Line 15 (“And I polish these words”) is effective **primarily** because it

- (A) indicates a change of speaker and theme
- (B) highlights the change from the past to the present
- (C) divides the poem into two parts to enable better reading
- (D) prepares the reader for the conclusion of the issue

34.

The figurative device used in “the haft seasoned / By the sweat of his palms” (lines 10–11) is an example of

- (A) allusion
- (B) metaphor
- (C) onomatopoeia
- (D) personification

37.

In the poem, references to “polished” (line 14) and “polish” (line 15) are significant because they

- (A) suggest the development of the conflict over the passage of time
- (B) show that manual or intellectual roles are not always of equal value or merit
- (C) highlight the contrasting tasks of the speaker and the ‘yard-boy’ (manual worker)
- (D) document the present and past actions of the speaker in an effort to celebrate work

35.

Which of the following effects is created in the image “blade flashing, splitting / wood” (lines 12–13)?

- (A) The glint of the axe, its sharpness and the wood falling into pieces upon impact
- (B) The lightning speed of the axe and its ability to split the wood into many pieces
- (C) A comparison of sharpened steel with the sunlight and the swinging of the axe
- (D) A contrast between the unsteady movement of the axe and the sharpened blade

Stanzas 1 and 2 are connected **primarily** through the extended ideas relating to

- (A) book covers and tributes
- (B) sweaty palms and blades
- (C) hands and the sharpened axe
- (D) Sundays and polished shoes

38.

39. In lines 18–19 (“and yet, wherever he may be / remembering or not”), the speaker can BEST be described as
- (A) critical and regretful
  - (B) reflective and hopeful
  - (C) nostalgic and worried
  - (D) whimsical and relaxed
40. Which of the following lines BEST expresses the MAIN idea of the poem?
- (A) “strokes of the axe” (line 8)
  - (B) “morning after morning” (line 9)
  - (C) “I polish these words” (line 15)
  - (D) “is a tribute” (line 24)

Items 41–50

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

**The Spoiler**

I'll always remember him as a spoiler. Let me try to tell you what he spoiled.  
It was a Saturday afternoon. The sun was singing and the light went bouncing off the white sand, then pushed itself up the beach in a long, loose, tumbling curl of white foam.

5 Monty, Pomp and Fish-Head were bobbing up and down in the sea, and pelting each other with a hard, rubber ball. I wanted to be out there with them. But Mummy told me to stay inside and get ready for the guest.

He arrived at one, from the airport, in a taxi. A halo of gloom slipped out of the taxi with him and accompanied him up our front step and into our living room, and hung over his head as he collapsed on the sofa.

10 I carried his suitcases out through the kitchen door and into the cottage. Then I came back and asked Mummy if it was alright for me to go and play now.

"Stay a bit," she said. "This is Mr Marcus Aurelius Roopsingh."

"Call me Marcus Aurelius, ma'am," he said, and hung his head.

15 Spoiler. He sank into the sofa with the great weight of his tiredness and gloom. "You're our first guest for the season," said Mummy, "It's very quiet in the cottage. You can have a rest, then Boy-ee here can take you down to the beach later for a swim."

Mr Roopsingh rose shakily, mouth twitching, head jerking. I led him out to the cottage Mummy had prepared in the backyard for him.

20 Mummy would not let me join the boys, even after Mr Roopsingh had gone to rest. "I may need you," she said.

I went and sat on the back veranda. I could see Monty, Pomp and Fish-Head still in the sea. It was mid-afternoon before he came over to the main house for his lunch. I was getting

angrier and angrier. Mummy and I sat with him while he doodled with the fork in his plate of stewed red-fish and boiled breadfruit.

25 "You look upset, Mr Roopsingh," said Mummy.

"If I only tell you," answered Mr Roopsingh. "I need rest bad-bad. You all got *baakoo* on this island?"

"*Baakoo*?" asked Mummy innocently.

30 *baakoo*, how he does keep it corked down tight in a green bottle. This *baakoo* pass down from father to son to grandson. It look like a little-little man with a old, old face, but most of the time it stay invisible. And you best don't let it get out of that bottle! If it only get out — trouble!"

"What kind of trouble, Mr Roopsingh?" I asked.

35 "One afternoon I see this green bottle on my front step, and I know Granger must-be put it there, so he could get rid of it. I pick up the bottle careful and I go to the fence to tell Granger to take back his bottle but I was trembling so bad, the bottle fall on a stone and break. Lord! Ever since that afternoon — no peace! Stones pelting me house like war going on. Dishes tumbling down and breaking. One morning on the stove I see a pot of pepperpot that I certainly didn't cook."

40 His whole body shook, as if he had ague. "I couldn't take it no more, Mrs Haynes! I lock up that house, and I come to this island for a rest. My nerves gone. Gone!"

"All right, Mr Roopsingh," I said to him. "Let me take you for a sea bath."

GO ON TO THE NEXT PAGE

Glancing down the beach, I saw a few people in the water. But Monty, Pomp and Fish-Head had gone. We walked down to the beach, and then I led him into the water. He entered it fearfully, on tiptoe.

45 Mr Marcus Aurelius Roopsingh had ruined my afternoon. Spoiler!

"Tonight, I am going to sleep well. I know it. Guess why? One thing about *baakoo*: it can't cross sea water. I safe here on your island."

50 The midnight sky was filled with the light of the full moon. I crouched in the yard, near the back door of the cottage, a small pile of stones at my feet. I drank the moonlight; I sucked in the perfume of the lady-of-the-night; I was light-headed.

Reaching past my throat with my voice, I fetched up such a howl that I frightened myself. And at the same time, I slung two stones over the cottage so that they fell on the galvanized iron roof. They made a terrible clatter as they struck the roof. The peace and beauty of the night were shattered.

55 A window was flung open and Mr Roopsingh stood at the window in the moonlight. He could not see me behind the clump of lady-of-the-night.

"The *baakoo*!" he screamed. "The *baakoo*! The thing follow me. Mercy! You see how this thing cross the Atlantic?"

60 I could not stop myself. I howled. I lobbed stones. Stone after stone. Stone after stone. He leaned through the window and screamed. He was in utter terror.

I slithered away from the bush, crept low as a snake past the kitchen of the cottage till I stood below my own open bedroom window. I pulled myself up and over the window-sill, and crept into bed.

I could still hear Mr Roopsingh screaming.

Adapted from "Marcus Aurelius and the Transatlantic Baakoo".  
In The Faber Book of Caribbean Short Stories,  
Faber and Faber, pp. 86–93.

41. The first-person narration is particularly effective in the extract because it
- (A) objectively projects the child's voice as inauthentic, impersonal and detached
  - (B) subjectively maintains a distance so the narrator notes certain things about himself
  - (C) helps readers experience the child's growing frustration and his desire for revenge
  - (D) shows that the narrator is all-knowing, shifting consciousness from himself to the visitor and his mother
42. The statement "I'll always remember him as a spbiler. Let me try to tell you what he spoiled" (line 1) suggests that the
- (A) story is told by a helpless adult narrator who is deeply troubled
  - (B) child narrator is self-aware, articulate and directly engages the audience
  - (C) child narrator relates how he avenged himself on his friends for 'spoiling' his day
  - (D) adult narrator is self-centred and unconcerned about how he spoils the protagonist's day

GO ON TO THE NEXT PAGE

43. Which of the following statements BEST describes the meaning of "A halo of gloom slipped out of the taxi with him and accompanied him up our front step and into our living room, and hung over his head as he collapsed on the sofa" (lines 7–9)?
- (A) Gloom is a symbol representing the auditory imagery which came with the visitor across the Atlantic to a new country.
  - (B) Gloom is personified with kinaesthetic imagery and visual attributes as it hovers above the visitor and goes with him everywhere.
  - (C) The visitor's traumatic supernatural experiences which he had left behind in his home country is an anecdote for the brightly coloured halo that is present.
  - (D) The visitor's relaxation on the sofa shows his relief at being away from the gloom, which is characterized as a humorous, exaggerated caricature of his feelings.
44. During the lunchtime dialogue between the narrator's mother and her guest, the impression created of Marcus Aurelius is that he is
- (A) superstitious and wearied by the challenges of his life
  - (B) sceptical and greedy, keen to demonstrate his wealth and wit for all to see
  - (C) shrewd and suspicious of others' success, manipulating their vulnerability
  - (D) easy-going and sensitive, easily accepting the influence of the supernatural
45. The imagery in "The midnight sky was filled with the light of the full moon. I crouched in the yard ... I drank the moonlight; I sucked in the perfume of the lady-of-the-night; I was light-headed" (lines 48–50) is effective because it
- (A) personifies Boy-ee's actions as an animal since he behaves like one
  - (B) presents Boy-ee as a jovial character, whose actions though humorous, lack purpose
  - (C) contrasts Boy-ee's personality with the visitor's, showing how the changed setting from day to night negatively impacts their actions
  - (D) reinforces Boy-ee's growing tension, paralleling his state of mind to drunkenness when he expresses himself as a frustrated avenger
46. The narrator's character could BEST be described as
- (A) observant and reactive
  - (B) submissive and devout
  - (C) tolerant and mischievous
  - (D) compassionate and sceptical
47. The narrator comments on the visitor's arrival, his conversations and his response to the events to suggest that Marcus Aurelius'
- I. attitude conceals social and cultural traditions
  - II. chaotic home life has brought on anxiety and depression
  - III. spiritual turmoil makes him appear helpless and superstitious
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

48. Which of the following literary devices is used in the line "I slithered away from the bush ..."(line 61)?
- (A) Paradox
  - (B) Analogy
  - (C) Metaphor
  - (D) Onomatopoeia
49. The conflict experienced by Boy-ee is
- (A) external conflict, introduced through symbols
  - (B) internal conflict, introduced through flashback
  - (C) internal conflict, introduced through thoughts and setting
  - (D) external conflict, introduced through narration and action
50. The major theme of the excerpt is the
- (A) differences in beliefs that trigger a need for revenge
  - (B) corrupting power of Caribbean folk customs
  - (C) heritage of European colonialism versus culture
  - (D) tensions of race, gender and class in the West Indies Caribbean

Items 51–60

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

Everyday Use

I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon. A yard like this is more comfortable than most people know. It is not just a yard. It is like an extended living room. Maggie will be nervous until after her sister goes: she will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eyeing her sister with a mixture of envy and awe.

5 She thinks her sister has held life always in the palm of one hand, that “no” was a word the world never learned to say to her.

“How do I look, Mama?” Maggie says, showing just enough of her thin body enveloped in pink skirt and red blouse for me to know she’s there, almost hidden by the door.

“Come out into the yard,” I say.

10 Have you ever seen a lame animal, perhaps a dog run over by some careless person rich enough to own a car, sidle up to someone who is ignorant enough to be kind to him? That is the way my Maggie walks. She has been like this, chin on chest, eyes on the ground, feet in shuffle, ever since the fire that burned the other house to the ground. How long ago was it that the other house burned? Ten, twelve years? Sometimes I could still hear the flames and feel Maggie’s arms sticking up to me, her hair smoking and her

15 dress falling off her in little black papery flakes. And Dee. I see her standing off under the sweet gum tree she used to dig gum out of; a look of concentration on her face as she watched the last dingy gray boards of the house fall in towards the red-hot brick chimney. Why don’t you do a dance around the ashes? I’d wanted to ask her. She had hated the house that much.

I used to think she hated Maggie, too. But that was before we raised the money, the church and me to send her to Augusta to school. She used to read to us without pity; forcing words, lies, other folks’ habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn’t necessarily need to know.

Dee wanted nice things. A yellow organdy dress to wear to her graduation from high school; black pumps to match a green suit she’d made from an old suit somebody gave me. She was determined to stare down

25 any disaster in her efforts.

When she comes I will meet — but there they are!

Maggie attempts to make a dash for the house, in her shuffling way, but I stay her with a hand. “Come back here,” I say. And she stops and tries to dig a well in the sand with her toe. It is hard to see them clearly through the strong sun. But even the first glimpse of leg out of the car tells me it is Dee. Her feet

30 were always neat looking, as if God himself had shaped them with a certain style. From the other side of the car comes a short, stocky man. Hair is all over his head a foot long and hanging from his chin like a kinky mule tail.

“Well,” I say. “Dee.”

"No, Mama," she says. "Not 'Dee', Wangero Leewanika Kemanjo!"

35 "What happened to 'Dee'?" I wanted to know.

"She's dead," Wangero said, "I couldn't bear it any longer, being named after people who oppressed me."

"You know as well as me you was named after your aunt Dicie," I said. Dicie is my sister. She named Dee. "How do you pronounce this name?" I asked.

"You don't have to call me by it if you don't want to," said Wangero.

40 "Why shouldn't I? If that's what you want us to call you, we'll call you. Ream it out again."

Well, soon we got the name out of the way.

*Adapted from Alice Walker, "Everyday Use".  
In Literature: Craft & Voice, Vol. 1, Fiction, pp. 608-611.*

51. What narrative point of view is used in the extract?

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

54. According to the narrator, how does Dee react when their first house burnt to the ground?

- (A) Hopeful
- (B) Distracted
- (C) With hatred
- (D) Almost joyful

52. The depiction of Maggie's walk as "a lame animal, perhaps a dog run over by some careless person rich enough ... to be kind to him" (lines 10-11) can be BEST described as

- (A) an effort to contrast both sisters
- (B) a sarcastic attack on Maggie's challenges
- (C) a true and sad observation regarding Maggie's self-esteem
- (D) a rationalization of the differences between the rich and the poor

55. The narrator reveals Maggie's feelings about her sister **primarily** through

- (A) direct allusion to family ancestors
- (B) the description of Maggie's physical appearance
- (C) analysis provided by the mother's description
- (D) the depiction of significant differences between them

53. Who is the narrator in the extract?

- (A) The mother
- (B) Dee's boyfriend
- (C) Maggie, the younger daughter
- (D) Dee/Wangero, the older daughter

GO ON TO THE NEXT PAGE

56. What can be inferred from lines 20–22 (“forcing words, lies, other folks’ habits . . . we didn’t necessarily need to know”)?
- (A) Education provides people with useful options.
  - (B) In some ways, Dee’s education improves their family values.
  - (C) Education might sometimes be effective in improving people’s lives.
  - (D) Through her education, Dee has the tools to make her family feel inferior to her.
57. The dialogue in lines 33–40 (“Well . . . Ream it out again”) serves to
- (A) communicate the theme of parental authority
  - (B) foreshadow improved family interactions
  - (C) intensify conflict deepening the confrontation
  - (D) foreshadow that financial advancement is imminent
58. Dee decides to change her given name and now calls herself “Wangero” chiefly because she
- (A) did not like her given name because it was not sophisticated
  - (B) is proud of her family traditions, rural origins and cultural heritage
  - (C) feels it is a slave name and a reminder of domination and cruelty
  - (D) has discovered that her African roots are incompatible with her lifestyle
59. Which statement BEST captures what is being said about mother–daughter relationships?
- (A) The mother–daughter relationship is complex but strong.
  - (B) The relationship between a mother and each of her daughters is the same.
  - (C) The mother–daughter bond is strengthened by the mother’s acceptance of the daughter’s boyfriend.
  - (D) The emotional connection between mother and daughter is enhanced by education and family history.
60. Which of the following symbols in the extract represents family heritage and trauma?
- (A) The eye
  - (B) The yard
  - (C) The dress
  - (D) The house

END OF TEST

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

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