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Education Certificate®

# SYLLABUS

# ENGLISH

CXC 01/G/SYLL 15

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Please note that the syllabus has been revised and amendments are indicated by italics.

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Please check the website [www.cxc.org](http://www.cxc.org) for updates on CXC's syllabuses.

# English Syllabus

## ◆ RATIONALE

*It is envisaged that persons certified by the Caribbean Examinations Council (CXC) will demonstrate the ability to understand and appreciate what they listen to, read and view, and the ability to express themselves clearly in speech and in writing. The teaching and testing of English is founded on the premise that the abilities mentioned are fostered by the study of language and literature, separately and jointly, and that the abilities are vital factors in managing personal and social well-being. Indeed, in the current socio-political world climates, the study of language and literature underpins our understanding of human dynamics, and prepares us to respond critically to the wealth of material that bombards our lives through the media.*

*The CSEC English syllabus is organised for examination as English A and English B. The syllabus objectives are organised under **understanding** and **expression** in order to guide both content development and the assessment scheme. **Understanding** indicates more than basic comprehension, and **Expression** is of more significance than the ability to employ structural and grammatical correctness. The syllabus seeks to express and invite the recognition of **Reflection** as being intrinsic to both. *English A emphasises the development of oral and written language skills through a variety of strategies. English B provides opportunities for students to explore and respond critically to specific literary texts, to observe and appreciate the author’s craft, and to make meaningful connections with human daily interactions. The language and literature syllabus document recognises the separate value of these areas, but advocates an approach to teaching that creates a strong inter-relatedness of the two. The principle is that structured language learning situations which use literature, provide opportunity for guided reflection on, and understanding of, the human condition and life itself. It also promotes meaningful comprehension, acquisition of grammatical correctness and other communication skills.**

*This integrated syllabus provides a map to help students to develop the ability to read and enjoy literary texts; to explore social and moral issues using the skills acquired while learning to ‘read’ texts; to evaluate the way their personal ownership of language promotes and optimises their own growth; and creates opportunity to practise using the acquired language to express themselves effectively. In short, the syllabus crafts an essential interweaving of literature and language study as the platform for raising UNESCO’s “Pillars of Learning”: to know, to do, to live together, to be, and to transform self and society. Inter-related study helps the instructor to shape the many-faceted image of the ‘ideal’ Caribbean person envisaged by the syllabus. That person is a social being who respects human life itself and values the fundamentals of that life - family, community, diversity, rights and freedoms which characterise our area. The ideal also understands and appreciates the meanings and nuances of environment, ethnicity, culture, imagination, entrepreneurship and accountability.*

*Further, the English Syllabus encourages receptive and expressive exploration of the three major literary genres - Drama, Poetry, and Prose – and the varieties related to those major divisions – in order to develop awareness of and familiarity with the many functions and purposes of language. It is recognised that a good language syllabus provides opportunity to discover and appreciate that the five*

*facets of the language arts: listening, speaking, reading, writing and viewing. In addition, this syllabus strongly promotes reflection on the principle that reflection is the tool which helps individuals to clarify their own understanding, and enables them to provide themselves and others with satisfying responses. This recognition is seen as being fundamental if teachers are to help students to reach their full creative potential. The literature of the region is fore-grounded so as to foster the positive sense of selfhood and Caribbean-ness. The focus encourages recognising our region's talents, valuing regional varieties of language, and developing the skills of selecting form, tone and register appropriate to the transactional context. The syllabus also recognises that language is essential to basic, effective transactions – personal, social, scientific, technical and business. Literary texts are also chosen, therefore, to help in the development of appropriate responses to general human behaviours, to promote understanding of the human condition.*

## ◆ AIMS

*The syllabus aims to:*

- 1. develop the ability to use the spoken language, Caribbean Standard English (CSE<sup>1</sup>);*
- 2. develop the ability to understand and respond to spoken and written Caribbean Standard English;*
- 3. develop the ability to use language effectively for communicating across cultures at different levels, that is, intra-personal, inter-personal and groups;*
- 4. develop the ability to monitor personal thinking processes through the application of meta-cognitive strategies;*
- 5. develop the ability to articulate personal experiences (real or imagined) in spoken and written language;*
- 6. promote in students a willingness and ability to inform themselves about, and to contribute reasoned opinions on social issues;*
- 7. promote an appreciation of the variety of purposes for which language is used;*
- 8. promote an understanding and appreciation for 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;*
- 9. develop a critical awareness of the use of language devices used for narrative, descriptive, argumentative and expository writing;*
- 10. develop the ability to respond to literature for pleasure and insight, to recognise and respond to the writer's craft, and to make sensitive appraisals of value judgements and other concepts expressed in Literature;*

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<sup>1</sup> CSE (Caribbean Standard English) is a standard of English. It differs from other Standard Englishes primarily on the phonological and lexical levels, with no appreciable difference in grammar, particularly in the formal written mode.

11. *use knowledge of the various forms of information for the students' own enlightenment, while recognising the importance of acknowledging the contribution of such sources to their own ideas; and,*
12. *develop the capacity to assess the reliability of sources of information including those available on the Internet.*

## ◆ SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities 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 argumentative; and,
  - (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 argumentative 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; and,
  - (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 bias or particular perspective* in the use of words and *in* the presentation of ideas;
  - (iii) evaluate the effectiveness of language devices used to persuade; and,
  - (iv) recognise the range of techniques of persuasion employed in social intercourse and in the mass media, and assess their argumentative 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) *acquire self-knowledge through self-expression and 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; and,
  - (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 argumentative techniques for emotional impact;
  - (iii) present a logical argument using justifiable techniques related to sound oral and written debate; and,
  - (iv) *research a topic or situation from different angles or perspectives in order to express an informed opinion.*

## ◆ SUGGESTED TIMETABLE 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:

1. language competence levels of students at point of entry into the examination class;
2. availability of human and other resources;
3. learning styles of students;
4. school culture;
5. normal timetable concerns; and,
6. balance among skills needed in English A and English B.

## ◆ RECOMMENDED APPROACHES TO FACILITATE LANGUAGE LEARNING

*This syllabus is based on the philosophy that the acquisition and mastery of language is a progressive process. Teaching and learning methodologies should facilitate opportunities for students to gradually build on their experiences, knowledge and skills.*

*A number of language varieties, which differ significantly from the Caribbean Standard English (CSE), exist in the Caribbean region. A non-threatening setting is therefore critical to student experimentation with the language and the development of the required competencies. For this reason peer and small group activities are recommended so that students will feel confident enough to manipulate the language. Excessive correction of errors should be avoided, since this may contribute to low self-esteem and refusal to make attempts to develop CSE competencies. Teachers should also keep in mind that in teaching CSE grammar to speakers of creoles, it is important to raise students' consciousness or awareness of the similarities and differences between the forms.*

*Teachers will find it useful to employ the integrated approach in the teaching of this syllabus. The different modes of language- listening, speaking, reading, writing, viewing and the sixth element – reflection – are essentially linked and should be addressed through methodologies which reflect and promote their interconnectivity.*

*The exploration of literature is essential to the achievement of the aims of this syllabus. Literature should continue to serve the traditional roles of facilitating literary appreciation and promoting positive values and attitudes. However, literature should also serve as the general context through which meaningful language learning takes place. It should be used to model the apt use of a range of learning skills in the different genres. It should serve as the springboard for reflection and problem-solving. It is recommended that as far as possible elements of literature be fully and seamlessly integrated into the language learning process via various prompts, as well as through the treatment of specific elements. The promotion of the reading of good literature will also improve students' language skills.*

*Teachers should also promote the use of metacognitive strategies on the part of students. Thinking aloud as they work through a task or explaining the process involved in arriving at a plausible response should be modelled by the teacher and practised by the students. As students become more aware of the processes which undergird language learning, they will begin to display more confidence and competence in the use of the language.*

*Interpersonal development should be promoted at all levels of the language learning process. As students build their language competence through interaction with peers, they should also be encouraged to develop the attendant social skills.*

*The transactional functions of language form an important aspect of this syllabus. Students must therefore be made to recognise the utility of language in practical functions. Teachers should seek also to help their students develop a genuine love and appreciation for language as they use it to reflect and provide pleasure for themselves and others.*

## CLASSROOM RESOURCES

*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.*

**Refer to pages 57-80 for Suggested Reading List.**

## ◆ 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 practise 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** should be emphasised.*

*Suggested teaching activities are intended to guide teachers for both English A and English B 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.*

**NOTE:** *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 five per cent of the marks for any assignment should be allocated to the quality of the language used in presenting the assignment, oral or written.*

## ◆ ENGLISH A and B – NOTES AND SUGGESTED ACTIVITIES

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Understanding (a) – Grammar and Mechanics</b>			
Students should be able to:			
1. <b>explain</b> meaning conveyed (both in listening and in reading) through word choice and grammar, and (in reading) through punctuation and paragraphing; and,	<p><b>Word choice:</b></p> <p>formal, informal, standard, non-standard, Creole, literal, figurative use, fixed phrases, synonyms, antonyms, homonyms. <i>Striking word combinations, for example, alliterations, produce effective descriptions.</i></p>	<p><i>Appropriateness of word choice and brainstorming.</i></p> <p>Wide reading (class library); shared newspaper, assessing alternative Internet sites, listening to effective speeches, oral skills; use of dictionary and thesaurus including e-dictionary and e-thesaurus; word puzzles, word-a-day, vocabulary notebooks, word-attack skills.</p> <p><i>Use students' writing to analyse word choice.</i></p>	<p>(a) Cloze tests. (b) Sentence completion. (c) Synonyms. (d) Antonyms. (e) Definitions. (f) <i>Word Matching.</i></p>
2. <i>identify effective use of adjectives, word combinations, unusual turn of a phrase.</i>	<p><b>Grammar:</b></p> <p>(a) syntax – the ways in which words are ordered and connected to form phrases or sentences with particular meaning; and,</p>	<p><i>Grammar and Spell check in word processing. (Stick consistently to CSE/ASE/BSE).</i></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>Listening and reading comprehension exercises, with answers dependent on the understanding of particular forms, structures, patterns.</p> <p>Selecting appropriate words from a range of choices when describing.</p> <p>Combining words for effect, for example, adjectival phrases with double adjectives.</p> <p>Create alliterations.</p>

**SPECIFIC  
OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR  
LEARNING ACTIVITY**

**SUGGESTIONS FOR  
ASSESSMENT**

**Understanding (a) – Grammar and Mechanics (cont'd)**

Students should be able to:

Study and discussion of visual media extracts relating to standard English spoken:

- (i) by Caribbean persons;
- (ii) *by non-Caribbean persons or; and,*
- (iii) *by Caribbean persons with non-Caribbean influences.*

*(Note word choice, check for agreement in grammar, common and different aspects of language use).*

*Read poetry for how word choice conveys imagery, produces effective comparison and contrast.*

*Discuss shades of meaning of synonyms.*

- (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.

**SPECIFIC OBJECTIVES****EXPLANATORY NOTES****SUGGESTIONS FOR LEARNING ACTIVITY****SUGGESTIONS FOR ASSESSMENT****Understanding (a) – Grammar and Mechanics (cont'd)**

Students should be able to:

**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.

**Paragraphing:**

*recognition that material is ordered in paragraphs in order to assist understanding and create particular emphases and effects.*

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.

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.

**Dictation:**

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

Using written material:

- (a) identifying topic sentences;
- (b) explaining the effect of paragraphing in passages with and without dialogue; and,
- (c) similar exercises to (a) and (b) using oral materials or visual media.

**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

**Diction:**

- (a) *careful selection characterises word choice and influences style; and,*

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Expression (a) – Grammar and Mechanics (cont'd)**

Students should be able to:

convey meaning clearly and with facility.

(b) 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 are expected.

**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

Use of dictionary and thesaurus including audio samples on e-dictionaries; creating word puzzles; scrabble; word-a-day; vocabulary notebooks; rewriting items for different purposes, situations and audiences; oral and written sentence completion and cloze exercises.

Role play:

- (a) various professions;
- (b) use of hierarchy - (student/ principal), worker /superior; and,
- (c) other relationships: civilian/law officer; sales clerk/customer.

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

Sentence completion and cloze tests.

Word substitution.

Structured writing or speaking task to test appropriate diction.

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.

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Expression (a) – Grammar and Mechanics (cont'd)**

Students should be able to:

subject, concord, pronoun reference, possessives, sequence of tenses.

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

**Punctuation:**

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

Reading aloud; giving, taking dictation; proof-reading exercises. *Editing paragraphs and peer writing.*

Extended writing task to test appropriate use of necessary punctuation marks.

Dictation.

Correcting an unpunctuated passage.

**Paragraphing:**

logical division of continuous writing into coherent paragraphs; *as well as* use of conventions of paragraphing shown in writing dialogue.

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.

Extended writing task (essay, short story) to test effective paragraphing; dividing passage into paragraphs; correcting faulty paragraphing.

*Listening to speeches, news items, documenting, show-telling and giving instructions; podcasts to recognise how the flow of ideas helps/hinders audience understanding.*

Listening to speeches to note how natural chunking, pausing, voice change, suggest punctuation.



**SPECIFIC OBJECTIVES****EXPLANATORY NOTES****SUGGESTIONS FOR LEARNING ACTIVITY****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 visual media, blogs.  Use of Internet articles on same/similar topics – analysis of views, and separation of facts from opinion.	Multiple choice, short-answer, oral questions <i>relating to</i> 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, <i>main ideas</i> .	Note-taking; making outlines, summaries, paraphrases; giving titles; formulating questions to elicit data.	Written and oral summaries, reports. Reporting data as diagrams, charts. Selecting 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, <i>maps</i> , advertisement, other oral, <i>social media</i> presentations.  Listening/watching visual media:  (a) make predictions based on speech, music, atmosphere, body language and on other behaviours;	Multiple choice, short-answer, or oral questions re implied information (read, heard, or seen in graphic).

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Understanding (b) – Informative Discourse (cont'd)**

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

- (b) *Infer character traits* based on dress, behaviours, speech; and,
- (c) have a discussion on what 'setting' contributes to meaning: hearing and understanding, for example, influence of indoor/outdoor; social location, for example, church/market.

4. identify stated or implied time sequence;

Important for following instructions and for making good sense of information received in *distorted or non-sequential 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).

Following instructions, directions. Arranging (events recounted, pictured) in sequence. Numbering logical sequence.

Assessing the clarity of instructions on the labels of commercial products.

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.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Understanding (b) – Informative Discourse (cont'd)</b>			
Students should be able to extract information accurately. This involves the ability to:			
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 <i>and their level of emphasis and development</i> . 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, film and drama.
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 argumentative; and,	Expository: to inform or explain. Literary: to entertain, stir feeling. Argumentative: to convince, direct.	Analysis of author's purpose and intended audience; focus on elements of style which support informative purpose.  Watch/listen for denotative and connotative use of key words discussed before start of viewing/listening.	Choose expository extracts from a mixed selection. Identify author's precise purpose and intended audience.
10. interpret and respond to tables and pictorial communication, such as diagrams, conventional signs and symbols.	<i>Visual or graphically presented information is often used to amplify/condense the verbal presentation.</i>	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 and charts. Summarise data in writing.  <i>Continuous writing</i>

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Understanding (b) – Informative Discourse (cont'd)**

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

Recognise and discuss trends; make predictions.  
*Speak or write about visual impact.*

*exercises, developing what is given in a visual.*

**Expression (b) – Informative Discourse**

Students should be able to:

1. communicate factual information clearly, concisely and adequately, in giving oral/ *written* 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 *well* 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 and following oral instructions.

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

Writing *emails, blogs*, 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.

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 *letters, emails*.

Describing yourself to a pen pal. Explaining how a sewing machine or car engine works. Expository essays, for example, outlining two

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Expression (b) – Informative Discourse (cont'd)**

Students should be able to:

The appropriateness of language for communicating factual information is largely dependent on the degree of formality (register) expected by the listener or reader. (Process writing encourages writers to generate and arrange ideas, to seek feedback and to draft and redraft, before final proofreading).

Making oral reports on set or observed activities; giving reasoned responses to situations; giving reports; assessing activities. These are to be delivered in limited time and words.

Vocabulary “games” relevant to specific situations.

Classifying the above reports according to the degree or formality expected; rewriting inappropriately written items.

main problems of youth today.

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 and particular perspectives for specific spoken and written communications (other than those with an overt*

*Engage in metacognitive exercises in which students are made aware of their own thinking.*

Distinguish between the purpose of the writer, the speaker, and the narrator. The narrator’s

*Helping students to monitor their reading by studying the effect of the written or spoken word on their thoughts.*

Exposing students to a wide range of oral and

*In small groups, practise “think aloud” in which students say what they are thinking after reading or hearing the spoken word.*

Identifying voice and point of view and commenting on effectiveness.

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Understanding (c) – Literary Discourse (cont'd)**

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

<p>argumentative <i>intent</i>);</p>	<p>or the persona's voice is not necessarily the author's thus two motivations may exist in the same piece of writing.</p>	<p>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.</p> <p><i>Help students to understand what happens to them when their thoughts wander.</i></p>	
<p>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;</p>	<p>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.</p>	<p>Reading and listening to a range of literary and non-literary material, including poems, short stories, novels, plays, movies and Television items, newspaper, magazines, manuals. Identifying elements and evaluating their appropriateness. (This is an ongoing process, not restricted to English classes). 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 visual media with alternative conclusions and</p>	<p>Reading and dramatising pieces of literary and non-literary material; Writing evaluative comments.</p> <p><i>Practise writing their thoughts about characters and issues in journals.</i></p> <p>Comparing and contrasting selections on the same issue, for example, literary and non-literary prose extracts; poems and drama extracts; poems and prose extracts.</p>

**SPECIFIC OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR LEARNING ACTIVITY**

**SUGGESTIONS FOR ASSESSMENT**

**Understanding (c) – Literary Discourse (cont'd)**

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

		discuss changes in meaning effected. Conduct <i>self-editing sessions</i> .	
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.	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;	Importance of understanding why a particular device such as pun, innuendo, exaggeration, irony and symbolism 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,	Identification and use of verse, stanza, dialogue, reported speech, punctuation, formal and informal writing, first and third person narratives,	Exposure to a variety of material to show the range of forms and structure found in written and spoken statement. Study of	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 LEARNING ACTIVITY****SUGGESTIONS FOR ASSESSMENT****Understanding (c) – Literary Discourse (cont'd)**

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

	flashbacks, acts, stage directions.	folk expressions – West Indian and others (all contributors to Caribbean culture).	
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.	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; and,	Theme: a dominant view, or one of the recurring ideas, stated or implied in a work, for example, love, jealousy, heroism, freedom.	Internet research to locate and study pictures of unfamiliar places; Visits to galleries/study of print/photo collections.  Identifying and defining underlying ideas in a text in small groups or individually.  <i>Use visual media to present themes, for example, picture and written text collage comprising pictures/written text on "war".</i>	Identifying and tracing themes;  Assessing a theme's importance to the plot, with supporting evidence. <i>Graphic representation followed by writing in continuous prose; Displays.</i>
8. (a) responding to good literature	Literature – a reflection of life-experience as well	Identifying (in group discussion and	Identifying values expressed in texts;



**SPECIFIC OBJECTIVES****EXPLANATORY NOTES****SUGGESTIONS FOR LEARNING ACTIVITY****SUGGESTIONS FOR ASSESSMENT****Understanding (c) – Literary Discourse (cont'd)**

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

(West Indian and **other literatures in English**): novels, short stories, poems and plays; and,  
  
(b) making critical appraisal of values and concepts expressed in literature; and relating these to everyday living.

as a vicarious extension and enrichment of it; a means of evaluating personal values and those expressed in literature, and sometimes forming new values.

individual writing) values encountered in texts; evaluate them on (a) personal, (b) social, and (c) ethical levels.

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 communicate emotions and imaginative interpretations of experience;

*Exploring various forms of self-statement, spoken and written. Demonstrating control over the structure of an order of presentation especially when communicating emotional and imaginative slants to experiences.*

Writing and reading stories, verse, dramatic scenes, possibly after discussion of personal experience, a topical event, or some other stimulus.

Submitting outline, drafts and a fair copy of an imaginative piece, for assessment of both final product and process of writing;

*Express feelings about experiences and observations. Recount poignant experiences.*

Practising independent revision of imaginative writing done under test conditions. Produce a personal expressive essay.

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

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

Discussion of meaning in works which use the devices well;  
  
Assessment of such devices and their contribution to meaning. (See Understanding c Item 4).

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.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Expression (c) – Literary Discourse (cont’d)</b>			
Students should derive aesthetic satisfaction from creative writing by:			
3. using language (tone, mood, register, code and style) appropriate to particular situations and contexts.	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.	Evaluating different imaginative and real situations to determine what use of language is appropriate for narrator, character.	Writing <i>relevant</i> statements in language suited to different speakers, situations.
	<b>See tone, mood, register, code and style in Understanding 2.</b>	<i>Demonstrate use of emotive vocabulary. Create rhymes, chants and songs.</i>	<i>Compose verses of poetry. Produce imaginative writing.</i>

#### Understanding (d) Argumentative 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 analysing statements of different kinds of prepared passages, and in advertisements, letters to the editor, reviews, sports reports; removing all but logical arguments from prepared argumentative passages, listening to and viewing tapes of speeches.	Identifying verifiable and unverifiable statements in a passage. Judging the soundness of selected verifiable assertions. Identifying the more reasonable (logically presented) of two argumentative passages.
		Reading court reports and reports on trials.	
		Studying short proposals, paying attention to structure and reasoning.	
2. detect connotations in the use of words and in the presentation of ideas;	<i>Bias and/or particular perspective may be detected in the choice of words and evidence in the presentation of ideas.</i>	Discussion of the effect of loaded expressions in advertisements and other argumentative material.	Identifying and evaluating the argumentative effect of given devices.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Understanding (d) Argumentative Discourse (cont'd)</b>			
Students should be able to recognise and evaluate opinion(s) expressed in various forms. This involves the ability to:			
3. evaluate the effectiveness of language devices used to persuade; and,	<i>Evaluate the effects of rhetorical questions, repetitions, hyperbole, litotes, irony, sarcasm, paradox, oxymoron, pathetic fallacy, rhyme and other devices of sound, and figurative language.</i>	Comparing two accounts of the same event and descriptions of the same scene from different points of view.  Identifying each device in material provided, discussing argumentative effects in context.	Identifying and evaluating the argumentative effect of given devices.  <i>Use guided questions to produce evidenced-based argument.</i>
4. recognise the range of techniques of persuasion employed in social intercourse and by the mass media and assess the argumentative effects.	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 <i>in the argumentative process.</i>	Discuss likely reasons for the use of particular techniques in advertisements and campaigns; identify various techniques in material recalled or shown in class.  Study proposals and reports to see how tables, charts are used.  Using the Internet, study visual media clips to note how visuals are used to persuade.	Identifying examples of techniques in given items; explaining the purpose of the technique used in a given example; analysing and assessing the effectiveness of a piece of argumentative language.

### Expression (d) – Argumentative 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 proposals and	<i>Provide reasoned opinions, draw conclusions logically on the basis of facts.</i> <i>Giving</i>	Supporting opinions with reasons; providing sound reasons for agreeing or disagreeing	Stating a position, for example, on new transport and traffic proposals, (community projects and
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SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Expression (d) – Argumentative Discourse (cont'd)</b>			
Students should be able to communicate personal opinion clearly and cogently in language which persuades or dissuades effectively, namely:			
situations of various kinds, in language that is clear and appropriate to the occasion;	<i>opinions which others may not agree with, requires facts or other evidential support.</i>	with suggestions; practising inoffensive ways of complaining, disagreeing.	institutions) orally (in a meeting) or in a letter to the newspaper Editor.
		Preparing arguments for specific contexts (home/school).	<i>Write a letter of complaint. Write a letter of appreciation.</i>
		Constructing and supporting proposals.	
		Role play (impromptu) arguments for and against.	
2. demonstrate the ability to employ, wherever necessary, a range of argumentative techniques for emotional impact;	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.	Advertising a product (a) deceptively and (b) responsibly, identifying situations where persuasion targeting emotions may be justified; practising such persuasion in speech and writing.	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.
3. present a logical argument using justifiable techniques; and,	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.	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.	Writing argumentative essay, letters, and media articles and commentaries.  Discussing the effectiveness of chosen advertisements.

**SPECIFIC  
OBJECTIVES**

**EXPLANATORY NOTES**

**SUGGESTIONS FOR  
LEARNING ACTIVITY**

**SUGGESTIONS FOR  
ASSESSMENT**

**Expression (d) – Argumentative Discourse (cont'd)**

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

4. *critically analyse issues that have come to public attention.*

*Critical issues that affect our lives emerge from time to time. It is necessary to understand them, discuss them and take informed positions.*

*Read newspapers, listen to discussions, note expert views, discuss them, discuss some forms of public behaviour. Differentiate between gossip/propaganda and information.*

*State ideas about community and nation.*

## ◆ THE ENGLISH A EXAMINATION

## ◆ CERTIFICATION

The syllabus is offered for General Proficiency certification. A candidate's performance will be indicated on the certificate by an overall numerical grade on a six-point scale as well as a letter grade for each of two profile dimensions, namely, Understanding and Expression.

## ◆ DEFINITION OF PROFILE DIMENSIONS

*The knowledge and skills students are expected to develop on completion of this syllabus have been grouped under two profile dimensions:*

1. *Understanding.*
2. *Expression.*

### 1. **Understanding**

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; and;
- (c) evaluate opinions expressed in various forms.

### 2. **Expression**

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; and,
- (c) communicate personal opinion clearly and cogently in language which persuades or dissuades effectively.

## ◆ FORMAT OF THE EXAMINATIONS: ENGLISH A

*The English A examination is offered at the General Proficiency level. The Assessment comprises three papers, Paper 01, Paper 02, and Paper 031 or Paper 032.*

*Papers 01 and 02 are assessed externally. Paper 031 is the School-Based Assessment (SBA) and is assessed internally by the teacher and moderated by CXC. Paper 032 is an Alternative to the SBA and is intended for candidates registered as private candidates. Paper 032 is externally assessed.*

**Paper 01 (1 hour 30 minutes – 29 per cent of Total Assessment)**

**1. Composition of Paper**

This paper consists of 60 compulsory multiple-choice items arranged in two sections. **Section One** consists of 25 *discrete* items and **Section Two** consists of 35 reading comprehension items based on five stimuli as follows: one poem; one literary extract (for example, novel, short story, biography, diary, letter); one expository extract (for example, encyclopaedia extract, report, instructions, newspaper article, texts of speeches, transcript of conversations); one argumentative extract (for example, an advertisement, a speech or a letter to the editor); one visual extract (for example, table, chart, form, diagram, map, cartoon, *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 29 per cent 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:

- (a) obtain information accurately;
- (b) grasp insights from reading literature; and,
- (c) recognise and evaluate opinions expressed in various forms.

**Paper 02 (2 hours and 40 minutes – 50 per cent of Total Assessment)**

**1. Composition of Paper**

This paper is divided into the following four sections:

**Section A** consists of ONE compulsory question – *informative discourse (summary)*.

**Section B** consists of ONE compulsory question – *informative discourse (exposition)*. This question will require candidates to respond to given stimulus material. The response may take

*the form of an email, letter, report, notice, or article. The question will change from year to year, but will focus on the skills of communicating factual information concisely.*

**Section C** consists of two optional questions. These questions require candidates to produce a short story.

**Section D** consists of ONE compulsory argumentative essay question. The format for the response may vary from year to year (for example, a speech, letter to Editor, essay).

## 2. Mark Allocation

- (a) Section A is worth 25 marks.
- (b) Section B is worth 30 marks.
- (c) Section C is worth 25 marks.
- (d) Section D is worth 25 marks.
- (e) This paper is worth 105 marks, and contributes 50 per cent towards the final assessment.

## 3. Award of Marks

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

In **Section A**, 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; and,
- (b) communicate factual information clearly, concisely, and adequately in written instructions, reports and summaries in appropriate language.

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

- (a) communicate factual information clearly, concisely, and adequately in written instructions, reports and summaries in appropriate language; and,
- (b) obtain information accurately.

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

In **Sections A and B**, 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; and,
- (b) use appropriate language and communicate factual information clearly, concisely and adequately in writing letters, reports and summaries.



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

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

## **SCHOOL-BASED ASSESSMENT (SBA)**

### **Paper 031, School-Based Assessment – (SBA – 21 per cent of Total Assessment)**

A single SBA will be required to complete both aspects of the English Syllabus: English A and English B. A student who does English A only OR English B only OR English A and B will be required to submit ONLY one SBA. The SBA will be credited for both English A and B. The SBA is expected to be done by each student working as an **individual**, and as a **member of a small group** approved by the teacher where:

1. **individual** refers to each student, who has responsibility for his/her own portfolio; and,
2. **group** refers to 4 – 5 students sharing a general topic, who work together to discuss and solve problems, explain ideas, learn from peers, improve oral skills, and practise social skills and leadership roles.

The marks assigned to a student will consist of:

1. his/her individual mark (Plan of Investigation, Oral Presentation, Reflection, Participation Measure); and,
2. the mark assigned to the group ( Quality of Group Behaviour, Written Report).

## **PORTFOLIO**

Each student will create a Portfolio on an issue/topic/theme/event selected by the students in the group and approved by the teacher. The issue/topic/theme/event will also be orally presented. The issue/topic/theme/event selected **should allow for meaningful research and presentation**.

The Portfolio should include the following:

1. **PLAN OF INVESTIGATION** – *an introduction to the issue/topic/theme/event (A satisfactory response should be no more than 100 words).*
  - (a) *Why did you choose this issue/topic/theme/event?*
  - (b) *What are the expected benefits to you as a student of English?*
  - (c) *How do you intend to collect relevant information on your issue/topic/theme/event and use this in your presentation?*
2. **PARTICIPATION MEASURE** – *A measure of the candidate's individual participation assessed by self and teacher.*

3. **INDICATORS OF GROUP ACTIVITY** – A minimum of THREE pieces of material, for example, print, audio, visual media must be collected and presented in the Portfolio and should address the issue/topic/theme/event selected. One of the three pieces must be print. These pieces will form the basis for the process of enquiry and group work activities (cognitive, psychomotor, affective) in which students will become aware of and practise English language skills.
4. **REFLECTION** – THREE entries in which the student reflects on the issue/topic/ theme/ event selected should be completed. In the first entry the student must indicate how each piece of material helped to shape his or her thinking about the issue/topic/ theme/event. The second entry should discuss the use of language in the material selected and the third entry should state how the process of doing the SBA helped the student to become a better person. The reflection should be written in class under the teacher’s supervision.
5. **WRITTEN REPORT** – A written report of the investigation should be a summary of the processes, procedures and outcomes of the research. It should include the material collected, reasons for selection and analysis of the material. A satisfactory report should be about 250-300 words in total.
6. **ORAL PRESENTATION** – A personal response related to issue/topic/ theme/ event should be delivered orally in 3 to 5 minutes. The oral presentation should be delivered predominately in standard English and in a genre of the student’s choosing, for example, drama, poetry, prose, role play, speech, argument, exposition. The student should deliver a brief overview of the presentation including the genre chosen, the sources used and a comment on the kind of language used. A brief plan of the Oral Presentation must be submitted in the Portfolio.

**Additional guidelines for the School-Based Assessment are provided on pages 45–56.**

## **MODERATION OF SCHOOL-BASED ASSESSMENT**

School-Based Assessment Record Sheets are available on the **CXC**®’s website ([www.cxc.org](http://www.cxc.org)).

All School-Based Assessment Record of marks must be submitted online using the SBA data capture module of the Online Registration System (ORS). A sample of assignments will be requested by **CXC**® for moderation purposes. This sample must be electronically submitted. Each candidate’s assignment in the sample should be a single word processing document (preferably PDF) with all the supporting images embedded.

These assignments will be re-assessed by **CXC**® Examiners who moderate the School-Based Assessment. Teachers’ marks may be adjusted as a result of moderation. The Examiners’ comments will be sent to schools.

Copies of the students’ assignment that are not submitted must be retained by the school until three months after publication by **CXC**® of the examination results.

### **Paper 032, Alternative to School-Based Assessment (SBA) (2 hours – 21 per cent of Total Assessment)**

Private candidates are required to write Paper 032, an Alternative Paper to the SBA. The Alternative Paper will assess the candidate’s acquisition of skills in the same areas of the syllabus identified for the SBA.

*This paper will consist of a guided critique of three pieces of stimulus material:*

1. *An excerpt from a recent newspaper article on a topical issue;*
2. *A cartoon strip or lyrics to a song on the same topical issue; and,*
3. *A poem, short story, public speech (extract) on the same issue.*

*Candidates will answer three compulsory questions. Two questions will require short answer responses and one question will require the creation of an imaginative piece in response to the theme selected. Marks will be awarded for content, organization, effective use of language, voice or style, and word choice.*

1. *Candidates will be required to respond to questions on:*
  - (a) *issues raised in the stimulus;*
  - (b) *possible impact on the intended audience; and,*
  - (c) *language techniques used.*
2. *Candidates will be required to respond to questions about an oral presentation. Candidates must research and be aware of the characteristic features of an oral presentation.*
3. *Candidates will select ONE of the issues/situations raised in the stimulus and create a personal response to it. The response can take the form of drama, poetry, prose, lyrics to a song (a satisfactory response for Drama or Prose pieces should be no more than 2 pages in length).*

*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**

<b>Paper</b>	<b>Component (Questions)</b>	<b>Profile 1 Understanding</b>	<b>Profile 2 Expression</b>	<b>Raw Mark</b>	<b>%</b>
<i>Paper 01</i>	<i>1-60</i>	<i>60</i>	<i>-</i>	<b>60</b>	<b>29</b>
<i>Paper 02</i>	<b>Section A</b> <i>Question 1</i>	<i>5</i>	<i>20</i>	<b>25</b>	<b>12</b>
	<b>Section B</b> <i>Question 2</i>	<i>10</i>	<i>20</i>	<b>30</b>	<b>14</b>
	<b>Section C</b> <i>Question 3</i>	<i>-</i>	<i>25</i>	<b>25</b>	<b>12</b>
	<b>Section D</b> <i>Question 4</i>	<i>-</i>	<i>25</i>	<b>25</b>	<b>12</b>
<i>Paper 031/SBA Paper 032/ Alternate to SBA</i>		<i>-</i>	<i>45</i>	<b>45</b>	<b>21</b>
<b>EXAMINATION</b>	<i>-</i>	<i>75 (36%)</i>	<i>135 (64%)</i>	<b>210</b>	<b>100</b>

**Table 2 - Weighting of Examination Components - English A**

	<b>Profile 1 Understanding</b>	<b>Profile 2 Expression</b>	<b>Composite</b>
<b>Paper 01</b> (1 hour 30 minutes)	60	-	<b>29%</b>
<b>Paper 02</b> (2 hours 40 minutes)	15	90	<b>50%</b>
<b>Paper 031/SBA</b> <b>Paper 032/Alternate</b> (2 hours)		45	<b>21%</b>
<b>Examination</b> (6 hours 10 minutes)	75 (36%)	135 (64%)	<b>100%</b>

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

*Private candidates will be required to write Paper 01, Paper 02 and Paper 032, the Alternative to the SBA. A private candidate must enter through a school, a recognised educational institution or the Local Registrar's Office.*

## ◆ REGULATIONS FOR RESIT CANDIDATES

*Candidates may elect to resit the examination at any time. However, resit candidates who have earned a moderated score of 50 per cent of the score for the SBA may elect not to repeat this component, provided they rewrite the examination no later than two years immediately following their first attempt. These candidates must rewrite Papers 01 and 02 of the examination for the year in which they re-register. Resit candidates who have obtained a moderated score of less than 50 per cent of the score for the SBA must repeat the component at any subsequent sittings.*

*Resit candidates may enter through schools, recognised educational institutions or the Local Registrar's Office.*

## ◆ 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 pages 3–4 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 the ability to:

1. 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. describe (the outlining of relevant content), analyse (break down, select and comment on the significance of relevant details) and synthesise (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. communicate informed opinions and judgments in well-structured, analytical responses in oral and written form using the vocabulary of literary criticism;
4. produce balanced critical analyses;
5. 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. recognise and distinguish between moral assumptions contained in a particular text; and,
7. grasp concepts and values and an understanding of how these are manifested in literature.

## ◆ CERTIFICATION

The syllabus is offered for General Proficiency certification. A candidate's performance will be indicated on the certificate by an overall numerical grade on a six-point scale as well as a letter grade for each of three profile dimensions: Drama, Poetry and Prose Fiction.

## ◆ DEFINITION OF PROFILE DIMENSIONS

*The knowledge and skills students are expected to develop on completion of this syllabus have been grouped under three profile dimensions:*

1. *Drama.*
2. *Poetry.*
3. *Prose Fiction.*

### 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; and,
- (e) the development of character, theme, and atmosphere through elements such as lighting, costuming, stage props.

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

### 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; and,
- (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. 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; and,
- (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**

- (a) Knowledge of Text and Insight:
  - (i) Relevance and adequacy of content; and,
  - (ii) Relevance and accuracy of examples.

#### **2. Expression**

- (a) Organisation of Response:
  - (i) Structure and development of responses; and,
  - (ii) Clear and logical argument.
- (b) Quality of Language:
  - (i) Clarity and appropriateness of expression used; and,
  - (ii) Mechanics of writing (sentence structure, grammar, punctuation, and spelling).

## ◆ FORMAT OF THE EXAMINATIONS: ENGLISH B

The English B examination is offered at the General Proficiency level. The Assessment comprises three papers, Paper 01, Paper 02, and Paper 031 or Paper 032.

Papers 01 and 02 are assessed externally. Paper 031 is the School-Based Assessment (SBA) and is assessed internally by the teacher and moderated by CXC. Paper 032 is an alternative to the SBA and is intended for candidates registered as private candidates. Paper 032 is externally assessed.

### **Paper 01 (2 hours – 29 per cent of Total Assessment)**

#### **1. Composition of Paper**

*This paper will consist of 60 multiple-choice items. All questions are compulsory. Each genre will have two stimuli: one piece of Caribbean literature and one other. Ten questions will be set on each stimulus, hence a total of 20 questions for each genre – drama, poetry and prose fiction.*

#### **2. Mark Allocation**

- (a) One mark 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 29 per cent towards the final examination.

#### **3. Award of Marks**

Marks will be awarded in each profile dimension.

### **Paper 02 (2 hours 10 minutes – 50 per cent of Total Assessment)**

#### **1. Composition of Paper**

This paper is divided into three sections:

- (a) Section A – Drama (Shakespeare and Modern Drama). This section consists of TWO Type A questions (See page 37), ONE on each text. *Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.
- (b) Section B – Poetry (a selection of 20 poems). *This section consists of two Type B questions (See page 37), 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 C – 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 FOUR questions: TWO Type A questions (See page 37), ONE on each prescribed novel and two Type B questions (See page 37), 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 8 optional extended-essay questions arranged under *the* three sections outlined above. There are two types of questions in this paper:

- (a) Type A – Questions that require knowledge and study of one text; and,
- (b) Type B – Questions of comparison that require knowledge and study of 20 poems and 10 short stories.

Candidates will be required to use 2 poems and/or 2 short stories to respond to the questions in the respective sections.

## 3. Mark Allocation

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

## 4. Award of Marks

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

Marks will be awarded for relevance and accuracy of content, relevance and accuracy of illustration and clear and logical 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.

## 5. Organisation of Paper 02

### Drama [Section One]

Question 1 Type A question [35 marks]

Question 2 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]*

#### ***Short Stories***

*Question 1 Type B question [35 marks]*

*Question 2 Type B question [35 marks]*

### **SCHOOL-BASED ASSESSMENT (SBA)**

#### **Paper 031, School-Based Assessment (SBA – 21 per cent of Total Assessment)**

A single SBA will be required to complete both aspects of the English Syllabus: English A and English B. A student who does English A only OR English B only OR English A and B will be required to present ONLY one SBA. The SBA will be credited for both English A and B. The SBA is expected to be done by each student working as an **individual** and as a **member of a small group** approved by the teacher where:

1. **individual** refers to each student, who has responsibility for his/her own portfolio; and,
2. **group** refers to 4 – 5 students sharing a general topic, who work together to discuss and solve problems, explain ideas, learn from peers, improve oral skills, and practise social skills and leadership roles.

The marks assigned to a student will consist of:

1. his/her individual mark (Plan of Investigation, Oral Presentation, Reflection, Participation Measure); and,
2. the mark assigned to the group ( Quality of Group Behaviour, Written Report).

### **PORTFOLIO**

Each student will create a Portfolio on an issue/topic/theme/event selected by the students in the group and approved by the teacher. The issue/topic/theme/event will also be orally presented. The issue/topic/theme/event selected **should allow for meaningful research and presentation**.

The Portfolio should include the following:

1. **PLAN OF INVESTIGATION** – an introduction to the issue/topic/theme/event (A satisfactory response should be no more than 100 words).

- (a) Why did you choose this issue/topic/theme/event?
- (b) What are the expected benefits to you as a student of English?
- (c) How do you intend to collect relevant information on your issue/topic/theme/event and use this in your presentation?
2. **PARTICIPATION MEASURE** – A measure of the candidate’s individual participation assessed by self and teacher.
3. **INDICATORS OF GROUP ACTIVITY** – A minimum of THREE pieces of material, for example, print, audio, visual media must be collected and presented in the Portfolio and should address the issue/topic/theme/event selected. One of the three pieces must be print. These pieces will form the basis for the process of enquiry and group work activities (cognitive, psychomotor, affective) in which students will become aware of and practise English language skills.
4. **REFLECTION** – THREE entries in which the student reflects on the issue/topic/ theme/event selected should be completed. In the first entry the student must indicate how each piece of data helped shape his or her thinking about the issue/topic/ theme/event. The second entry should discuss the use of language in the material selected and the third entry should state how the process of doing the SBA helped the student to become a better person. The reflection should be written in class under the teacher’s supervision.
5. **WRITTEN REPORT** – A written report of the investigation should be a summary of the processes, procedures and outcomes of the research. It should include the material collected, reasons for selection and analysis of the material. A satisfactory report should be about 250-300 words in total.
6. **ORAL PRESENTATION** – A personal response related to issue/topic/ theme/ event should be delivered orally in 3 to 5 minutes. The oral presentation should be delivered predominately in standard English and in a genre of the student’s choosing, for example, drama, poetry, prose, role play, speech, argument, exposition. The student should deliver a brief overview of the presentation including the genre chosen, the sources used and a comment on the kind of language used in the data. A brief plan of the Oral Presentation must be submitted in the Portfolio.

**Additional guidelines for the School-Based Assessment are provided on pages 45-64.**

## **MODERATION OF SCHOOL-BASED ASSESSMENT**

School-Based Assessment Record Sheets are available on the CXC’s website ([www.cxc.org](http://www.cxc.org)).

All School-Based Assessment Record of marks must be submitted online using the SBA data capture module of the Online Registration System (ORS). A sample of assignments will be requested by CXC for moderation purposes. These assignments will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers’ marks may be adjusted as a result of moderation. The Examiners’ comments will be sent to schools.

Copies of the students' assignment that are not submitted must be retained by the school until three months after publication by CXC of the examination results.

**Paper 032, Alternative to School-Based Assessment (SBA) – (2 hours–21 per cent of Total Assessment)**

Private candidates are required to write Paper 032, an Alternative Paper to the SBA. The Alternative Paper will assess the candidate's acquisition of skills in the same areas of the syllabus identified for the SBA.

This paper will consist of a guided critique of three pieces of stimulus material:

1. An excerpt from a recent newspaper article on a topical issue;
2. A cartoon strip or lyrics to a song on the same topical issue; and,
3. A poem, short story, public speech (extract) on the same issue.

Candidates will answer three compulsory questions. Two questions will require short answer responses and one question will require the creation of an imaginative piece in response to the theme selected. Marks will be awarded for content, organization, effective use of language, voice or style; and word choice.

1. Candidates will be required to respond to questions on:
  - (a) issues raised in the stimulus;
  - (b) possible impact on the intended audience; and,
  - (c) language techniques used.
2. Candidates will be required to respond to questions about oral presentations. Candidates must research and be aware of the characteristic features of oral presentations.
3. Candidates will select ONE of the issues/situations raised in the stimulus and create a personal response to it. The response can take the form of drama, poetry, prose, lyrics to a song (a satisfactory response should be no more than 2 pages in length).

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

## ASSESSMENT GRIDS FOR ENGLISH B EXAMINATIONS

**Table 1: Marks Allocated to Examination Components**

Proficiency	Profile	Paper 01	Paper 02	Paper 031/032	Composite
<b>General</b>	Drama	20 (9.5%)	35 (16.67%)	15 (7%)	70 (33.33%)
	Poetry	20 (9.5%)	35 (16.67%)	15 (7%)	70 (33.33%)
	Prose Fiction	20 (9.5%)	35 (16.67%)	15 (7%)	70 (33.33%)
	Total	60 (29%)	105 (50%)	45 (21%)	210 (100%)
	Time	1 hour 45 minutes	2 hours 10 minutes	2 hours	5 hours 55 minutes

**Table 2: Weighting of Examination Components – English B**

		<b>Drama</b>	<b>Poetry</b>	<b>Prose Fiction</b>	<b>Components</b>
<b>Paper 01</b>	2 hours	9.5%	9.5%	9.5%	29%
<b>Paper 02</b>	2 hours 10 minutes	16.67%	16.67%	16.67%	50%
<b>Paper 031/ OR Paper 032</b>	- 2 hours	7%	7%	7%	21%
<b>Examination</b>	6 hours 10 minutes	33.33%	33.33%	33.33%	100%

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

*Private candidates will be required to write Paper 01, Paper 02 and Paper 032, the Alternative to the SBA. A private candidate must enter through a school, a recognised educational institution or the Local Registrar's Office.*

## ◆ REGULATIONS FOR RESIT CANDIDATES

*Candidates may elect to resit the examination at any time. However, resit candidates who have earned a moderated score of 50 per cent of the score for the SBA may elect not to repeat this component, provided they rewrite the examination no later than two years immediately following their first attempt. These candidates must rewrite Papers 01 and 02 of the examination for the year in which they re-register. Resit candidates who have obtained a moderated score of less than 50 per cent of the score for the SBA must repeat the component at any subsequent sittings.*

*Resit candidates may enter through schools, recognised educational institutions or the Local Registrar's Office.*

## ◆ PRESCRIBED TEXTS FOR ENGLISH B

**TEXTS PRESCRIBED FOR THE JUNE 2018 – JANUARY 2023 EXAMINATIONS ARE AS FOLLOWS**

### **TEXT**

### **AUTHOR OR EDITOR**

#### **DRAMA**

**Two Questions will be set**

*The Tempest*  
*Ti-Jean and his Brothers*

*William Shakespeare*  
*Derek Walcott*

#### **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 JUNE 2018 – JANUARY 2023 Examinations are as Follows**

**Two type B Questions will be set**

### **TEXT**

*An African Thunderstorm*  
*Once Upon a Time*  
*Birdshooting Season*  
*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*  
*My Parents*  
*Dulce et Decorum Est*  
*This is the Dark Time, My Love*  
*Ol'Higue*  
*Mirror*  
*South*  
*Little Boy Crying*

### **AUTHOR**

*David Rubadiri*  
*Gabriel Okara*  
*Olive Senior*  
*Stewart Brown*  
*William Wordsworth*  
*Hazel Simmons-McDonald*  
*Lorna Goodison*  
  
*Dennis Brutus*  
*Gerard Manley Hopkins*  
*Elma Mitchell*  
*Stewart Brown*  
*Langston Hughes*  
*James Berry*  
*Stephen Spender*  
*Wilfred Owen*  
*Martin Carter*  
*Mark McWatt*  
*Sylvia Plath*  
*Kamau Brathwaite*  
*Mervyn Morris*

## **PROSE FICTION**

**Novel – Two Type A questions will be set.**

### **West Indian**

*Breath, Eyes, Memory*

*Edwidge Danticat*

### **Other Literature in English**

*To Kill a Mocking Bird*

*Harper Lee*

**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 JUNE 2018 – JANUARY 2023 Examinations are as Follows**

### **TEXT**

### **AUTHOR**

*The Two Grandmothers*

*Olive Senior*

*Blackout*

*Roger Mais*

*Emma*

*Carolyn Cole*

*The Man of the House*

*Frank O'Connor*

*Blood Brothers*

*John Wickham*

*The Day the World Almost Came to an End*

*Pearl Crayton*

*The Boy Who Loved Ice Cream*

*Olive Senior*

*Berry*

*Langston Hughes*

*Mom Luby and the Social Worker*

*Kristin Hunter*

*To Da-duh, in Memoriam*

*Paule Marshall*

**TEXTS PRESCRIBED FOR THE JUNE 2023 – JANUARY 2027 EXAMINATIONS ARE AS FOLLOWS**

### **TEXT**

### **AUTHOR**

### **DRAMA**

**Four Type A Questions will be set**

*Twelfth Night*

*William Shakespeare*

*Anansi*

*Alistaire Campbell*

### **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 JUNE 2023–JANUARY 2027 Examinations are as Follows**

**TEXT**

An African Thunderstorm  
Once Upon a Time  
Little Boy Crying  
West Indies, U.S.A.  
Sonnet Composed Upon Westminster Bridge  
*Birdshooting Season*  
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  
My Parents  
*Landscape Painter, Jamaica*  
Dulce et Decorum Est  
This is the dark time, my love  
Ol'Higue  
Mirror -  
South  
*Death be Not Proud*  
*Dreaming Black Boy*

**AUTHOR**

David Rubadiri  
Gabriel Okara  
Mervyn Morris  
Stewart Brown  
William Wordsworth  
*Olive Senior*  
Lorna Goodison  
  
Dennis Brutus  
Derek Walcott  
Elma Mitchell  
Stewart Brown  
Stephen Spender  
*Vivian Virtue*  
Wilfred Owen  
Martin Carter  
Mark McWatt  
Sylvia Plath  
Kamau Brathwaite  
*John Donne*  
*James Berry*

**PROSE FICTION**

**Novel – Four Type A questions will be set.**

*For the Life of Laetitia*

*Merle Hodge*

**Other Literature in English**

*Animal Farm*

*George Orwell*

**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 JUNE 2023 – JANUARY 2027 Examinations are as Follows**

**TEXT**

*Raymond's Run*  
*Blood Brothers*  
The Man of the House  
Georgia and Them There United States  
The Two Grandmothers  
Berry  
Mom Luby and the Social Worker  
To Da-duh, in Memoriam  
*What Happened?*  
*Mint Tea*

**AUTHOR**

*Tony Cade Bambara*  
*John Wickham*  
Frank O'Connor  
Velma Pollard  
*Olive Senior*  
Langston Hughes  
Kristin Hunter  
Paule Marshall  
*Austin Clarke*  
*Christine Craig*



## ◆ SCHOOL-BASED ASSESSMENT

*School-Based Assessment is an integral part of student assessment in the course covered by this syllabus. It is intended to assist students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the student to achieve the objectives of the syllabus.*

*During the course of study for the subject, students obtain marks for the competence they develop and demonstrate in undertaking their School-Based Assessment assignments. These marks contribute to the final marks and grades that are awarded to students for their performance in the examination.*

*The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of School-Based Assessment. The guidelines provided for the assessment of these assignments are intended to assist teachers in awarding marks that are reliable estimates of the achievement of students in the School-Based Assessment component of the course. In order to ensure that the scores awarded by teachers are in line with the CXC standards, the Council undertakes the moderation of a sample of the School-Based Assessment assignments marked.*

*School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of students. It facilitates feedback to the student at various stages of the experience. This helps to build the self-confidence of students as they proceed with their studies. School-Based Assessment also facilitates the development of the critical skills and abilities that are emphasised by this CSEC subject and enhances the validity of the examination on which candidate performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to the development of relevant skills and the testing and rewarding of students for the development of those skills.*

*The Caribbean Examinations Council seeks to ensure that the School-Based Assessment scores are valid and reliable estimates of accomplishment. The guidelines provided in this syllabus are intended to assist in doing so.*

### **Features of the SBA Tasks Appropriate for English A and English B**

1. SBA tasks should provide opportunities and space to enable all secondary students to:
  - (a) **produce** language (spoken, written) for a wide variety of purposes;
  - (b) **understand** language (spoken, written) as used in homes, schools, the community, the market place, and the playing field; and,
  - (c) **use** language as a principal tool in their cognitive, metacognitive and affective development and growth.
2. SBA tasks should motivate each student to engage in searching for relevant information. That is:
  - (a) every student in the English programme should be required to **search, collect and record** relevant information (as is presently done in real life).

- (b) *the tasks should involve distinctive activities usually undertaken in English A and English B. However, both English A and B are essentially social events. They both are primarily concerned with being lucid in oral communications; with using language and bodily expressions which are easily and readily produced or received in classrooms, in playing fields and in the community; with the cognitive, the affective and the metacognitive facets of all human behaviours; explicitly and implicitly, privately and publicly, and randomly and purposively.*

*Thus, each student working as a member of a small group (4 or 5) is expected to participate in a set of group activities, one of which will be assessed by the teacher.*

- (c) *every student is expected to engage in self-to-self transactions which may assume many tangible forms such as keeping diaries, making and keeping notebooks, writing poems to oneself, engaging in a blogfest, reflecting-restructuring-recording images of one's changing perspectives on real-life issues, monitoring and evaluating how the individual solves problems, how the individual learns how to learn and how to project useful affective states onto cognitive tasks.*

3. *Some of the tasks (SBA) should be done by the students under normal classroom conditions and supervised by the classroom teacher.*

4. *Every student has a carefully defined role in the SBA assignment:*

- (a) *Displaying (and thereby defining), through oral and written language, his or her communicative independence.*
- (b) *Analysing texts (oral and written) that have been identified, selected and recorded as expressions of creativity and imagination.*
- (c) *Self-monitoring the development and growth of the abilities to reflect, plan, review, evaluate and redesign.*
- (d) *Evaluating the impact of a learning strategy (used in English) in terms of:*
- (i) *the issue to be resolved and making sense of the complexities and subtleties of the texts being analysed; and,*
- (ii) *the cognitive and affective development of the student and deepening the student's perception of him/herself.*

**IMPORTANT** – *The teacher is responsible for ensuring that each student's work is his or her own work. **Plagiarism and cheating will be penalised**. A simple way to establish authenticity is to insist on check points for students to show how their work is progressing.*

*Teachers may also use brief oral questions to verify that candidates did indeed engage in the research activities. Some teachers may require candidates to submit preliminary drafts along with the final version, although only the final version will be assessed.*

## **GUIDELINES TO TEACHERS FOR THE CONDUCT OF SCHOOL-BASED ASSESSMENT**

The guidelines for the assessment of the School-Based Assessment (SBA) for English A are outlined on pages 29–32 and pages 38–39 for English B of the syllabus. It is required of all candidates and will be marked by the teacher in accordance with the criteria set out in the SBA mark scheme on pages 50–56 of the syllabus.

The English A and B School-Based Assessment (SBA) is to be marked out of a total of 45 which is 21 per cent of the overall grade.

## **ASSESSMENT CRITERIA**

The SBA portfolio is internally assessed by the teacher, and then externally moderated by a CXC-appointed examiner using assessment criteria that relate to specified objectives of English A and English B.

Plan of Investigation I-W	Participation Measure G-O	Quality of Group Activity G-O	Written Report G-W	Reflection I-W	Oral Presentation I-O
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
(5 marks)	(5 marks)	(10 marks)	(10 marks)	(5 marks)	(10 marks)

### **Key:**

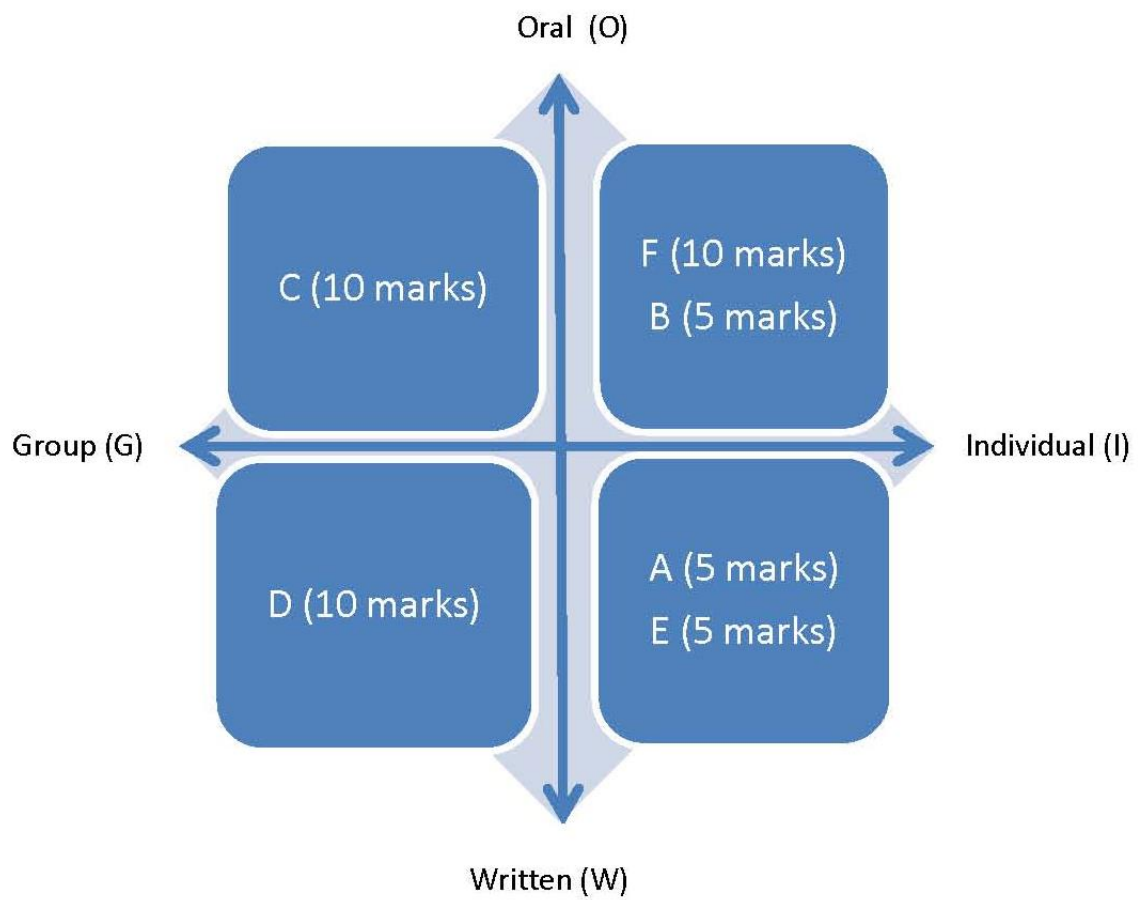
*I-W: Individual – Written*

*G-O: Group – Oral*

*G-W: Group – Written*

*I-O: Individual – Oral*

## Map of Assessment Criteria



◆ **CRITERIA FOR MARKING THE SCHOOL-BASED ASSESSMENT**

**A. SCORING RUBRIC FOR PLAN OF INVESTIGATION**

Name of Student: \_\_\_\_\_

Date: \_\_\_\_\_

Areas		Rating Scale				Final Score
		0	1	2	3	
(a)	<b>Reason for choosing the topic and selection of title</b>	No reason and title given or obscure reason with inappropriate title	Reason given is vague or weak ; appropriate title given	Appropriate reason and title given	Original and insightful reason and title given	/3
(b)	<b>Expected benefits to you as a student of English</b>	No benefits given	Benefits given are not clearly stated, few are attainable	Benefits are clearly expressed, but they are not all sound, most are attainable	Benefits are clearly expressed , sound and attainable	/3
(c)	<b>Proposal for collection and use of material</b>	Material to be collected not stated	Material to be collected stated (type or nature of material) Limited list of sources given	Material to be collected stated (type or nature of material) Various sources for possible material (Internet etc...) given		/2
		Use of the English Language skills to be used in analysing the material not stated	Use of the English Language skills outlined and an attempt made to indicate how they will be used.	Use of the English Language skills clearly outlined and clear indication of how they will be used provided.		/2
						<b>/10</b>

Total marks for Plan of Investigation=10 marks

Scale down to 5 marks

Score awarded =  $\frac{\text{Total Score}}{2}$  = \_\_\_\_\_

Name of Teacher: \_\_\_\_\_ Time/Date: \_\_\_\_\_

## B. SCORING RUBRIC FOR INDIVIDUAL PARTICIPATION

Name of Student: \_\_\_\_\_

Date: \_\_\_\_\_

The total mark for Individual Participation will be 5 marks based on the responses obtained from the sessions conducted by the teacher.

<b>Areas</b>	<b>Questions for students</b>	<b>Final score</b>
1.	<i>Do/Did you know what you are/were expected to do to work well in a team?</i>	<i>/1</i>
2.	<i>Are you able to focus on what is taking place in your group?</i>	<i>/1</i>
3.	<i>How do /did you feel in the group? I feel <u>self-confidence</u>, <u>self-esteem</u> and <u>self-efficacy</u>.</i>	<i>/1</i>
4.	<i>Do/Did you know how to manage how you behave in the group?</i>	<i>/1</i>
5.	<i>Do /Did you manage your tasks on time and thoroughly?</i>	<i>/1</i>
<b>Total score</b>		<b><u>/5</u></b>

Name of Teacher: \_\_\_\_\_ Time/Date: \_\_\_\_\_

### NOTE:

This scale should be completed by the *teacher* in discussion with the *student* on two different occasions. After the first assessment, discussion should take place and feedback should be given to the student to allow for improvement. The second assessment should produce the final mark out of five agreed on by the teacher and student .

### C. SCORING RUBRIC FOR QUALITY OF WITHIN – GROUP ACTIVITIES

Name of Group: \_\_\_\_\_

Date: \_\_\_\_\_

Facets of process		Rating Scale				Final Score
		0	1	2	3	
1	<b>Communication</b>	Plan of work not known by all group members	The plan of work exists and <u>most</u> group members have seen , read and discussed it	All members have seen , read and discussed the plan of work		/2
2	<b>Collaboration</b>	No awareness of what members of the group are doing	Some awareness of what members of the group are doing	Members seek out and are aware of what all members of the group are doing		/2
6	<b>Reflection*</b>	Group members show <u>no</u> evidence of reflecting on their work	Group members engaged in reflection on work at the end of <u>some</u> of the activities or sessions	Group members engaged in reflection on work at the end of <u>most</u> of the activities or sessions	Group members engaged in reflection on work at the end of <u>all</u> of the activities or sessions	/3
7	<b>Interaction</b>	There is obvious misunderstanding among members. Group unable to resolve problems	Members attempt to resolve issues and problems to ensure a comfortable relationship among group members	Members are actively creating interaction with each other and displaying trust and respect	Members respect and appreciate each other; and show empathy to all members	/3
<i>Total marks for Quality of Within-Group Activities = 10 marks</i>					<b>Total Score</b>	<b>/10</b>

\*THIS IS NOT AN ASSESSMENT OF THE THREE ENTRIES

Name of Teacher: \_\_\_\_\_

Time/Date: \_\_\_\_\_

NOTE TO TEACHER: The mark awarded is a group mark. All students receive the same mark.



## Definitions for Quality of Within-Group Activities

	<i>Facet of Process</i>	<i>Definition</i>
1	<b>Communication</b>	<i>The means and processes by which information is constructed and transmitted from person to person, within the group by speaking, writing and non-verbally.</i>
2	<b>Collaboration</b>	<i>The social conditions of learning, developing affective skills, and solving problems related to acquiring language skills. Group members each work towards a common goal.</i>
3	<b>Reflection</b>	<i>The bringing together in “easily accessible” memory, the mental images of what the individual student <b>thinks, feels and does</b> as he/she participates in group activities. These mental images are then manipulated – analysed, compared, applied, and evaluated anew – in order to impact on the individual.</i>
4	<b>Interaction</b>	<i>The act of enabling persons within a group to engage in two-way flow of thoughts, feelings and emotions, so that any one person can act upon and influence the thoughts, or feelings or emotions of another person, and reciprocally.</i>



## D. SCORING RUBRIC FOR WRITTEN REPORT

Facets of Task	Rating Scale			
	1	2	3	4
1. Content	<p><i>Does not meet the required number of pieces</i></p> <p><i>Stimuli chosen are of little relevance or a weak attempt is made to force relevance</i></p> <p><i>Only one or two tasks attempted</i></p>	<p><i>The required number of stimuli has been selected but some of the issues are only implied.</i></p> <p><i>Some tasks are noted but generally there seems to be inadequacy, and lack of clarity.</i></p> <p><i>The report indicates an understanding of tasks but execution is insufficient</i></p>	<p><i>Contexts in/from which the stimuli are chosen are explicitly given.</i></p> <p><i>There is evidence of the procedures used in selecting the three stimuli</i></p> <p><i>Some of the issues associated with the stimuli are not clearly stated(more information is needed)</i></p> <p><i>There is indication of the tasks to be done but some aspects are left out</i></p>	<p><i>Contexts in/from which the stimuli are chosen are explicitly given.</i></p> <p><i>There is clear evidence of the procedure used in selecting the three stimuli</i></p> <p><i>Issues raised (in the stimuli) are clearly defined and fully explored</i></p> <p><i>All relevant tasks (processes, procedures) which should have been/ are to be, performed by group members and described in the reporting are noted and defined.</i></p>
2. Evidence of investigation	<p><i>Weak response to the tasks: (focus, summary, analysis)</i></p> <p><i>Issues are not clearly identified</i></p> <p><i>Inadequate evidence of research</i></p>	<p><i>Analysis focuses on some of the key issues.</i></p> <p><i>Good evidence of research</i></p> <p><i>Good handling of documentation with the occasional error.</i></p>	<p><i>Excellent response to the tasks: (focus, summary, analysis)</i></p> <p><i>Analysis focuses on the key issues.</i></p> <p><i>Findings of discussions and research of the relevance to the stimulus material are clearly stated</i></p> <p><i>All sources of the various stimuli are acknowledged and documented.</i></p> <p><i>Any comments on the stimuli, apart from students' original comments, are appropriately acknowledged and documented</i></p>	



Facets of Task	Rating Scale			
	1	2	3	4
3. Language use and vocabulary	<p><i>The report:</i></p> <p><i>Good control of basic grammar, vocabulary and mechanics. Competent sentence structure but lacking in maturity of expression</i></p>	<p><i>The report:</i></p> <p><i>Very good control of language (grammar and vocabulary) - errors do not suggest lack of capacity</i></p>	<p><i>The report:</i></p> <p><i>Excellent use of Standard English in the appropriate tone and register</i></p> <p><i>The vocabulary shows excellent knowledge of and interaction with the issues and context.</i></p>	

**Total marks for Written Report = 10 marks**

Score awarded = \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_

Name of student: \_\_\_\_\_

Name of assessor: \_\_\_\_\_

Time/Date of assessment: \_\_\_\_\_ / \_\_\_\_\_  
Time Date



## E. SCORING RUBRIC FOR ORAL PRESENTATION

Facets of Tasks	Rating Scale				
	0	1	2	3	4
1. Fluency of delivery	jerky, halting	choppy fragmentary long pauses	awkward but acceptable intonation; continuous; natural	Intelligible; clear; smooth; well-paced flow	
2. Structure, Comprehensibility, and development of topic	connections with topic/issue unclear; incomprehensible; key issues not depicted; style of presentation does not always aid in depicting the key issues.	Connections with topic/issue unclear; Very incoherent in parts; Utterance incorrect	Limited comprehension lacks elaboration; Slightly incoherent in parts; Somewhat limited;	Coherent; Key issues well developed Well expressed in many parts; very effective style	Clear organisation of ideas; Sustained treatment of topic/theme/issues; Style very effective and impactful in communicating
3. Language use and vocabulary	lacks basic words; lack specificity; very many errors in words and sentences	Ideas limited to inadequate words and jargon Lacks specificity Limited range of grammar	Adequate style of presentation Basic sentences are used; Control of basic grammatical structures; Reliance on practical expressions;	Accurate use of grammar Effective use of grammar and vocabulary; High degree of fluency; Rich vocabulary	

Score awarded = \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_

Name of student: \_\_\_\_\_

Name of assessor: \_\_\_\_\_

Time/Date of assessment: \_\_\_\_\_ / \_\_\_\_\_  
Time                      Date



## F. SCORING RUBRIC FOR REFLECTION

The assessment of this component will be based on the following:

Theme factors – critical knowledge related to theme, how material shaped thinking

Language factors – analysis of language, good organisation.

Process factors – personal value, benefits clearly identified

Reflection on topic/issue/ theme, use of language, process and its effects

<b>Descriptors</b>	<b>Marks</b>	<b>Final Score</b>
<p><i>Candidate produces an <b>excellent</b> reflection comprising THREE entries which</i></p> <ul style="list-style-type: none"> <li>• <i>discusses how the THREE pieces of material have affected the candidate's thinking about the issue</i></li> <li>• <i>examines the use of language in the three pieces</i></li> <li>• <i>discusses the process and its effect on the candidate</i></li> </ul>	5 marks	/5
<p><i>Candidate produces a very good reflection which</i></p> <ul style="list-style-type: none"> <li>• <i>integrates the treatment of the issue in the three pieces</i></li> <li>• <i>provides a very good examination of the use of language</i></li> <li>• <i>discusses the process and its effect</i></li> </ul>	4 marks	/4
<p><i>Candidate produces a good reflection which</i></p> <ul style="list-style-type: none"> <li>• <i>addresses the treatment of the issue in the three pieces</i></li> <li>• <i>provides a good examination of the use of language</i></li> <li>• <i>gives little discussion of the process and its effects</i></li> </ul>	3 marks	/3
<p><i>Candidate produces a limited reflection which</i></p> <ul style="list-style-type: none"> <li>• <i>provides a limited treatment of the issue in the three pieces</i></li> <li>• <i>attempts to provide an examination of the use of language with limited success</i></li> <li>• <i>gives very little or no discussion of the process and its effect</i></li> </ul>	2 marks	/2
<p><i>Candidate produces a weak reflection which</i></p> <ul style="list-style-type: none"> <li>• <i>mentions the issue</i></li> <li>• <i>very weak examination of the use of language OR none provided</i></li> <li>• <i>no discussion of the process and its effect.</i></li> </ul>	1 mark	/1
	<b>5 marks</b>	<b>/5</b>

Name of Teacher: \_\_\_\_\_

Time/Date: \_\_\_\_\_

◆ **SUGGESTED READING LIST**  
 (For selecting literature for class study and library reading)

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
<b>NOVELS</b>			
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 <sup>st</sup> World Library Literary Society	1 and 2
Allen, Eric	The Latchkey Children	Heinemann Educational	1
Allende, Isabel	City of the Beasts	Harper Collins	3, 4 and 5
Altmann, Martina	Jeremiah, Devil of the Woods	Pan Macmillan	1 and 2
Amadi, Elechi	The Concubine	Heinemann	4 and 5
Amis, Kingsley	Lucky Jim	Victor Gollancz	4 and 5
Anaya, Rudolfo	Bless Me, Ultima	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
Armstrong, William H.	Souder	HarperCollins	1 and 2

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Austen, Jane	Emma	Oxford University Press	4 and 5
Ba, Marianna	So Long a Letter	Heinemann	5
Bagnold, Enid	National Velvet	Morrow	1
<i>Bailey, Nahdja</i>	<i>Telling Tales from St Lucia</i>	<i>Mayers Printing Company</i>	<i>1, 2 and 3</i>
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
Cisneros, Sandra	The House on Mango Street	Vintage Books	2 and 3

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
Dickens, Charles	A Christmas Carol David Copperfield (Abridged)* Great Expectations Oliver Twist (Abridged)	Macmillan Gerald Duckworth & Co. Pearson Education Barnes & Noble	2 4 and 5 4 and 5

\*Contained in the classics published by Longmans.



<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Doyle, Sir Arthur Conan	The Hound of the Baskervilles	Penguin	3
	The Return of Sherlock Holmes	1 <sup>st</sup> 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	Beka Lamb	Heinemann	3, 4 and 5
	The Festival of San Joaquin	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
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



<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
	The Disappearance	Tandem	5
Haddon, Mark	The Curious Incident of the Dog in the Night-time	Alexandria	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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Harold, Gwyneth	Bad Girls in School	Heinemann	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 The Old Man and the Sea	Simon & Schuster Klett Ernst	4 and 5 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
Hodge, Merle	Crick Crack Monkey	Heinemann	3
	For The Life of Laetitia	Farrar Straus and Giroux	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
Imoja, Nailah	Pick of the Crop	Heinemann	4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
<i>Jacob, Debbie</i>	<i>Wishing for Wings</i>	<i>Ian Randle Publishers</i>	<i>4 and 5</i>
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 <sup>st</sup> World Publishing Kessinger	1 2
L'Engle, Madeline	A Wrinkle in Time	Collins Educational	1 and 2
Lamming, George	In the Castle of My Skin	University of Michigan	5
Le Guin, Ursula	A Wizard of Earth Sea City of Illusions Left Hand of God Very Long Way From Anywhere Else	DemcoMedia Berkley Longman Harcourt New Windmills	1, 2 and 3 4 and 5 4 and 5 3
Lee, Harper	To Kill a Mockingbird	HarperCollins	4 and 5
Lessing, Doris	The Grass is Singing	Heinemann	5
Lester, Julius	Basketball Game Long Journey Home	Penguin Dial Books	3, 4 and 5 4

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
	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 HarperCollins HarperCollins	1 1 1
	Book II: Prince Caspian		
	Book III: The Voyage of the “Dawn Treader”	HarperCollins HarperCollins	1 1
	Book IV: The Silver Chair		
	Book V: The Horse and His Boy	HarperCollins	1
	Book VI: The Magician’s Nephew	HarperCollins	1
	Book VII: The Last Battle		
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
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 Can’t 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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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	Sold	Hyperion	3 and 4
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	Heinemann	4 and 5
	My Bones and My Flute	Longman	4
<i>Monk Kidd, Sue</i>	<i>The Secret Life of Bees</i>	<i>Viking</i>	<i>2, 3 and 4</i>
Montgomery, L.M.	Anne of Avonlea	Courier Dover	1
	Anne of Green Gables	1 <sup>st</sup> 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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
Selvon, Samuel	A Brighter Sun	Longman	3 and 4
	The Lonely Londoners	Penguin	4 and 5
	Ways of Sunlight	Longman Kenya	3 and 4
Serrailer, 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



<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
<i>Sparks, Beatrice</i>	<i>It Happened to Nancy: A True Story from the Diary of a Teenager</i>	<i>Bt. Bound</i>	<i>3, 4 and 5</i>
Sperry, Armstrong	The Boy Who Was Afraid	Heinemann	1
St. Omer, Garth	Lights on the Hill	Heinemann	4 and 5
<i>St. Rose, Marlene</i>	<i>Into the Mosaic</i>	<i>Athen</i>	<i>1, 2 and 3</i>
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
Stevenson, R. L.	Dr. Jekyll and Mr. Hyde	Bantam	2
	Kidnapped (Abridged)	Signet Classic	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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Taylor, Mildred	Roll of Thunder, Hear My Cry	Puffin	2 and 3
Taylor, Theodore	The Cay Timothy of the Cay	Laurel Leaf Harcourt	1 and 2 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 The Adventures of Huckleberry Finn	Penguin Dent, Heinemann, Longman, Penguin Heinemann, Nelson, Penguin	2 4 and 5 2, 3 and 4
Ullstein, Susan	Martin Luther King Mother Theresa	Longman Gareth Stevens	5 5
Van Der Leoff, A. R.	Avalanche Children of the Oregon Trail	Penguin Puffin	2 2
Verne, Jules	Around the World in Eighty Days The Mysterious Island Twenty Thousand Leagues Under the Sea	Puffin Signet Dodo Press	2 2 2
Walker, Alice	The Color Purple	The Women's Press	5
Warner, Rex	Greeks and Trojans Men and Gods	Heinemann New Windmills NYRB Classics	2 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 The Tree of Man	Trafalgar Square Vintage	4 and 5 4 and 5
Wiggin, K. D.	Rebecca of Sunnybrook Farm	Penguin	4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
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

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
<b><u>West Indian</u></b>			
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
<i>Brown, Orville</i>	<i>Sunday in Granny's Church and other Stories</i>	<i>Create Space Independent Publishing</i>	4 and 5
Collins, Merle	Rain Darling	Women's Press	4
Ellis, Zoila	On Heroes, Lizards and Passion	Cubola Productions	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
<i>Wallace, R. et al</i>	<i>The Gold Anthology: Award Winning Pieces From the Jcdc Literary Festival 1999-2006</i>	<i>Pelican Publishers Limited</i>	3, 4 and 5
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
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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Narinesingh, R & C	Insights	Nelson	3
Porritt, Jonathon	Once Upon a Planet	Puffin	1
Satchwell, Deryck	The Alchemy of words: An Anthology of Belizean Literature for Secondary Schools (2 volumes)	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
<b><u>Other</u></b>			
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
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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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
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 Misfits	Oxford University Press Teens	4 and 5 4

## SOURCES OF POEMS

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
<b><u>West Indian</u></b>			
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
<i>Bryan, Beverley and Styles Morag</i>	<i>Teaching Caribbean Poetry</i>	<i>Routledge</i>	<i>Teachers</i>
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
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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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

**Other**

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
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

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
<b><u>West Indian</u></b>			
Braithwaite, Edward	Odale's Choice	Evans	3
Campbell, Alistaire	Anansi	Nelson	3, 4 and 5
Hill, Errol	The Ping Pong <sup>1</sup> 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 <sup>2</sup>	UWI Extra Mural Department	1
	Hoist Your Flag <sup>2</sup>	UWI Extra Mural Department	1
	Three Comic Sketches <sup>2</sup>	UWI Extra Mural Department	1
Roach, Eric	Belle Fanto	UWI Extra Mural Department	4 and 5
	Calabash of Blood	UWI Extra Mural Department	5
<i>Rhone, Trevor</i>	<i>Bella's Gate Boy</i>	<i>Macmillan Caribbean</i>	<i>4 and 5</i>
	<i>Two Can Play and Other Plays</i>	<i>Macmillan Caribbean</i>	<i>4 and 5</i>
	<i>Old Story Time</i>	<i>Longman</i>	<i>3, 4 and 5</i>
<i>Stone, Judy</i>	<i>Champions of the Gayelle</i>	<i>MacMillan Caribbean</i>	<i>4 and 5</i>
Waite-Smith, Cicely	Africa Sling-Shot	UWI Extra Mural Department	2
Walcott, Derek	Malcauchon, or Six in the Rain	UWI Extra Mural Department	5

**NB** <sup>1</sup>*The 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.*

<sup>2</sup>*Plays for classroom activity and production in the first year.*



AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Walcott, Roderick	The Harrowing of Benjy	UWI Extra Mural Department	2
<b><u>Other</u></b>			
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 <sup>st</sup> Vintage Books	4 and 5
	A Raisin in the Sun	Vintage	5
Ibsen, Henrik <sup>1</sup>	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
Miller, Arthur <sup>2</sup>	Death of a Salesman	Penguin	5
	<u>The Crucible</u>	Heinemann, Penguin	4 and 5
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

**N.B.:** <sup>1</sup>Ibsen Plays Two published by Methuen, contains both An enemy of the People and A doll's House as well as Hedda Gabler.

<sup>2</sup>Miller Plays published by Methuen, contains the following plays: All My sons, Death of a Salesman, The Crucible and A Memory of Two Mondays.

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
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, Longman, MacMillan, Methuen, Oxford University Press, Penguin, Routledge, Stanley Thornes	3, 4 and 5
	Richard III	Oxford University Press, Penguin	4 and 5
	Romeo and Juliet	Cambridge University Press, Collins E. Arnold, Heinemann, Longman, MacMillan	4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
	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

#### **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
<b>Compare</b>	<p>Examine the similarities as well as differences to reach a general conclusion.</p> <p><b>For example:</b> Compare the ways in which the two parents in the poems “Ana” and “Little Boy Crying” demonstrate their love for the children.</p>
<b>Compare and Contrast</b>	<p>Examine the similarities as well as differences to reach a general conclusion.</p> <p><b>For example:</b> 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><b>For example:</b> Discuss TWO ways in which Lady Macduff is contrasted with Lady Macbeth.</p>
<b>Comment</b>	<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><b>For example:</b> Comment on the shifts of mood in the scene in which Lady Macduff appears.</p>
<b>Describe</b>	<p>Provide a detailed account, including significant characteristics or traits of the issue in question.</p> <p><b>For example:</b> Describe Macbeth’s conflicting thoughts and feelings as he contemplates the murder.</p>
<b>Discuss</b>	<p>Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.</p> <p><b>For example:</b> Discuss the importance of Katherina’s final speech in <u>The Taming of the Shrew</u></p>
<b>Explain</b>	<p>Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.</p> <p><b>For example:</b> Explain the dramatic significance of this scene.</p>

<b>WORD</b>	<b>TASK</b>
<b>Identify</b>	<p>Extract the relevant information from the stimulus without explanation.</p> <p><b>For example:</b> 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><b>For example:</b> Identify and explain TWO ways in which Shakespeare later impresses upon his audience what a horrible crime it is to kill a king.</p>
<b>Illustrate</b>	<p>Provide examples to demonstrate or prove the subject of the question.</p> <p><b>For example:</b> 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>
<b>List</b>	<p>Itemise the requested information. Details are not required.</p> <p><b>For example:</b> List the main points of the opening speech.</p>
<b>Outline</b>	<p>Show or trace the development of something from the point of origin to that specified in the question.</p> <p><b>For example:</b> Briefly outline what happens in the poems “Richard Cory” and “God’s Work”.</p>
<b>State</b>	<p>Provide short concise answer without explanation.</p> <p><b>For example:</b> State TWO factors which the fitness proponents recommend that society should emphasise more.</p>
<b>Summarise</b>	<p>Present the main points, ideas or concepts in your own words as far as possible.</p> <p><b>For example:</b> Summarise the MAJOR factors which contribute to the disadvantages encountered by women in the labour market.</p>

**Western Zone Office**  
**26 January 2017**

# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®



## ENGLISH A and B

### Specimen Papers and Mark Schemes/Keys

**Specimen Papers:** - Paper 01  
Paper 02  
Paper 032

**Mark Schemes and Keys:** - Paper 01  
Paper 02  
Paper 032



TEST CODE **01218010**

**SPEC 2017/01218010**

**CARIBBEAN EXAMINATIONS COUNCIL**  
**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®**  
**EXAMINATION**

**ENGLISH A**

**SPECIMEN PAPER**

**Paper 01 – General Proficiency**

*1 hour 30 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This Specimen Paper consists of 60 items. You will have 1 hour and 30 minutes 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

Choose the word that BEST completes each sentence.

Someone who is suffering from influenza needs to be isolated as the disease is \_\_\_\_\_.

- (A) lasting
- (B) serious
- (C) destructive
- (D) contagious

Sample Answer



The best answer to this item is “contagious,” 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.

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

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Items 1–5

**Instructions:** Each sentence in this section has ONE underlined word. Choose from the four options, the word which is closest to OPPOSITE in meaning to the underlined word.

1. The guest speaker’s words reinforced the view that capital punishment can influence the rate of crime in a country.  
  
(A) destroyed  
(B) damaged  
(C) demolished  
(D) dispelled
  
2. The barren land was a result of agricultural practices that have been passed down from generation to generation.  
  
(A) stony  
(B) fertile  
(C) infertile  
(D) unproductive
  
3. The affluence displayed in the beach-side communities indicated the significant difference in economic status from dwellers in the city.  
  
(A) misery  
(B) wealth  
(C) poverty  
(D) richness
  
4. John’s parents acknowledged that his recent behaviour was contemptible and therefore deserved the outcome.  
  
(A) correct  
(B) regretful  
(C) trustworthy  
(D) commendable
  
5. He was always adept at evading questions at interviews, and that skill was often needed to reduce conflict.  
  
(A) polite  
(B) careless  
(C) unskilled  
(D) convincing

Items 6–10

**Instructions:** Each sentence in this section is followed by four sentences, A, B, C and D. Choose the one NEAREST IN MEANING to the original sentence. Be sure to read all four options before you select your answer.

6. When Mr Peets was transferred on promotion from South Point to Maraval Mrs Adams succeeded him.
- (A) Mrs Adams worked at Maraval after Mr Peets left on promotion.  
(B) Mr Peets was succeeded by Mrs Adams when he was promoted to a post at Maraval.  
(C) Both Mr Peets and Mrs Adams were transferred on promotion: Mr Peets to Maraval and Mrs Adams to South Point.  
(D) In order to be promoted, Mr Peets had to be transferred to Maraval to allow Mrs Adams to work at South Point.
7. Recent floods have made the route impassable.
- (A) People are unable to travel because of the floods.  
(B) The road cannot be used as a result of the floods.  
(C) Travelling has been brought to a standstill because of floods.  
(D) Because of heavy showers, commuters were forced to detour.
8. The competitors in the long jump event were daunted by the performance of Kevin Jones.
- (A) Kevin Jones was the best participant in the long jump event.  
(B) No one expected to do better than Kevin Jones in the long jump.  
(C) The long jump event daunted all the competitors except Kevin Jones.  
(D) Since Kevin Jones jumped so well the other competitors in the event were discouraged.
9. An interest in their nation's development plans should be displayed by its young people.
- (A) Young people should take an interest in plans for national development.  
(B) National development is dependent upon the youth.  
(C) Young people ought to be aware of plans for the purpose of national development.  
(D) The nation will advance through plans proposed by its young people.
10. In spite of their size, whales are no longer an even match for man.
- (A) Whales are no longer even a match for man.  
(B) Men are no longer a match for whales in spite of their size.  
(C) Because of their size whales should be better able to hold their own against man.  
(D) Although they are large, whales can no longer adequately defend themselves against man.

Items 11–15

**Instructions:** Revise each of the following sentences according to the directions that follow it. You may delete or include words but do not change the meaning of the original sentence. Look at the options A, B, C, D for the word or phrase that must be included in your revised sentence and mark the corresponding space on your answer sheet.

11. The masqueraders who were jumping to the rhythm of the steel band music became very exhausted after a while and had to go home early.

Substitute so for very

- (A) and consequently they
- (B) and they
- (C) for they
- (D) that they

12. She told her parents a lie in order to escape punishment.

Substitute in order that for in order to

- (A) she might escape
- (B) she escaped
- (C) she escape
- (D) she will escape

13. The Australian cricketers fought valiantly against the West Indies team, but all their efforts were in vain.

Begin the sentence with:  
Despite their valiant efforts

- (A) would defeat
- (B) were defeated
- (C) defeated
- (D) would be defeated

14. She found, even after she had made several attempts to regulate the sprinkler, that the water was still reaching the furniture on the verandah.

Begin the sentence with:  
Having made

- (A) she found that
- (B) she had found that
- (C) she was finding that
- (D) and finding that

15. Intending to declare the innings closed, the captain told his bowlers to conserve their energy.

Begin the sentence with:  
“I intend to declare the innings closed.”  
the captain said

- (A) “so conserve your energy”
- (B) “and their energy should be conserved
- (C) “because they should conserve their energy”
- (D) “if your energy should be conserved”

Items 16–20

**Instructions:** 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.

Select the ONE underlined part that you feel is inappropriate and choose the appropriate letter A, B, C. If the sentence is acceptable as it stands, choose D.

16. While driving through the fields on a conducted tour the farmers were appal 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

Items 21–25

**Instructions:** Select the option A, B, C, or D that BEST describes EACH of the sentences and mark your choice on your answer sheet.

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

- 21. In my opinion, I think that your suggestion to upgrade housing facilities in rural areas is impractical.
- 22. It is his view, and one which he strongly holds, that constitutionally elected governments should not be toppled by force of arms.
- 23. When the clerk raised his voice in protest, his boss asked him to hold his tongue since empty vessels made the most noise.
- 24. The extremely extravagant girl was so animated, cheerful and high-spirited, she was invited to many parties.
- 25. 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?

Items 26–31

**Instructions:** Read the following poem carefully and then answer Items 26–31 on the basis of what is stated or implied.

**Leisure**

What is this life if, full of care,  
We have no time to stand and stare?  
No time to stand beneath the bough  
And stare as long as sheep or cows.  
5 No time to see, in broad daylight,  
Streams full of stars, like skies at night.  
No time to turn at Beauty’s glance,  
And watch her feet, how they can dance.  
No time to wait till her mouth can  
10 Enrich that smile her eyes began.  
A poor life this if, full of care,  
We have no time to stand and stare.

*W.H. Davies, “Leisure”.*  
*In Ten Twentieth-Century Poets, 1957, p.35.*

26. When the poet says “full of care” (line 1) he means a life full of
- (A) anger
  - (B) duties
  - (C) boredom
  - (D) happiness
27. The poet uses the idea “stare as long as sheep or cows” (line 4) because he thinks we should
- (A) relax beneath the boughs
  - (B) stop being busy and relax
  - (C) gaze at the beauty of the skies
  - (D) stand and observe our surroundings
28. The poet implies that we need leisure in our life for it to be
- (A) vital
  - (B) relaxing
  - (C) important
  - (D) meaningful
29. “Streams full of stars, like skies at night” (line 6) is an example of
- (A) rhyme
  - (B) simile
  - (C) repetition
  - (D) onomatopoeia
30. “No time to turn ... her eyes began” (lines 7–10) is an example of
- (A) pun
  - (B) simile
  - (C) personification
  - (D) onomatopoeia
31. In which of the following lines does the poet answer the question asked in lines 1 and 2?
- (A) Line 3
  - (B) Line 5
  - (C) Line 9
  - (D) Line 11

Items 32–39

**Instructions:** Read the following passage carefully and then answer Items 32–39 on the basis of what is stated or implied.

After a decade of hard work, 2006 was the year Richie Spice joined the top tier of international reggae artists. Who can forget that summer’s soundtrack, “Brown Skin”? Its infectious lyrics and heavy rotation across the islands had boys serenading girls, and dance floors grooving until the early hours. It brought Spice invitations to perform in New York, London, Port of Spain, and elsewhere, alongside artists like Anthony B and Capleton, and won him a reputation for mesmerizing live performances. November saw the release of Spice’s latest album, *In the Streets of Africa*, featuring, alongside newer tracks, “Youths So Cold”, “Open the Door” and “Brown Skin”. It was the culmination of years of effort, plus immense talent, a supportive record label, and an enthusiastic international fan base.

10 Born Richell Boner in Kingston, Spice endured years of label-less grind on his own — playing stage shows, writing lyrics, and recording singles with little support — before Devon Wheatley and his label, *Fifth Element*, came along. “The songs were there,” Spice recalls. “They were all good songs, but they weren’t getting any promotion, and with just me going out there singing them, it was like one man against the world.” According to Spice, *Fifth Element* came along and  
15 put their strength and promotion behind the songs, and people took to them and accepted them.

With his *Fifth Element* album release, 2004’s *Spice in Your Life*, his emotive singing and sincere message got noticed in the United States. Ignoring any urge to kick back and relax after his first taste of hype, Spice kept working hard to maintain momentum, worried that his sincerity could work against him. “When you are singing positive songs, success may take a little longer, but  
20 it has to manifest,” says Spice philosophically.

After his long journey to reggae’s “higher heights”, Spice offers this advice to others setting out to make it: “Whenever you reach anywhere, there is a lot of work to be done, so just go to it and do the necessary things until you reach that space where you are supposed to be.” As 2006 has proven, he certainly knows what he is talking about.

Dylan Kerrigan, “Higher Heights”, *Caribbean Beat*,  
November/December, 2006, p80.

32. Based on paragraph one, which adjective BEST describes the song “Brown Skin”?

- (A) Lyrical
- (B) Romantic
- (C) Conscious
- (D) Provocative

33. Richie Spice had to work hard for years because he

- (A) recorded few singles
- (B) had to perfect his talent
- (C) hadn’t developed viable music
- (D) needed a record label to promote him

34. Richie Spice’s international success BEST shows that
- (A) it takes ten years to succeed in music
  - (B) the music industry is difficult to enter
  - (C) a record label is essential for any artist
  - (D) live performance is the basis of a music career
35. Which of the following does the passage suggest lead to an artiste’s popularity?
- I. Faith
  - II. Talent
  - III. Support
  - IV. Persistence
- (A) I and II only
  - (B) II and III only
  - (C) I, III and IV only
  - (D) II, III and IV only
36. The word “grind” (line 10) indicates that trying to achieve success without a label
- (A) wastes time
  - (B) is very boring
  - (C) demands determination
  - (D) uses up physical energy
37. “The world” (line 14) refers to
- (A) audiences
  - (B) record labels
  - (C) radio stations
  - (D) competing artistes
38. The MAIN intention of the author is to
- (A) outline Richie Spice’s path to success
  - (B) advise budding artistes about record labels
  - (C) instruct readers of the pitfalls in a music career
  - (D) highlight the particular things that made Richie Spice successful
39. The purpose of the passage is to
- (A) direct
  - (B) inform
  - (C) persuade
  - (D) entertain



Items 40–47 refer to the following passage.

**Instructions:** Read the following passage carefully and then answer Items 40–47 on the basis of what is stated or implied.

From time immemorial, men have hunted wild animals in forests, tilled the soil and, caught fish in the sea and rivers, all with the object of obtaining food, that basic commodity essential to existence. Agriculture is part and parcel of life, and is as old as mankind. Yet, even in the most primitive times, man always had certain tools, hunting implements, knives, spears, and flints, to help him conquer nature and support himself.

As knowledge progressed over the centuries, so man developed more and more devices to aid and adorn his life; the corn from the soil was ground into flour and baked into bread; textile and clothing were made, and buildings such as castles and churches were created. The art of printing was discovered, and this led to the production of more and more books. Metal goods were turned out at forges and workshops throughout the country; great sailing vessels were constructed and a whole host of goods, ever increasing in variety as time went by, were manufactured by men.

Industry, which is the name given to those occupations in which something is manufactured, has thus for a very long time been an important part of man's existence. Tinkers, tailors, candlestick makers, ironmongers, blacksmiths, tanners, weavers, spinners, and many others were all an essential part of life in olden days. These were the people who manufactured the goods and articles that society wanted and needed.

The manufacturing industry was very closely associated with agricultural life. Many of the spinners, weavers and others did not work in the cities or towns, but in their own cottages in the rural villages. During sowing, ploughing and harvest time all activity was concentrated on the fields, but in the long winter months, with little or nothing to be done on the land, industrial work took the place of agricultural work. Spinning wheels spun wool into yarn, and weaving looms wove yarn into cloth.

In many parts of the country, agricultural labourers in summer became industrial workers in winter.

*(Source Unknown)*

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40. Man has always been involved in agriculture in order to

- (A) earn a living
- (B) conquer nature
- (C) become wealthy
- (D) obtain his food

41. According to the passage, which of the following has man used throughout his life to improve his agricultural production?

- (A) Tools
- (B) Books
- (C) Nature
- (D) Machines

42. The word “adorn” as used in line 7 is CLOSEST in meaning to
- (A) protect
  - (B) improve
  - (C) lengthen
  - (D) decorate
43. According to the passage, tinkers, tailors, candlestick makers and weavers were all important in the olden days because they
- (A) set the trends in fashion
  - (B) provided employment for the society
  - (C) were considered the providers in the society
  - (D) established themselves as people in authority
44. In medieval times, spinning and weaving were considered
- (A) cottage industries
  - (B) heavy industries
  - (C) weekend jobs
  - (D) pastimes
45. The writer makes it clear that many villagers were
- (A) disenchanted with life in the city
  - (B) underemployed during the winter
  - (C) threatened by the growth of industry
  - (D) involved in both manufacturing and farming
46. The writer suggests that the overall result of manufacturing has been to
- (A) raise living standards
  - (B) increase food production
  - (C) mechanize the production of goods
  - (D) increase the spread of information
47. From the passage it is evident that
- (A) man has turned increasingly to industry
  - (B) many labourers did not like agricultural work
  - (C) manufacturing industries did not exist in primitive times
  - (D) there were many large factories for manufacturing goods

Items 48–54

**Instructions:** Read the following advertisement carefully and then answer items 53–60 on the basis of what is stated or implied.

**Caribbean Jewel Beach Resort**

Nestled among the grandeur of unspoiled Caribbean mountainside, the Caribbean Jewel Beach Resort is an idyllic, serene island retreat with spacious, luxuriously appointed rooms, each with its own dramatic view of the Bay and the Caribbean Sea. An unmatched private atmosphere coupled with Saint Lucia’s finest views of picturesque Rodney Bay, Pigeon Island and neighbouring  
5 Martinique make this intimate setting one of the island’s most sought-after destinations.

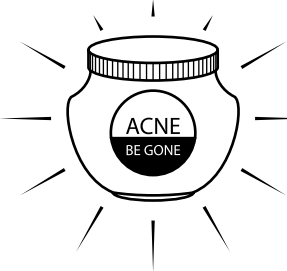
The resort is in close proximity to the many leisure amenities Saint Lucia has to offer. Shops, restaurants, an international marina and the island’s best beach are all at the foot of the property.

48. The word “nestled” (line 1) suggests that
- (A) the resort compliments its environment
  - (B) the resort buildings are as majestic as the mountain
  - (C) the foliage and mountain surround the buildings of the resort
  - (D) the guests can consider themselves as safe as birds in a nest
49. The use of the word “unmatched” (line 3) in the extract is an appeal to the human desire to be
- (A) ahead of the rest
  - (B) envied by others
  - (C) better than others
  - (D) among an elite group
50. What does the Caribbean Jewel Beach Resort highlight as its BEST feature?
- (A) Private ambiance
  - (B) Beautiful scenery
  - (C) National popularity
  - (D) Convenient location
51. Who is the MOST likely intended audience for this extract?
- (A) Couples
  - (B) Families
  - (C) Adventurers
  - (D) Yachtsmen

52. Which of the following words in the extract BEST indicate that the resort’s clientele are usually NOT nationals of Saint Lucia?
- I. “international marina”
  - II. “unspoiled Caribbean mountain-side”
  - III. “idyllic, serene island retreat”
- (A) I only
  - (B) II only
  - (C) I and III only
  - (D) II and III only
53. The expression “Caribbean Jewel” is an example of
- (A) metaphor
  - (B) symbolism
  - (C) metonymy
  - (D) synecdoche
54. Visitors to the Caribbean Jewel Beach Resort are MOST likely to describe their experience as
- (A) calm
  - (B) relaxing
  - (C) romantic
  - (D) stimulating

Items 55–60

**Instructions:** Read the following advertisement carefully and then answer Items 55–60 on the basis of what is stated or implied.

A C N E * B E * G O N E * # * 1 * P R O D U C T * I N * T H E * W O R L D	<p>Teenagers across the Caribbean are all talking about it</p> <p><b>ACNE BE GONE!</b><sup>™</sup></p> <p><b>#1</b> product on the market</p>  <p>Tested by Dermatologists <b>APPROVED</b></p> <p>Do you want to clear all unsightly blemishes? Do you want your confidence back? Do you want a date for graduation? You can do all these things with</p> <p><b>ACNE BE GONE!</b><sup>™</sup></p> <p>Now available in stores near you at this special introductory price of</p> <p><del>\$20.00</del> <del>\$15.00</del> \$9.99 (while stocks last)</p> <p>It really works! Take the CHOCOLATE TEST! You can eat anything you want and not break out with</p> <p><b>ACNE BE GONE!</b><sup>™</sup></p> <p>Side effects include swelling and rashes. Consult your doctor.</p>	A C N E * B E * G O N E * # * 1 * P R O D U C T * I N * T H E * W O R L D
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- |   |  |
|---|--|
| <p><b>55.</b> The advertisers use the word “unsightly” to</p> <ul style="list-style-type: none"><li>(A) motivate people to use Acne Be Gone!</li><li>(B) suggest that acne should be hidden</li><li>(C) ensure that the reader visualizes the problem</li><li>(D) make the reader feel more ashamed of his/her blemished appearance</li></ul> | <p><b>56.</b> The graphical representation of the product is MAINLY used to</p> <ul style="list-style-type: none"><li>(A) show people what the product looks like</li><li>(B) illustrate the packaging and suggest that the product is magical</li><li>(C) portray the product as being better than its competitors</li><li>(D) demonstrate visually the blemish removing power of Acne Be Gone!</li></ul> |
|---|--|

57. Which of the following techniques are used to persuade in this advertisement?
- I. Financial enticement
  - II. Showing of the container
  - III. Appeal to fears and desires
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
58. A language device used in the advertisement to persuade is
- (A) paradox
  - (B) metaphor
  - (C) hyperbole
  - (D) rhetorical questions
59. The size of the font used to describe the side effects
- (A) hides possible consequences of using the product
  - (B) suggests that the side effects are minor
  - (C) misdirects the reader and leads to erroneous conclusions about acne
  - (D) demonstrates that the problems are minor in comparison to the benefits
60. The words “while stocks last!” under the checked price MOST likely would have the effect of
- (A) enticing the customer to save money
  - (B) persuading the reader to buy the product quickly
  - (C) prompting Caribbean people to go in search of the product
  - (D) fooling the prospective buyer into thinking he/she needs the product

**END OF TEST**

**CARIBBEAN EXAMINATIONS COUNCIL**  
**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®**  
**EXAMINATION**

**ENGLISH A**

**SPECIMEN PAPER 2017**

Item No.	Key	Syllabus Reference
1	D	U.A.
2	B	U.A.
3	C	U.A.
4	D	U.A.
5	C	U.A.
6	B	U.A.
7	B	U.A.
8	D	U.A.
9	A	U.A.
10	D	U.A.
11	D	U.A.
12	A	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	A	U.C.
23	B	U.C.
24	C	U.C.
25	C	U.C.
26	B	U.C.
27	B	U.C.
28	D	U.C.
29	B	U.C.
30	C	U.C.

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



TEST CODE **01218020**

**SPEC 2017/01218020**

**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**

**C A R I B B E A N   S E C O N D A R Y   E D U C A T I O N   C E R T I F I C A T E<sup>®</sup>  
E X A M I N A T I O N**

**E N G L I S H   A**

**S P E C I M E N   P A P E R**

**Paper 02 – General Proficiency**

*2 hours 55 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **FOUR** sections: A, B, C and D.
2. Section A consists of **ONE** question. You **MUST** answer this question.
3. Section B consists of **ONE** question. You **MUST** answer this question.
4. Section C consists of **TWO** questions. You **MUST** answer **ONE** question from this section.
5. Section D consists of **ONE** question. You **MUST** answer this question.
6. You are advised to take some time to read through the paper and plan your answers.

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

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## SECTION A

(Suggested time: 40 minutes)

You **MUST** answer this question.

Write your answer on the **RULED PAGES** provided, pages 4 and 5. There may be more space than you need. There is a blank page for any notes you may want to make. **THIS WILL NOT BE MARKED.**

1. Read the following article on tattoos carefully and list **FIVE MAIN** points discussed, then write a summary of the article in **NOT MORE THAN 120 words**. If this limit is exceeded, only the first 120 words of your answer will be read and assessed.

As far as possible, use your own words. Your summary must be in continuous prose. You may use your answer booklet to jot down a plan.

In your answer, you will be assessed on how well you

- (a) identified the main ideas and opinions in the extract
- (b) organized and expressed these ideas and opinions in your own words
- (c) used appropriate grammar, sentence structure, vocabulary, spelling and punctuation.

### Tattoos

Since the beginning of civilization, they have served as marks of identification, spiritual protection and decoration. Now at the cusp of another millennium, tattoos and other varieties of body markings are resurfacing as a popular form of individual self-expression.

Tattoos are timeless and can be as unique as the bearers they adorn. They don't fade away like favourite T-shirts, or get lost or broken like school rings. They stay with you forever, until death. They become a part of you from the day you sit in the artist's chair, etching your emotions alongside the needle's sting, transforming an instant of your life into a symbol for the world to see.

Tattoos and other body markings arrived in the Caribbean with African slaves and indentured workers from China and India. They were sometimes the only permanent keepsakes of peoples snatched from their ancestral places. The Caribbean's original Amerindian inhabitants also used tattoos to mark spiritual milestones. The Taino of the Northern Caribbean Islands, for instance, used vegetable dyes to affix images of their guardians onto their skin. These images also indicated an individual's lineage, or his or her social position. Each tattoo was both a personal history book and a mark of belonging.

Over the centuries, however, tattoos and other forms of bodily adornment have mutated, exchanging religious and cultural significance for individualist associations. Sometimes that mark of individuality has been confused with rebellion and non-conformity, often alluding to a stain of bad character. Tattoo-wearers have seemed wild, dangerous, even just plain bad.

But today, tattoos have come full circle. Celebrities, writers, lawyers, housewives, all proudly display their marks of rebellion. An entirely new perception of the art of tattooing has arisen, which is more than just a preoccupation with style. This rediscovered form of expression has spawned an entire subculture of individuals among us. They carry this common bond of distinction through their daily routines. Via the images on their forearms, shoulders, ankles, or torsos, they connect to each other, announcing to the world that it is OK to be unique and different.

*Adapted from "Pictures made flesh".  
Caribbean Beat, July/August 2003.*

**Total 25 marks**

GO ON TO THE NEXT PAGE

**SECTION A**

**You may make notes here. This will NOT be marked.**

A large, empty rectangular box with a thin blue border, intended for students to take notes during the exam. The box is currently blank.

**SECTION A**

**Question 1.**

**You MUST write your answer on this page.**

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## SECTION B

(Suggested time: 35 minutes)

**You MUST answer this question.**

**Write your answer on the RULED PAGES provided, pages 8 and 9. There may be more space than you need. There is a blank space for any notes you may want to make. THIS WILL NOT BE MARKED.**

**2. Study the situation presented below and then answer the question that follows.**

You purchased an item from a supermarket. On arrival home you noticed that the expiry date had passed. You attempted to return the item but you were told that it was on sale and the manager refused to give you a refund or replacement.

Write a letter to a consumer protection group or the editor of a newspaper in which you complain about the quality of the product and treatment which you received.

**Your answer will be assessed on how well you**

- **formatted your letter**
- **selected relevant and complete information**
- **organized and expressed the information in your letter**
- **used appropriate grammar, sentence structure, vocabulary, spelling and punctuation.**

**Your letter MUST be in continuous prose.**

Make sure to include all the details that would help in highlighting the matter. Your letter should include:

- Details of the complaint, for example:
  - Date and time of purchase
  - Cost of the item
  - Specific condition of the item
  - Response of staff

**Total 30 marks**

GO ON TO THE NEXT PAGE

**SECTION B**

**You may make notes here. This will NOT be marked.**









## SECTION C

(Suggested time: 45 minutes)

You **MUST** answer **ONE** question from this section.

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

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

Write your answer on the **RULED PAGES** provided, pages 13 - 16. You are expected to write within the word limit. There may be more space than you need. There is a blank space for any notes you may want to make. **THIS WILL NOT BE MARKED.**

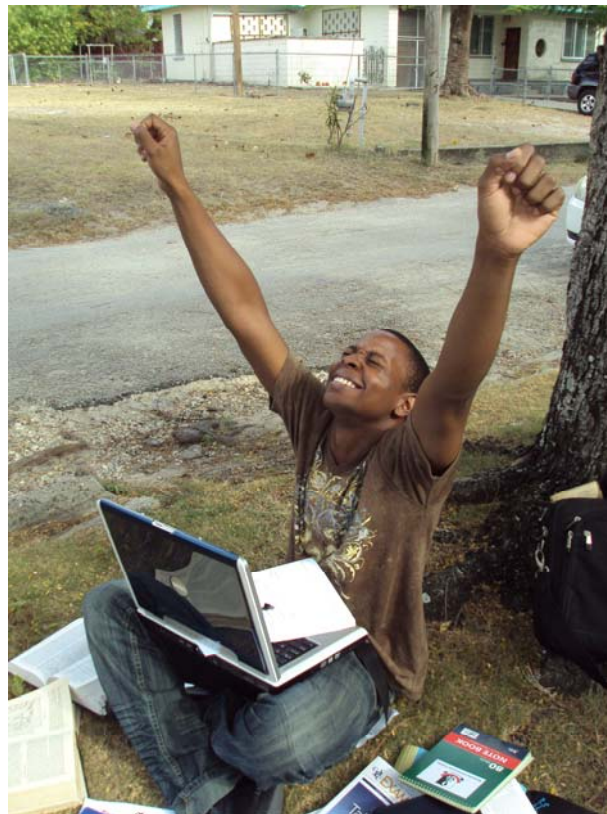
In your answer, you will be assessed on how well you

- (a) used the stimulus provided
- (b) developed and organized the content of your writing
- (c) used language appropriate to your audience, purpose and content
- (d) used appropriate grammar, sentence structure, paragraphs, vocabulary, spelling and punctuation.

### EITHER

#### SHORT STORY

3. Write a story based on the picture below.



(25 marks)

**OR**

4. 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.

**(25 marks)**

**SECTION C**

**You may make notes here. This will NOT be marked.**

A large, empty rectangular box with a thin blue border, occupying most of the page. It is intended for the student to take notes during this section of the exam.

SECTION C

Write your answer to the question you have chosen to answer in Section C here.

Remember to write your question number in the box provided below.

Question No.

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**SECTION C**

**Write your answer to the question you have chosen to answer in Section C here.**

**Remember to write your question number in the box provided below.**

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**SECTION D**

**(Suggested time: 45 minutes)**

**You MUST answer this question.**

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

**You MUST write in Standard English. Write your answer on the RULED PAGES provided, pages 19-21. You are expected to write within the word limit. There may be more space than you need. There is a blank page for any notes you want to make. THIS WILL NOT BE MARKED.**

**In your answer you will be assessed on the**

- (a) clarity, organization and development of your argument**
- (c) correctness of grammar, sentences, paragraphs, vocabulary, spelling and punctuation.**

- 5.** You are a member of a school board that is considering reforms. One of the suggestions is that all schools should make provisions for students who have disabilities of any kind. Write the speech you would make to the board, giving your views on the statement.

**(25 marks)**



**SECTION D**

**You may make notes here. This will NOT be marked.**

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**SECTION D**

**Question 5.**

**You MUST write your answer on this page.**

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**SECTION D**

**Question 5.**

**You MUST write your answer on this page.**

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**EXTRA SPACE**

If you use this extra page, you **MUST** write the question number clearly in the box provided

**Question No.**

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01218020/SPECIMEN 2017

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  
H E A D Q U A R T E R S

ENGLISH A

PAPER 02

MARK SCHEME

SPECIMEN PAPER 2017

ENGLISH A  
PAPER 02 - GENERAL PROFICIENCY  
MARK SCHEME

Question 1

P <sub>1</sub>	UNDERSTANDING PROFILE:	Maximum - <b>5 marks</b>	<b>Content - 5</b>
P <sub>2</sub>	EXPRESSION PROFILE:	Maximum - <b>20 marks</b>	<b>Organization - 10</b> <b>Mechanics - 10</b>

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

Marks will be awarded as follows:

- |     |                          |   |                 |
|-----|--------------------------|---|-----------------|
| (1) | Content                  | - | <b>5 marks</b>  |
| (2) | Organization of Content  | - | <b>10 marks</b> |
| (3) | Language Usage/Mechanics | - | <b>10 marks</b> |

(1) CONTENT

The candidate's response will be judged for its adequacy with respect to the following criteria within the set word limit:

- Selection, accuracy and completeness of main points identified
- Achieving purpose, and intent of the message
- Establishing a tone with roughly similar features

(2) ORGANIZATION OF CONTENT

- Arrangement of material with regard to sequencing, coherence, conciseness 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
- 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 (for example, use of capitals, full stops, commas, question marks, etc.)

Marks will be awarded on the following scale:

**N.B.** Students who have performed incompetently in Areas(1)and(2) will be limited to **4 marks** in Mechanics of Writing/Language.

ENGLISH A  
 PAPER 02 - GENERAL PROFICIENCY  
 MARK SCHEME

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

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

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

POINTS

- Tattoos are permanent markings which have been around from the beginning of civilization.
- They were brought to the Caribbean from Africa, China and India, but the Amerindians wore them even before.
- They were used by people in the Caribbean for religious, ethnic and cultural purposes
- Over the years they came to be personal expressions identified with rebellion and deviance.
- Attitudes have changed towards tattoos and today they have become acceptable as marks of uniqueness and difference.

(5 marks)

SAMPLE SUMMARY

From the beginning of civilization tattoos and other body markings have been marks of identification, spiritual protection and decoration.

Tattoos are permanent markings which vary greatly and can be personally very revealing. A tattoo is an instant of your life etched forever on you for the world to see.

Tattoos and other body markings were characteristic of the Amerindians of the Caribbean as well as of the Africans, Chinese and Indians who came there. For all these people they had cultural, spiritual and ethnic significance.

Over the centuries tattoos and other body markings have changed back and forth from group significance to individual significance, presenting a daily image of difference and uniqueness.

(20 marks)

ENGLISH A  
PAPER 02 - GENERAL PROFICIENCY  
MARK SCHEME

Question 2

P <sub>1</sub>	UNDERSTANDING PROFILE:	Maximum - <b>10 marks</b>	<b>Content</b>	- <b>10</b>
P <sub>2</sub>	EXPRESSION PROFILE:	Maximum - <b>20 marks</b>	<b>Organization</b>	- <b>10</b>
			<b>Language,</b>	
			<b>Mechanics</b>	- <b>10</b>

Marks will be awarded as follows:

- (1) Content - **10 marks**
- (2) Organization of Content - **10 marks**
- (3) Language Usage, Mechanics - **10 marks**

(1) CONTENT

The answer will be judged for its adequacy with respect to the following criteria:

- Format and conventions - **3 marks**
- Relevance and clarity of information - **3 marks**
- Accuracy, completeness, appropriateness - **4 marks**

(2) ORGANIZATION OF CONTENT

- Arrangement of information with regard to sequencing, coherence, conciseness and sense of audience

(3) LANGUAGE USAGE

The following will be considered in awarding the grades:

(i) Correct use of structure and language:

- Sentences must be complete.
- Sentences must be clear and meaningful.
- There must be effective and appropriate transition 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.

ENGLISH A

PAPER 02 - GENERAL PROFICIENCY

MARK SCHEME

(ii) Accuracy of mechanics

Correct spelling and punctuation (for example, use of capitals, full stops, commas, question marks, apostrophes, semicolons, hyphens)

ENGLISH A  
 PAPER 02 - GENERAL PROFICIENCY  
 MARK SCHEME

The following grid should be used in the assessment of Question 2.

SUPERIORITY	6.	<p><u>Demonstrates:</u></p> <p>(1)&amp;(2) Superiority in addressing the criteria                      (3) 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>(1)&amp;(2) Superiority in addressing the criteria                      (3) 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>(1)&amp;(2) Competence in addressing the criteria                      (3) 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>(1)&amp;(2) 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>(1)&amp;(2) Incompetence in addressing the criteria                      (3) Inability to use language accurately                      OR: Insufficient information presented in some area</p>	4	4	4
	1.	<p><u>Demonstrates:</u></p> <p>(1)&amp;(2) Total incompetence in addressing the criteria                      (3) Frequent, inaccurate use of language.                      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 2 cont'd - Sample Letter

No 67 Happy View  
St James

October 12, 2014

The Manager  
The Fair Trade Commission  
Green Hill  
Barbados

Dear Sir/Madam

I write to complain against Best Line Supermarkets from which I purchased a box of cereal on October 10, 2014. I have two areas of concern: the treatment I received, and the quality of the product.

The item was on sale and I paid \$8.45 for it. On arrival home I realized that the product had expired since September. I returned the package, with the bill, and was directed to speak with the supervisor. He simply said that it was my duty to check any product I wanted to buy.

I went to the manager, explained the issue and expressed my disappointment. I also requested a refund but he too told me that I should have checked the date before making the purchase. In addition, he said that their policy is no exchange or refund on sale items. He promised to speak to his colleague, then he dismissed me and went to the telephone. I believe this treatment is unjust and would like you to intervene to rectify this matter.

Yours sincerely

Hadia Rogers

ENGLISH A  
PAPER 02 - GENERAL PROFICIENCY  
MARK SCHEME

Questions 3 and 4 Short Story (25 marks)

EXPRESSION C: **25 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 (for example, 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 (for example, there must be some plausible reason(s) for the things that happen).
- Setting must be established (for example, there must be a clear indication of where and when the action takes place).

(ii) Characterization:

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

(b) Organization:

- 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 3 and 4 Short Story (25 marks)

(ii) Correct use of structures of the language:

- Sentences must be complete.
- 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 (for example, use of capitals, full stops, question marks)
- Paragraphing

**N.B.** If the student's response satisfies no criteria in (a) page 10, the response must be given **zero marks**.

ENGLISH A  
PAPER 02 - GENERAL PROFICIENCY  
MARK SCHEME

The following grid should be used in the assessment of Questions 3 and 4.

SUPERIORITY	6.	<u>Demonstrates:</u> (a) Excellent manipulation of features of action structure and characterization (b) Excellent organization (c) Excellent, effective and error-free use of language	<b>24-25</b>
	5.	<u>Suggests:</u> (a) Very good manipulation of features of action structure characterization (b) Very good organization (c) Very good use of language though there may be the occasional lapse in accuracy	<b>20-23</b>
COMPETENCE	4.	<u>Demonstrates:</u> (a) Good manipulation of features of action structure but with some unevenness in the presentation of these features (b) Good organisation (c) Effective and accurate use of language, though there may be a few lapses	<b>15-19</b>
	3.	<u>Suggests:</u> (a) Inconsistency in the manipulation of features of action structure (b) Some ability to organize events/details (c) Some ability to use language accurately and effectively but with some slight inconsistency in accurate usage	<b>10-14</b>
INCOMPETENCE	2.	<u>Suggests:</u> (a) An inability to manipulate vital features of action structure (b) An inability to organize events and details in a logical manner (c) Frequent, inaccurate use of language OR: Insufficient information presented in some areas	<b>5-9</b>
	1.	<u>Demonstrates:</u> (a) Total inability to manipulate features of action structure (b) Total inability to organize events and details. (c) Inability to use language accurately OR: Too little information presented to make an assessment	<b>0-4</b>

Note: A response that is too short (less than one page, 200 words) should not be given a mark higher than 14/3.

ENGLISH A  
PAPER 02 - GENERAL PROFICIENCY  
MARK SCHEME

Question 5 (25 marks)

EXPRESSION D: **25 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 (for example, 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. Organization - 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

Question 5 (25 marks)

**Area II**

Expression (A) skills

1. Correct use of structures of the language:
  - Sentences must be complete (for example, 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 (for example, 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 5.

			Area I	Area II
SUPERIORITY	6.	<p><u>Demonstrates:</u></p> <p>(a) Excellent management of argument and content as indicated under Area I (a)-(g).</p> <p>(b) Excellent organization of arguments and details as indicated under Area I(a)-(c)</p> <p>(c) Excellent, effective and error-free use of language as indicated under Area II</p>	14-15	10
	5.	<p><u>Suggests:</u></p> <p>(a) Very good management of argument and content as indicated under Area I (a)-(g)</p> <p>(b) Very good organization of arguments and details</p> <p>(c) Very good use of language though there may be the occasional lapse in accuracy</p>	11-13	8-9
COMPETENCE	4.	<p><u>Demonstrates:</u></p> <p>(a) Good management of argument and content as indicated under Area I (a)-(g)</p> <p>(b) Good organization of arguments and details</p> <p>(c) Good use of language, though there may be a few lapses</p>	7-10	6-7
	3.	<p><u>Suggests:</u></p> <p>(a) Inconsistency in the management of argument and content as indicated under Area I (a)-(g)</p> <p>(b) Some ability to organize arguments and details</p> <p>(b) Some ability to use language accurately and effectively but with some inconsistency in accurate usage</p>	6-9	4-5
INCOMPETENCE	2.	<p><u>Suggests:</u></p> <p>(a) An inability to manage vital features of argument as indicated under Area I (a)-(g)</p> <p>(b) An inability to organize arguments and details</p> <p>(c) Frequent, inaccurate use of language</p> <p>OR: Insufficient information presented</p>	4-5	1-3
	1.	<p><u>Demonstrates:</u></p> <p>(a) Total inability to manage features of argument</p> <p>(b) Total inability to organize arguments</p> <p>(c) Inability to use language accurately</p> <p>OR: Too little information presented to make an assessment</p>	0-3	0-1



TEST CODE **01218032**

**SPEC 2017/01218032**

**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**

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**ENGLISH A**

**SPECIMEN PAPER**

**Paper 032 – General Proficiency**

*2 hours*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** questions. Answer **ALL** questions.
2. Write your answers in the spaces provided in this booklet.
3. You are advised to take some time to read through the paper and plan your answers.

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Read the **THREE** texts carefully and then answer the questions that follow.

**Text 1 – Editorial from a Newspaper**

**DISCIPLINE IS AT THE CRUX OF THE ISSUE**

It was triggered weeks ago when two female students wearing natural hair posted their pictures on Facebook complaining that their principal expressed disapproval of their hairstyles. In an interview with this newspaper, the principal said her only edict which she indicated clearly to students, was that they be neat and tidy in their school uniforms and that certain hairstyles were simply not appropriate for classes.

We endorse these comments by the principal, whose intention, it appears, is to set standards for the school she leads and the students in her charge. Students need to clearly understand there are rules that govern the regular operation of schools and those that speak to the deportment of those attending these institutions.

President of the National Council of Parent–Teacher Associations, put the issue into perspective when she said this was not about hair, but discipline and respect for rules.

We also agree with her on the point that schools are not just about the teaching of Mathematics and English. Schools help prepare students for life. From schools, students go on to the world of work and if they find it difficult to follow school rules, how will they fare on the job when there are regulations in place that must be obeyed?

While there are natural rights and freedoms which cannot be suppressed, children in school must conform to the standards set.

This issue came to the fore again just yesterday when this newspaper revealed that a new dress code was implemented for police officers banning them from wearing dreadlocks, make-up, extreme hair colour or having visible tattoos. Some police officers are reportedly upset by the new rules outlined in a section of the RBPF Policy on General Appearance of Police Officers dated January 15, 2015.

We do not believe the issue at hand is simply the wearing of natural hair. The larger point speaks to upholding discipline in society and the need for respect for rules and authority, whether it is in our schools or police force. Without these, we would be a lost society.

*Adapted from “Discipline is at the crux of the issue”, Editorial, Nation News, 22 January, 2015.*

## Text 2 – Song by India Arie

**I am not my hair**

Little girl with the press and curl  
 Age eight I got a Jheri curl  
 Thirteen I got a relaxer  
 I was a source of so much laughter  
 At fifteen when it all broke off  
 Eighteen and went all natural  
 February two thousand and two

I went and did  
 What I had to do  
 Because it was time to change my life  
 To become the women that I am inside  
 Ninety-seven dreadlock all gone  
 I looked in the mirror  
 For the first time and saw that HEY...

I am not my hair  
 I am not this skin  
 I am not your expectations no no  
 I am not my hair  
 I am not this skin  
 I am a soul that lives within

What'd she do to her hair?  
 I don't know it look crazy  
 I like it. I might do that.  
 Umm I wouldn't go that far.  
 I know.. ha ha ha ha

Good hair means curls and wave  
 Bad hair means you look like a slave  
 At the turn of the century  
 It's time for us to redefine who we be  
 You can shave it off  
 Like a South African beauty

Or get in on lock  
 Like Bob Marley  
 You can rock it straight  
 Like Oprah Winfrey  
 If it's not what's on your head  
 It's what's underneath and they say HEY...

*"I am Not my Hair", India Arie, Songs of Windswept Pacific,  
 Retrieved 09 March 2015*



**Text 3 – Poem by Sunkissed Gem****Resilience**

Perfectly patterned particles  
push perpetually,  
emerging: emancipated, elated,  
enthusiastic.  
Pushing proudly  
up through layers upon layers of denial.  
Past denaturing chemicals  
and excessive heat;  
curls emerge: triumphant.  
Blatant refusal  
to be ignored.  
Blatant defiance of standards.  
Despite countless chemicals  
and incessant heat curls return:  
a complexly simple statement  
and reminder  
of identity and culture.  
Our hair is  
as our land is  
as we are:  
EVER BEAUTIFULLY  
RESILIENT.

*Sunkissed Gem, "Resilience", Retrieved 27 February 2015 from  
<http://www.naturallycurly.com/curltalk/newreply.php?do=newreply&p=945996>*

1. (a) Outline the **main** issue addressed in EACH of the THREE texts.

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(6 marks)

(b) For any ONE of the texts given, assess the appropriateness of that medium for the purpose of communicating the specific issue.

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(3 marks)

(c) For any TWO of the texts given, choose ONE language technique used in EACH and explain its effectiveness.

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(6 marks)

**Total 15 marks**

2. (a) State THREE features that distinguish an oral presentation from a written presentation.

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(6 marks)

(b) You have been asked to make an oral presentation on ONE of the issues identified in 1 (a) on page 5. List THREE points you would discuss in the oral presentation.

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(3 marks)

(c) Identify THREE features of the group to which the presentation would be made and THREE techniques that you would use to hold the attention of the group.

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(6 marks)

**Total 15 marks**

3. Create a response based on ONE of the points listed in 2 (a) above. You can use drama, poetry, lyrics to a song or prose. Your response will be assessed for

- relevance of content
- organization of ideas
- effective use of language
- vivid word choice
- unique voice/style

**Total 15 marks**

**END OF TEST**







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CARIBBEAN SECONDARY EDUCATION CERTIFICATE<sup>®</sup>

EXAMINATION

ENGLISH A

PAPER 032 - GENERAL PROFICIENCY

MARK SCHEME

SPECIMEN PAPER 2017

ENGLISH A

PAPER 032 - GENERAL PROFICIENCY

MARK SCHEME

Question 1

(a) While the three stimulus pieces chosen deal with the topic of the wearing of natural hair it is dealt with from varying perspectives. The editor who penned the newspaper editorial used the topic to address the issue of the need to conform to standards and show respect for rules and authority if we want to maintain discipline in our society. The poet's main issue is that wearing natural hairstyles is an expression of the person you are and it cannot be denied while in the lyrics to the song the point is being made that who you are is much more important than how you choose to style your hair.

**(6 marks)**

(b) In the song, the issue is presented through the use of rhythm, repetition of the idea of you being more than your hair, as well as the references made to well known personalities. It is an entertaining way of dealing with a serious issue that would be appealing.

**(3 marks)**

(c) The writer in the article uses generalities, mentioning that students need to understand that there are rules that govern the regular operation of schools and officers are expected not to just uphold the law but to also uphold discipline. Since most people would tend to agree with these statements they are effective in persuading people to accept the argument.

In the poem, the first four lines make use of alliteration. This technique helps to add emphasis and causes the reader to pay attention to the message as it creates a pleasant rhythmic effect.

**(6 marks)**

**Total 15 marks**

ENGLISH A

PAPER 032 - GENERAL PROFICIENCY

MARK SCHEME

Question 2

- (a) Three features that distinguish an oral presentation from a written presentation are:
- The speaker can gauge audience reaction and adjust his message accordingly
  - It allows for audience interaction and clarification of misunderstandings
  - The voice can be used to create a desired effect and this can help to promote understanding of the message
- (b) In a presentation on the issue of persons wearing natural hairstyles as an expression of who they are, I would make these three points:
- This promotes an understanding of cultural diversity
  - The texture of the hair allows for creativity in developing distinguished hairstyles
  - It is a choice which supports a healthy approach to the treatment of your hair
- (c) The oral presentation is being made to a group made up of:
- Females
  - 14-16 years
  - Participants in a cosmetology course

The following techniques would be used to hold the attention of the group.

- Integrate relevant, supportive, attractive visual aids, props and samples to heighten the interest and stimulate the imagination of the audience to the possibilities for natural hairstyles.
- Allow for audience participation through the use of 'hands up' feedback to questions giving them an opportunity to feel connected to the issue.
- Make eye contact and display enthusiasm to help to transfer some of my energy and interest to the audience.



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MARK SCHEME

Question 3 - Personal Response (15 marks)

The following criteria will be used to assess the composition:

(a) Content and relevance of response

- The focus of the response must be clear and must be fully developed.
- Actions/events must be clearly motivated (for example, there must be some plausible reason(s) for the things that happen).
- Rich detail must create a clear and authentic picture and hold reader's attention.

(b) Organization

- Details/events must be logically and effectively sequenced.
- There must be a memorable introduction and conclusion (explicit or implicit).
- Transitions must tie the ideas together.

(c) Effective use of language

- Sentences must be clear.
- Sentences must be deliberately used to affect style.
- Sentence structure is varied and complex.

(d) Voice/Style

- The writing must be reflect a unique, consistent personal voice.
- Connection to audience and purpose must be clear.
- Individual commitment to the topic must be obvious.

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MARK SCHEME

(e)

Word Choice

- Vivid natural language must create a clear picture of characters and atmosphere.
- Strong verbs, precise nouns and appropriate adjectives must be used to enhance meaning.
- Original phrases and words must allow for reflection and thoughtful insight.

**SPEC 2017/01219010**



TEST CODE **01219010**

**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**

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**E N G L I S H   B**

**S P E C I M E N   P A P E R**

**Paper 01 – General Proficiency**

*2 hours*

**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 poetry?

Sample Answer

- (A) Diction and lyric
- (B) Simile and metaphor
- (C) Symbols and assonance
- (D) Stage direction and structure



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

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

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

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Items 1–10

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

*A young lady, gloved and hatted, with a coat on, is sitting in the window-seat.*

*A clock strikes six. The young lady turns and looks at her watch. She rises with an air of one who waits, and is almost at the end of her patience.*

- 5** *With a sigh of weary resignation she sits down; and begins to read. Presently the book sinks to her lap; her eyes close; and she dozes into a slumber.*

*An elderly womanservant comes in from the hall and disappears in the pantry without noticing the young lady. As she returns the young lady lets her book drop, awakening herself, and startling the womanservant.*

- 10** THE WOMANSERVANT: God bless us! [*The young lady picks up the book and places it on the table*]. Sorry to wake you, miss, I'm sure; but you are a stranger to me. What might you be waiting here for now?

THE YOUNG LADY: Waiting for somebody to show some signs of knowing that I have been invited here.

THE WOMANSERVANT: Oh, you're invited, are you? And has nobody come? Dear! Dear!

- 15** THE YOUNG LADY: A wild-looking old gentleman came and looked in at the window; and I heard him calling out, "Nurse, there is a young and attractive female waiting in the parlour. Go and see what she wants." Are you the nurse?

THE WOMANSERVANT: Yes, miss: I'm Nurse Guinness. That was old Captain Shotover, Mrs Hushabye's father. I suppose it was Mrs Hushabye that invited you, ducky?

- 20** THE YOUNG LADY: I understood her to do so. But really I think I'd better go.

NURSE GUINNESS: Oh, don't think of such a thing, miss. If Mrs Hushabye has forgotten all about it, it will be a pleasant surprise for her to see you, won't it?

THE YOUNG LADY: It has been a very unpleasant surprise to me to find that nobody expects me.

- 25** NURSE GUINNESS: You'll get used to it, miss: this house is full of surprises for them that don't know our ways.

CAPTAIN SHOTOVER [*looking in from the hall suddenly: an ancient but still hardy man*]. Nurse, there is a hold-all and a handbag on the front steps for everybody to fall over. Also a tennis racquet. Who the devil left them there?

THE YOUNG LADY: They are mine, I'm afraid.

- 30** THE CAPTAIN [*advancing to the drawing-table*]: Nurse, who is this misguided and unfortunate young lady?

NURSE GUINNESS: She says Miss Hussy invited her, sir.

GO ON TO THE NEXT PAGE

THE CAPTAIN: And had she no friend, no parents, to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on the steps for hours; and she herself is deposited in the parlour and abandoned, tired and starving. This is our hospitality. These are our manners. No room ready. No hot water. No welcoming hostess. Our visitor is to sleep in the toolshed, and to wash in the duckpond.

NURSE GUINNESS: Now it's all right, Captain: I'll get the lady some tea; and her room shall be ready before she has finished it. [*To the young lady*]. Take off your hat, ducky; and make yourself at home [*she goes to the door leading to the hall*].

THE CAPTAIN [*as she passes him*]: Ducky! Do you suppose, woman, that because this young lady has been insulted and neglected, you have the right to address her as you address my wretched children, whom you have brought up in ignorance of the commonest decencies of social intercourse?

NURSE GUINNESS: Never mind him, doty. [*Quite unconcerned, she goes out into the hall on her way to the kitchen*].

THE CAPTAIN: Madam, will you favor me with your name? [*He sits down in the big wicker chair*].

*Adapted from George Bernard Shaw, Heartbreak House,  
http://www.gutenberg.org/files/3543/3543-h/3543-h.htm.*

1. The stage directions in lines 1–8 suggest that the young lady is
  - (A) angry because she is late
  - (B) tired of waiting for her friend
  - (C) frustrated by her current situation
  - (D) grateful for some time to read and sleep
2. The dramatic effect created by the reference to “A clock strikes six” (line 2) MOST likely serves to show that
  - (A) it is time for the young lady to leave
  - (B) it is close to the young lady’s dinner time
  - (C) the young lady thinks she is in an unsafe place
  - (D) the young lady has been waiting for a long time
3. Although Mrs Hushabye is offstage the audience learns about her. What impression of Mrs Hushabye is created in line 21 “If Mrs Hushabye has forgotten all about it” and line 33 “And she had no friend... invitations”?
  - (A) She appears to be absent-minded.
  - (B) She seems to be a very unfriendly person.
  - (C) She appears not to be on good terms with her father.
  - (D) She seems to be avoiding the young lady.
4. Which of the following is the BEST explanation of the dramatic significance of the luggage which was left on the step?
  - (A) It indicates that the young lady is going on a trip.
  - (B) It infers that the young lady has returned to the house.
  - (C) It is a prop which is used as a symbol of the young lady’s intention.
  - (D) It implies that the luggage was heavy so the young lady left it there.

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5. The Captain’s statement in lines 36–37 “This is our hospitality ... duckpond” is an example of
- (A) sarcasm
  - (B) allusion
  - (C) contrast
  - (D) euphemism
6. What does the exchange between the Captain and Nurse Guinness in lines 39–44 MAINLY highlight?
- (A) The similarities in their approach to their visitor and the tension between them
  - (B) The relationship between them and the impact of their conversation on the young lady
  - (C) The contrast in the way they react to unexpected events and their attitude to the young woman
  - (D) The setting and themes in the extract and the dramatic significance of their relationship
7. Which of the following contributes MOST to suspense in the extract?
- (A) “Waiting for somebody to show some signs of knowing that I have been invited here.” (lines 12–13)
  - (B) “Oh, you’re invited, are you?”(line 14 )
  - (C) “You’ll get used to it, miss ...” (line 24)
  - (D) “Nurse, who is this misguided and unfortunate young lady?” (lines 30–31)
8. Which of the following is the BEST explanation of the dramatic impact of lines 41–43?
- (A) It demonstrates that the Captain does not like strangers in his home.
  - (B) It emphasizes similarities in the way in which the Captain and the Nurse treat the young lady.
  - (C) It highlights the similarities in social class and expectations between the Captain and the Nurse.
  - (D) It suggests the Captain’s disapproval of the familiarity with which the Nurse is treating the young lady.
9. What can be inferred about the Captain’s character from the young lady’s reference to him as a “wild-looking old gentleman” (line 15) and the image of him sitting in the wicker chair at the end of the extract?
- (A) He dislikes strangers.
  - (B) He is very stern and unfriendly.
  - (C) He appears to be gruff but is a very sociable man.
  - (D) Although he is unpleasant with the Nurse, he really likes her.
10. Which of the following might be the MOST likely outcome of the dialogue between the young lady and the Captain at the end of the extract?
- (A) The young lady will leave.
  - (B) He will instruct her to go home.
  - (C) They will have a nasty exchange of words.
  - (D) They will have a pleasant but formal conversation.

GO ON TO THE NEXT PAGE

Items 11–20

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

*George gets up and goes across to the desk. He sits, picks up the phone and dials just one number.*

GEORGE: Five minutes ago I asked Miss Stuart to come in, where is she? And no calls through to me till I tell you.

*Lois enters George's office.*

- 5 LOIS: You wanted to see me, sir?  
 GEORGE: What took you so long?  
 LOIS: I only just got the message.  
 GEORGE: Oh. Have a look at this. [*Hands her bank cards.*] You handle those accounts, don't you?
- 10 LOIS: Well, yes, sir.  
 GEORGE: I was hoping you could throw some light on the matter.  
 LOIS: I don't know, sir.  
 GEORGE: Miss Stuart, you must know. The lady who the account belongs to was in to see me this morning. She says she's been living in England for the last eight years. That last
- 15 withdrawal was made on the eighteenth of this month, two days before she left England.  
 LOIS: There must be some mistake.  
 GEORGE: I would say it's more than that.  
 LOIS: I'll go and check the ledger.
- 20 GEORGE: Don't waste my time. [*Hiss*] Tell you what, let me get the police in on this. [*He picks up the phone.*]  
 LOIS: Sir!  
 GEORGE: Yes, Miss Stuart? You want the cops in on it or not? [*Pause*]  
 LOIS: No, sir. [*He hangs up after another pause.*]
- 25 GEORGE: I thought I knew every trick in the book, but this is a new one on me. I take my hat off to you. When I found out what you were up to, I had a choice: call the cops, or do what anybody in my position would do – protect his staff. As luck would have it, I managed to sort it out with her. Naturally my curiosity was aroused, so I did a little digging.
- 30 LOIS: I can explain.  
 GEORGE: You been playing this game for quite a little while, little bit here, little bit there.  
 LOIS: Most of it has been repaid, sir. I only ...  
 GEORGE: The deed is done, my dear: now we must cover your tracks. Bad luck on your part. If
- 35 the woman had remained in England you would have got away with it. Anyway, in future when you are a bit strapped for cash, check with me. I am sure we can come to some arrangement. [*He touches her.*]  
 LOIS: Thank you, sir, but ... the money wasn't for me ...  
 GEORGE: No?  
 LOIS: There's this friend ...
- 40 GEORGE: Boyfriend, eh, put you up to it?  
 LOIS: You don't understand, sir. He doesn't know. He's at university, and we have this arrangement; I would work and pay his way, and later ...

GO ON TO THE NEXT PAGE

- GEORGE: You send him away on a scholarship. Good.
- 45 LOIS: But since then my father died, and me being the eldest, all the responsibility for the younger ones fell on me. You won't say anything to anyone, will you, sir? [*She cries.*]
- GEORGE: This is strictly between us.
- LOIS: [*Crying*] I'll pay it all back.
- 50 GEORGE: What you crying for? Come, come. On to brighter things, like how you planning to thank me. Tell you what, to show good faith, proof that I won't go back on my word, it'll be my pleasure to drop my signature right here on this card, then nobody can touch you, and who is going to accuse me? I am a citizen above suspicion. But later for that. [*He walks away from her and sits on the sofa.*] Why am I sticking my neck out for you? Two reasons. You are one of the first black girls that the bank employ. Think what it would do for your race if the news was to get out; and secondly as a
- 55 man I couldn't sit back and see an attractive girl like you go to waste in some dirty prison, just for a few dollars. No way. Such a nice body, pretty face like that. Come here.

*Adapted from Trevor Rhone, Old Story Time. Pearson, 2010, pp. 64–68.*

11. What is happening in lines 8–19 of the extract?
- (A) Lois has just arrived to work at the bank.
- (B) George summons Lois to his office to meet the lady from England.
- (C) George confronts Lois about an irregularity in one of the bank accounts.
- (D) Lois, an employee, is being assigned work by the bank manager, George.
12. Which of the following is the BEST explanation of the dramatic effect of the stage directions: "*He picks up the phone*", "*Pause*" (lines 21 and 23) and "*He hangs up after another pause*" (line 24)?
- (A) The setting in which the action is taking place is emphasized.
- (B) The audience is given some insight into George's and Lois's character.
- (C) They highlight the themes of corruption and romantic love in the extract.
- (D) They create intrigue, as the audience becomes aware of George's intentions.



13. In which of the following lines does the playwright create suspense?
- I. “Have a look at this”. (line 8)  
 II. “You want the cops in on it or not?” (line 23)  
 III. “On to brighter things, like how you planning to thank me.” (lines 48–49)
- (A) I and II only  
 (B) I and III only  
 (C) II and III only  
 (D) I, II and III
14. “I thought I knew every trick in the book, but this is a new one on me. I take my hat off to you” (lines 25–26) is an example of
- (A) contrast  
 (B) sarcasm  
 (C) imagery  
 (D) allusion
15. In lines 41–45 “You don’t understand ... will you, sir” the playwright MOST likely attempts to
- (A) establish the setting of the extract  
 (B) explore the main theme in the extract  
 (C) evoke sympathy for Lois’s predicament  
 (D) foreshadow Lois’s punishment for her actions
16. Lois’s explanation of the reasons for her actions demonstrates that she is
- (A) caring and foolhardy  
 (B) dedicated and insightful  
 (C) dishonest and ambitious  
 (D) conscientious and honest
17. The playwright reveals George’s intentions concerning Lois primarily through
- (A) diction and props  
 (B) characterization and setting  
 (C) suspense and stage directions  
 (D) offstage characters and themes
18. The statement “as a man I couldn’t sit back and see an attractive girl like you go to waste in some dirty prison, just for a few dollars” (lines 55–57) suggests that George
- (A) plans to call the police so that Lois will go to prison  
 (B) intends to blackmail Lois to have a relationship with him  
 (C) believes that beauty should prevent women from being imprisoned  
 (D) thinks that Lois’s beauty impacted on her decision to steal the money

19. Which of the following is an example of irony?
- (A) Lois is one of the first black employees at the bank and appears dishonest.
  - (B) George is not familiar with the ‘trick’ Lois has done though he is a mature man.
  - (C) Lois has been stealing the money to support her boyfriend’s education abroad.
  - (D) George considers himself a citizen above suspicion but his actions are unethical.
20. The reference to “some dirty prison” (lines 56–57) is MOST likely used to
- (A) establish the mood and tone of the extract
  - (B) explore the dramatic conflict in the extract
  - (C) ensure that Lois agrees with George’s choice of ‘punishment’
  - (D) emphasize that Lois committed a crime and punishment is expected

Items 21–30

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

**Beach**

- The sea flings itself up on the sand  
with abandon, then turns and shimmies out  
drawing pebbles it scrapes from the land
- 5      like chac-chac. Silent sunbathers lie  
slowly rusting from bright lobster red.  
With lazy flaps the grey pelicans fly
- from the groyne to dive like a streak  
of a bomb raiders released. But they  
are not the only ones grabbing what they seek.
- 10     On the seamed horizon cruise ships pass  
going into harbour at some other bay  
outside the long zoom of my spyglass.
- I see snorkelers bobbing chimneys  
beyond the high waves here probing the world  
15     below them, floating like manatees.
- Joggers who pound past the plastic chairs  
turn where the hotel’s ropes mark what  
they’ve taken of the sea and land as theirs.
- 20     Drinkers gather at the outdoor bars  
set up under the wavering palm trees  
the sea juggling its jewels like daylight stars.
- There’s no one like me in the crowd,  
this fun pack. This is a Third World beach  
where the natives are not allowed.
- 25     But I too flap my wings like an old crow  
pecking at pleasures and counting the tides,  
waving off an archer with his armed arrow.
- I tell myself it’s too late now to remake  
the world as my youth had planned. I’d thought  
30     I’d break the moulds, but might as well take  
offerings now made and surrender  
failed fantasies. Inland, behind these  
hotels’ plastic attempts at splendor,
- 35     where new empires repeat old themes,  
where I once raged, I hope there are still  
free young people there plotting their dreams.

*Cecil Gray, “Beach”. In Careenage pp. 15–16, Lilibel Publications, Toronto, 2003.*

GO ON TO THE NEXT PAGE

21. In the first stanza, “flings”, “shimmies” and “scrapes” BEST describe
- (A) the movement of the waves on the shore
  - (B) an aerial view of a once popular beach
  - (C) the destructive nature of the sea at daybreak
  - (D) a still and peaceful seascape about to be disturbed by tourists
22. The image portrayed in “Silent sunbathers lie / slowly rusting from bright lobster red” (lines 4–5)
- (A) suggests sunbathers are in need of a tan
  - (B) shows, through shades of red, the effect of sunburn on the tourists
  - (C) presents the visual illustration of a fish-fry at a popular beach
  - (D) illustrates how the envious, silent natives watch the sunbathers in anger
23. Which of the following BEST explains how the poet connects stanzas 2 and 9?
- (A) They highlight birds of prey foraging the shoreline.
  - (B) They explore colour imagery through black and grey.
  - (C) They extend the bird imagery through movement and flight.
  - (D) They describe tourists, lounging and swimming and pelicans flying.
24. “Joggers who pound past the plastic chairs” (line 16) is effective primarily because it
- (A) heightens the sensory appeal, bringing together sight and sound
  - (B) emphasizes the use of plastic as a commodity in the modern world
  - (C) compares the joggers with plastic chairs to emphasize the artificial nature of the joggers
  - (D) symbolizes and visualizes horses and birds in motion which heightens the sensory appeal
25. The expressions in line 26 “pecking at pleasures” and line 32 “failed fantasies”, are examples of
- (A) simile
  - (B) alliteration
  - (C) metaphor
  - (D) personification
26. In which of the following expressions is the poet’s MOST effective use of comparison evident?
- I. “I see snorkelers bobbing chimneys” (line 13)
  - II. “There’s no one like me in the crowd” (line 22)
  - III. “But I too flap my wings like an old crow” (line 25)
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

27. What does “hotels’ plastic attempts at splendor” (line 33) suggest about the speaker?
- (A) He is ambivalent about colonialism.
  - (B) He is concerned about the environment.
  - (C) He has a positive attitude towards materialism.
  - (D) He is contemptuous of the hotels’ veneer of sophistication.
28. Which of the following themes are explored in the poem?
- (A) Resistance and hope
  - (B) Materialism and nature
  - (C) Social and cultural issues
  - (D) Personal failings and fulfilment
29. Which of the following are used to enhance meaning in the poem?
- (A) Diction and lyric
  - (B) Alliteration and sonnet
  - (C) Symbols and assonance
  - (D) Stanzaic formation and rhyme scheme
30. How does the final stanza function as an effective ending to the poem?
- (A) It portrays the building of empires.
  - (B) It encourages war and discontent.
  - (C) It suggests youthful optimism and passion.
  - (D) It paints a picture of hopelessness and despair.

Items 31–40

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

**An Ancient Gesture**

- I thought, as I wiped my eyes on the corner of my apron:  
 Penelope did this too.  
 And more than once: you can't keep weaving all day  
 And undoing it all through the night;
- 5 Your arms get tired, and the back of your neck gets tight;  
 And along towards morning, when you think it will never be light,  
 And your husband has been gone, and you don't know where, for years.  
 Suddenly you burst into tears;  
 There is simply nothing else to do.
- 10 And I thought, as I wiped my eyes on the corner of my apron:  
 This is an ancient gesture, authentic, antique,  
 In the very best tradition, classic, Greek;  
 Ulysses<sup>1</sup> did this too.  
 But only as a gesture,—a gesture which implied
- 15 To the assembled throng that he was much too moved to speak.  
 He learned it from Penelope ...  
 Penelope, who really cried.

*Edna St. Vincent Millay "An Ancient Gesture".*

*Retrieved from <http://www.poemhunter.com/poem/an-ancient-gesture>.*

<sup>1</sup>In Homer's epic, Odysseus (Ulysses) went to war and many thought he had died. His wife Penelope staved off suitors by telling them she would only consider marriage after she completed weaving a shroud. So, she would weave by day and unravel her handiwork at night.

31. According to the first stanza, what do the speaker and Penelope have in common?
- (A) They are crying.  
 (B) They do nothing.  
 (C) They are weavers.  
 (D) They miss their husbands.
32. The speaker is MOST likely
- (A) a man  
 (B) Ulysses  
 (C) a woman  
 (D) Penelope
33. In which of the following lines is repetition MOST clearly evident?
- (A) Lines 1 and 15  
 (B) Lines 2 and 17  
 (C) Lines 4 and 6  
 (D) Line 11 and line 14

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34. What effect is created in lines 8–9, “Suddenly you burst into tears; / There is simply nothing else to do”?
- (A) They emphasize the idea of domestication and peace.  
 (B) They reinforce the idea of helplessness and loss of control.  
 (C) They portray the theme of housework, servitude and resilience.  
 (D) They explore the notion of power, relationships and control.
35. “Ulysses did this too” (line 13) is significant because it
- (A) signals a change in the tone  
 (B) downplays the ancient gesture  
 (C) reinforces the idea of imitating the gesture  
 (D) draws attention to the length of the line
36. The device MOST used in this poem is
- (A) simile  
 (B) free verse  
 (C) comparison  
 (D) biblical allusion
37. Which of the following words BEST describes the tone in the poem?
- (A) Aloof  
 (B) Resentful  
 (C) Semiformal  
 (D) Conversational
38. In this poem, the reference to Penelope and Ulysses is significant in portraying the central idea because it
- (A) parallels the personal anguish of the speaker  
 (B) gives context and meaning to a specific gesture  
 (C) describes an ancient yet well-known Greek myth  
 (D) explores the art of weaving and quilting for pleasure
39. The title, “An Ancient Gesture”, is effective primarily because it
- (A) personifies Penelope and Ulysses  
 (B) explores relationships that are ancient  
 (C) gives an unemotional response to leaving and returning  
 (D) connects the past and the present through a common action
40. Which of the following are functions of the final line of the poem, “Penelope, who really cried”.
- I. Connects stanzas 1 and 2  
 II. Enhances the auditory imagery  
 III. Gives significance to the gesture
- (A) I and II only  
 (B) I and III only  
 (C) II and III only  
 (D) I, II and III

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Items 41–50

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

My Madonna<sup>1</sup> cried. A miniature teardrop travelled down her white porcelain face, like dew on the tip of early morning grass. When I saw the tear I thought, surely that my mother had died.

I sat motionless observing the Madonna the whole day. It did not shed another tear. I remained in the rocking chair until it was nightfall, my bones aching from the thought of another trip to the prison in Port-  
 5 au-Prince. But, of course, I had to go.

The sun was just rising when I got to the capital. The first city person I saw was an old woman carrying a jar full of leeches. Her gaze was glued to the Madonna tucked under my arm.

“May I see it?” she asked.

I held out the small statue that had been owned by my family ever since it was given to my great-great-  
 10 great-grandmother Defile by a French man who had kept her as a slave.

The old woman’s index finger trembled as it moved towards the Madonna’s head. She closed her eyes at the moment of contact, her wrists shaking.

“Where are you from?” she asked. She had layers of ‘respectable’ wrinkles on her face, the kind my mother might also have one day, if she had a chance to survive.

15 “I am from Ville Rose,” I said.

“You’re here to see a prisoner?” she asked.

“Yes.”

“I know where you can buy some very good food for this person.”

She led me by the hand to a small alley where a girl was selling fried pork and plantains wrapped in brown  
 20 paper. I bought some meat for my mother after asking the cook to fry it once more and then sprinkle it with spiced cabbage.

The yellow prison building was like a fort, as large and strong as in the days when it was used by the American marines who had built it. The prison yard was as quiet as a cave when a young Haitian guard escorted me there to wait. The smell of the fried pork mixed with that of urine and excrement was almost  
 25 unbearable. I sat on a pile of rocks trying to keep the Madonna from sliding through my fingers.

The other prisoners had not yet woken up. All the better, for I did not want to see them, these thin-boned women with shorn heads, carrying clumps of their hair in their bare hands, as they sought the few rays of sunshine that they were allowed each day.

My mother had grown even thinner since the last time I had seen her. Her face looked like the grey of a  
 30 late evening sky. These days, her skin barely clung to her bones, falling in layers, flaps on her face and neck. The prison guards watched her more closely because they thought that the wrinkles resulted from her

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taking off her skin at night and then putting it back on, in a hurry, before sunrise. This is why mother's sentence had been extended to life. And when she died, her remains were to be burnt in the prison yard, to prevent her spirit from wandering into any young innocent bodies.

*Adapted from Edwidge Danticat, "Nineteen Thirty-Seven". In The Oxford Book of Caribbean Short Stories, Oxford University Press, 1999, pp. 447–455.*

<sup>1</sup>. Madonna — A representation of Mary either alone or with her child, Jesus.

- |  |   |
|--|---|
| <p><b>41.</b> The MAIN purpose of the opening paragraph (lines 1–2) is to</p> <p>(A) create self-pity<br/>(B) personify the Madonna<br/>(C) set the mood of the passage<br/>(D) foretell the mother's death</p>  | <p><b>44.</b> In the passage, the Madonna functions as a</p> <p>(A) foil<br/>(B) symbol<br/>(C) paradox<br/>(D) caricature</p>  |
| <p><b>42.</b> Which of the following MOST clearly describes the narrator's feelings about her trips to the prison?</p> <p>(A) Resigned<br/>(B) Relieved<br/>(C) Reserved<br/>(D) Receptive</p>   | <p><b>45.</b> Which of the following expressions is used figuratively?</p> <p>(A) "like dew on the tip of early morning grass" (lines 1–2)<br/>(B) "The sun was just rising when I got to the capital" (line 6)<br/>(C) "my bones aching from the thought of another trip to the prison" (line 4)<br/>(D) "index finger trembled as it moved towards the Madonna's head"(line 11)</p> |
| <p><b>43.</b> Which of the following is the BEST explanation of the reaction of the old woman in lines 11 and 12 to the Madonna?</p> <p>(A) She is old and sick and trembles because she is unable to stay still.<br/>(B) She seems to value the family heirloom and has some kind of religious connection to it.<br/>(C) She shakes because she is angered by the callousness that brought slavery into being.<br/>(D) She has flashbacks of the horror of slavery and trembles as if reliving its buried memories.</p> | <p><b>46.</b> Which of the following words BEST describes the relationship between the narrator and her mother?</p> <p>(A) Loving<br/>(B) Dutiful<br/>(C) Distant<br/>(D) Fearful</p>   |

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47. What effect does the writer achieve by comparing the old woman and the mother in lines 7–19?
- (A) The characters appear to be believable and interesting.
  - (B) The negative effects of ageing is reinforced as a theme.
  - (C) The stereotypical attitude of lonely old people is highlighted.
  - (D) The similarities and differences between the women are revealed.
48. The statement “The prison yard was as quiet as a cave” (line 23) suggests that the
- (A) prison was silent and dark
  - (B) prison was peaceful and enclosed
  - (C) prisoners were voiceless and confined
  - (D) prisoners led quiet and superficial lives
49. What does “Her face looked like the grey of a late evening sky” (lines 29–30) suggest about the mother’s state of mind?
- (A) She is anxious.
  - (B) She is confused.
  - (C) She is depressed.
  - (D) She is contented.
50. The final paragraph of the passage reveals PRIMARILY that the mother is
- (A) so thin that her hair fell out
  - (B) fiercely protective of her family
  - (C) unhealthy and untrustworthy
  - (D) unwell and feared by her jailors

Items 51–60

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

When Fourth Mistress, Lotus, was carried into the Chen family garden on a sedan chair she was nineteen. The servants were washing some old yarn by the side of the well when they saw a young college girl, dressed in a white blouse and black skirt, step down from the chair, her face covered with dust and looking unbearably exhausted. A rattan suitcase was placed horizontally beneath her black skirt. In the autumn sunlight, Lotus's slender figure appeared tenuous and delicate, she looked as dull and lifeless as a paper doll.

5 Lotus walked over to the edge of the well and spoke to Swallow, who was washing yarn. "Let me wash my face. I haven't washed my face in three days."  
Swallow drew a pail of water for her and watched her plunge her face into the water; Lotus's arched-over body shook uncontrollably like a waist drum played by some unseen hands. Swallow asked, "Do you want some soap?" Lotus did not speak.

Swallow made a face in the direction of the other maidservants standing around the well, covered her mouth and laughed. Just then Lotus gave Swallow a sidelong glance and said, "Don't just stand there laughing like a fool, wipe the water off my face!"  
Swallow kept on laughing. "Who do you think you are, acting so fierce?"  
15 Lotus pushed Swallow away violently, picked up her rattan suitcase and walked away from the well; she walked a few paces, turned to face the servants, and said, "Who am I? You'll all find out, sooner or later."

The following day everyone in the Chen household learned that Old Master Chen had taken Lotus as his Fourth Mistress. Chen gave Swallow, who had been living in the servants' quarters, to Fourth Mistress as her private bondmaid. When Swallow went to see Lotus, she was afraid; she lowered her head as she called out,  
20 "Fourth Mistress." Lotus pulled Swallow over in front of her, examined her carefully for a minute, and said to Chen, "At least she doesn't look too dreadful." Then she spoke to Swallow, "Squat down: let me look at your hair."  
Swallow squatted down and felt Lotus's hands picking through her hair, then she heard Lotus say, "You don't have lice, do you? I'm terribly afraid of lice."  
25 Swallow bit her lip and did not speak; she felt Lotus's hands, like the ice-cold blade of a knife, cutting into her hair, hurting her slightly. Lotus said, "What's in your hair? Smells terrible; take some perfumed soap and hurry over and wash your hair."

Swallow stood there motionless, with her hands hanging down. Chen glared at her. "Didn't you hear what Fourth Mistress said?"  
30 Swallow said, "I just washed my hair yesterday."  
Chen yelled at her, "Don't argue about it; if she tells you to go wash, you go wash. Careful I don't beat you."

Swallow poured out a pan of water and washed her hair under the crab apple trees. She felt she'd been horribly wronged; hatred and anger pressed on her heart like an iron weight. The afternoon sun shone down on the two crab apple trees; a clothesline was strung between them, and Fourth Mistress white blouse and black skirt were waving in the breeze. Swallow looked all around; the back garden was completely quiet, and  
35 no one was there. She walked over to the uniform on the clothesline, spat right on Lotus's white blouse, then turned and spat again on her black skirt.

*Adapted from Su Tong, Raise the Red Lantern, Perennial Edition, 2004, pp. 11–14.*

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51. What image of Lotus is created in paragraph 1?
- (A) She is quiet but deadly.
  - (B) She is tired but strong.
  - (C) She is young and attractive.
  - (D) She is boring and unenthusiastic.
52. What figurative device is used in the sentence “Lotus’s arched-over body shook uncontrollably like a waist drum played by some unseen hands” (lines 8–9)?
- (A) Simile
  - (B) Imagery
  - (C) Contrast
  - (D) Personification
53. Which narrative point of view is used in this passage?
- (A) First person
  - (B) Second person
  - (C) Third person limited
  - (D) Third person omniscient
54. Which of the following words BEST describes Swallow?
- (A) Shy
  - (B) Fragile
  - (C) Vindictive
  - (D) Submissive
55. What effect does the writer achieve by the repeated references to Lotus’s uniform, her white blouse and black skirt?
- (A) It highlights the negative effects of concubinage as a theme.
  - (B) It demonstrates that the uniform is a symbol of strength and freedom.
  - (C) It reinforces the character’s youthfulness and that she has just completed her formal education.
  - (D) It focuses on the similarities and differences between Lotus and Swallow.
56. Which of the following BEST describes the conflict between Lotus and Swallow?
- (A) A historical conflict involving social status and the treatment of women
  - (B) A personal conflict between two jealous women who want the Master’s attention
  - (C) A social conflict between two women who demonstrate the injustice of gender bias
  - (D) A political conflict in which both are powerless in their roles of exploiter and exploited
57. How does Swallow feel while Lotus examines her hair (lines 21–27)?
- (A) Horrified
  - (B) Humbled
  - (C) Honoured
  - (D) Humiliated

58. Which of the following does NOT describe Old Master Chen?
- (A) Wealthy
  - (B) Violent
  - (C) Generous
  - (D) Authoritative
59. In the closing paragraph, the statement “hatred and anger pressed on her heart like an iron weight” (line 33) BEST implies that Swallow
- (A) feels burdened by hatred and anger
  - (B) allows hatred and anger to overwhelm her
  - (C) permits the heaviness of hate and rage to consume her
  - (D) forbids hatred and anger from entering and overcoming her soul and spirit
60. Why does Swallow spit “right on Lotus’s white blouse, then turned and spat again on her black skirt” (lines 36–37)?
- I. Revenge
  - II. Rebellion
  - III. Remorse
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

**END OF TEST**

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

Master Data Sheet for English B Paper 01 Specimen Paper

Item number	Key	Syllabus Objective	Profile
1.	C	5	1
2.	D	5	1
3.	A	2	1
4.	B	5	1
5.	A	5	1
6.	C	2	1
7.	D	5	1
8.	D	5	1
9.	C	2	1
10.	D	2	1
11.	C	2	1
12.	D	2	1
13.	D	5	1
14.	B	5	1
15.	C	5	1
16.	A	2	1
17.	C	5	1
18.	B	5	1
19.	D	5	1
20.	C	5	1
21.	A	2	2
22.	B	2	2
23.	C	5	2
24.	A	5	2
25.	B	2	2
26.	B	5	2
27.	D	1	2
28.	A	7	2
29.	D	5	2
30.	C	5	2

Item number	Key	Syllabus Objective	Profile
31.	A	2	2
32.	C	2	2
33.	D	7	2
34.	B	7	2
35.	A	5	2
36.	C	5	2
37.	D	7	2
38.	A	7	2
39.	D	7	2
40.	B	7	2
41.	C	2	3
42.	A	2	3
43.	B	1	3
44.	B	5	3
45.	A	1	3
46.	B	5	3
47.	D	2	3
48.	A	1	3
49.	C	5	3
50.	D	1	3
51.	C	7	3
52.	A	5	3
53.	D	1	3
54.	C	1	3
55.	C	5	3
56.	B	5	3
57.	D	1	3
58.	C	5	3
59.	B	6	3
60.	A	6	3

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**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**  
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**Paper 02 – General Proficiency**

*2 hours 10 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of EIGHT questions, arranged in THREE sections as follows:  
Section A:     **DRAMA**  
                  Question 1: Shakespeare  
                  Question 2: Modern Drama  
  
Section B:     **POETRY**  
                  Questions 3 and 4  
  
Section C:     **PROSE FICTION**  
                  Questions 5 and 6: Novel  
                  Questions 7 and 8: Short Story
2. Answer THREE questions only, ONE question from EACH section.
3. You MUST write in essay format and develop ALL your responses fully.
4. Write your answers in the spaces provided in this answer booklet.
5. Do NOT write in the margins.
6. Use ONLY the books from the prescribed list for this examination to answer the questions.
7. You are advised to take some time to read through the paper and plan your answers.
8. If you need to rewrite any answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
9. **If you use the extra page(s) you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

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

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**For each question in Sections A, B, and C, in addition to the 25 marks indicated for content and argument, 10 marks is allocated for language, organization and competence in the mechanics of writing.**

**SECTION A — DRAMA**

**Answer ONE question in this section.**

**THE TEMPEST — William Shakespeare**

**EITHER**

1. “*The Tempest* is an exploration of different types of relationships.”

Write an essay in which you describe TWO different types of relationships in the play. In this essay, you must also discuss ONE theme that is portrayed in any ONE of the relationships described, and examine ONE dramatic technique Shakespeare uses to present relationships in the play as a whole.

**Total 35 marks**

**OR**

**TI -JEAN AND HIS BROTHERS — Derek Walcott**

2. “A dominant theme in *Ti Jean and His Brothers* is good versus evil.”

Write an essay in which you describe TWO incidents in which the conflict between good and evil is presented. In this essay, you must also discuss how the MAIN characters are affected in ONE of the incidents, and examine ONE technique that Walcott uses to present the theme of good versus evil in the play.

**Total 35 marks**

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**SECTION B — POETRY**

**Answer ONE question in this section.**

**A WORLD OF POETRY FOR CSEC —Mark McWatt and Hazel Simmons-McDonald****EITHER**

3. “‘My Parents’ and ‘Little Boy Crying’ explore childhood experiences.”

Write an essay in which you describe the experience of EACH child. In this essay, you must also discuss how the child in EACH poem feels about the other persons involved in the experience, and examine ONE device that is used to present the child’s experience in EACH poem.

**Total 35 marks**

**OR**

4. Choose TWO poems that you have studied from the prescribed list which focuses on an individual’s dreams OR desires.

Write an essay in which you outline EACH speaker’s dream OR desire. In this essay, you must discuss the speaker’s attitude to the obstacle that affects the achievement of the dream OR desire in EACH poem, and examine ONE device that is used to explore dreams OR desires in EACH poem.

**Total 35 marks**

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**SECTION C — PROSE FICTION****Answer ONE question in this section.****You must state the title of any books you refer to in your answer.****NOVELS****TO KILL A MOCKINGBIRD — Harper Lee****EITHER**

5. “*To Kill a Mockingbird* is a coming-of-age novel in which Jem and Scout learn some important lessons about life.”

Write an essay in which you describe TWO incidents that teach the children an important lesson. In this essay, you must also discuss how ONE of the incidents affects the children, and examine ONE narrative technique the writer uses to present important lessons about life.

**Total 35 marks****BREATH, EYES, MEMORY—Edwidge Danticat****OR**

6. “Mother-daughter relationships are built on a web of traditional practices.”

Write an essay in which you describe ONE mother-daughter relationship in *Breath, Eyes Memory*. In this essay you must also discuss how a traditional practice affects that relationship, and examine how ONE technique is used by the writer to explore mother-daughter relationships.

**Total 35 marks**

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**SHORT STORIES****A WORLD OF PROSE FOR CSEC —David Williams and Hazel Simmons-McDonald****EITHER**

7. “The stories ‘The Day the World Almost Came to an End’ and ‘Blood Brothers’ are both stories about fear.”

Write an essay in which you describe the situation that gave rise to the fear in EACH story. In this essay, you must also discuss the impact of the fear experienced, and examine how point of view is used in EACH story to present the theme of fear.

**Total 35 marks**

**OR**

8. Choose TWO stories from the prescribed list that you have studied in which there is a rural setting.

Write an essay in which you describe the setting in EACH story. In this essay, you must also compare and contrast how the setting for EACH story contributes to mood and characterization.

**Total 35 marks**

**END OF TEST**

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## ENGLISH B

## PAPER 02 - GENERAL PROFICIENCY

## MARK SCHEME

**Rubric for Language and Organization**

N.B. Students who have fabricated information for the texts or written information that does not respond to the question asked can only achieve a maximum of 4 marks for language and organization.

Level of Performance	Criteria
<p>Excellent to superior 8-10</p>	<p><input type="checkbox"/> Demonstrates excellent to superior organizing skills: essay format with coherent presentation of points, effective linkages, well executed introduction, paragraphs</p> <p><input type="checkbox"/> Demonstrates excellent grammar, sentence and syntactical structures, fluent or elegant style</p>
<p>Very Good 6-7</p>	<p><input type="checkbox"/> Demonstrates very good organizing skills: points clear; uses introduction and coherent paragraphs</p> <p><input type="checkbox"/> Demonstrates fluent use of English with minor errors in grammar and mechanics ( punctuation spelling, capitalization)</p>
<p>Good 4-5</p>	<p><input type="checkbox"/> Essay not as cohesive, but organization Evident paragraphing used</p> <p><input type="checkbox"/> Several errors in grammar and mechanics ( punctuation spelling, capitalization)</p>
<p>Moderate 3</p>	<p><input type="checkbox"/> Weak organizing skills: very flawed paragraphing, or sectionalizing of essay answers, or little understanding of paragraphing</p> <p><input type="checkbox"/> Several errors in grammar and mechanics ( punctuation spelling, capitalization)which hinder meaning</p>
<p>Limited 2</p>	<p><input type="checkbox"/> Little demonstration of essay format, few or no organizing skills</p> <p><input type="checkbox"/> Many language errors which hinder meaning</p>
<p>Weak</p>	<p><input type="checkbox"/> Many language errors or too little information presented to make an assessment</p>

## ENGLISH B

## PAPER 02 - GENERAL PROFICIENCY

## MARK SCHEME

Level of Performance	Criteria
<p>Excellent to superior 19-25</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates in depth and thorough knowledge of text/s</li> <li><input type="checkbox"/> Demonstrates excellent understanding of question; where appropriate, makes comparative statements about text/s</li> <li><input type="checkbox"/> Demonstrates excellent synthesis and analysis</li> <li><input type="checkbox"/> Demonstrates appropriate and effective use of illustrations/examples</li> <li><input type="checkbox"/> Demonstrates thorough awareness, application and evaluation of writer's craft</li> <li><input type="checkbox"/> Demonstrates sensitivity, personal response, and an understanding of the text/s as an integrated whole</li> <li><input type="checkbox"/> Makes appropriate value judgments, recognizes issues and thematic significance</li> </ul>
<p>Very Good 15-18</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates very good knowledge of text/s</li> <li><input type="checkbox"/> Demonstrates very good understanding of question</li> <li><input type="checkbox"/> Demonstrates very good synthesis and analysis of information,</li> <li><input type="checkbox"/> Illustrations/examples are appropriate and effective,</li> <li><input type="checkbox"/> Demonstrates very good awareness, application and evaluation of writer's craft and satisfies the requirements of the question</li> <li><input type="checkbox"/> Demonstrates sensitivity, personal response, and an understanding of the text/s as an integrated whole</li> <li><input type="checkbox"/> Makes appropriate value judgments, recognizes issues and thematic significance</li> </ul>
<p>Good 11-13</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Demonstrates adequate knowledge of the text/s</li> <li><input type="checkbox"/> Demonstrates good understanding of questions</li> <li><input type="checkbox"/> Illustrations/examples are adequate but not as fully developed</li> <li><input type="checkbox"/> Demonstrates some analysis and synthesis of information</li> <li><input type="checkbox"/> Demonstrates some sensitivity, personal response, and an understanding of the text/s as an integrated whole</li> <li><input type="checkbox"/> Makes some appropriate value judgments, recognizes some issues and thematic significance</li> </ul>

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Moderate  8-10	<input type="checkbox"/> Demonstrates limited knowledge of text/s. May also fabricate some information <input type="checkbox"/> Shows a little understanding or the question
	<input type="checkbox"/> Little or no analysis of information, may retell the story or describe the events <input type="checkbox"/> Illustrations/examples flawed or inadequate.
Limited 4-7	<input type="checkbox"/> Very little or questionable knowledge of texts/may also fabricate much or all of the information presented <input type="checkbox"/> Little attempt to meet the demands of the questions. may retell the story or describe the events <input type="checkbox"/> Very little or no illustrations/examples given.
Weak  0-3	<input type="checkbox"/> Effort not in essay format <input type="checkbox"/> No understanding of texts. May also fabricate much or all of the information presented <input type="checkbox"/> Demonstrates high levels of unpreparedness

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## SECTION A - DRAMA

Please note that these sectionionalizing of these essays are for convenience to ensure that the three main areas of the questions are covered and not intended to be replicated in writing an essay, which for our purposes should be written in continuous prose.

Question 1**The Tempest – William Shakespeare**

"*The Tempest* is an exploration of different types of relationships."

Write an essay in which you describe TWO different types of relationships in the play. In this essay, you must discuss ONE theme that is portrayed in any ONE of the relationships described, and examine ONE dramatic technique Shakespeare uses to present relationships in the play as a whole.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited. There are three main areas to be covered in this essay.

Firstly, the candidate is expected to identify and describe two different relationships.

The play offers a range of relationships. Since the question asks for two different relationships, it is advised that the two selected should not be of the same type/category. Candidates may choose two relationships but not from the same category. Relationships fall in the following categories:

- Master/servant

Prospero/Caliban

In this master/slave relationship, Prospero verbally and physically abuses Caliban, who is reduced to performing manual work (fetching wood, making the fire). This uneven power relationship was not evident at the outset. When the shipwrecked

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Prospero landed on his island, Caliban offered him needed hospitality. Prospero who is now in control of the island, uses his magical powers to manipulate and control Caliban. Though fearful of his master, Caliban is resentful and curses him, and capitalizes on the first opportunity to be part of a plot to murder him.

Prospero/Ariel

This master/servant relationship is one in which Ariel too is manipulated by Prospero. He is his "right hand helper" in the world of the spirits. Ariel is beholden to Prospero for rescuing him from the torments Caliban's mother placed on him and obeys him primarily because he promises him his freedom if he works willingly.

Stephano, Trinculo/Caliban

This relationship mirrors the Prospero/Caliban one, except that all concerned are united in their effort to unseat Prospero and reclaim/claim the island. Caliban easily switches allegiance to his new masters/friends but the power relationship remains the same.

- **Father/daughter**

Prospero and Miranda

Prospero's over protectiveness of Miranda is displayed in the ways in which he shields her from her past; prescribes her education and selects the suitor for her. For twelve years he was her protector and teacher on the secluded island, and Miranda, the dutiful daughter.

- **Siblings**

Prospero and Antonio

Sibling rivalry results in Prospero losing his position as Duke of Milan and barely escaping death. After twelve years, the tables are turned. While Antonio and his entourage are coming from a wedding en route to Italy, Prospero orchestrates a tempest which causes them to be shipwrecked on 'his' island. Antonio appears to be still power hungry.

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- **Love**

Ferdinand and Miranda

The only romantic love relationship in the play is between Ferdinand and Miranda. Although the relationship is arranged by Prospero, the young lovers appear to find each other attractive at first sight and enjoy each other's company (seen later when they are happily playing a game of chess). Ferdinand is obedient and willingly subjects himself to menial work (fetching wood as Caliban is cursed to do) in order to please Miranda's father.

**The candidate is also expected to identify and discuss a theme which is portrayed in one of the relationships.**

The following is not an exhaustive list but are some common themes:

Supernatural/magic – Prospero's power is anchored in his magic, his books and his intellect. He leverages this power in his relationships with Caliban, Ariel and to some degree, with his daughter Miranda.

Power/control/ownership – This theme is manifested in ways such as Prospero's relationship with his servants/slaves; Caliban being stripped of his land; sibling rivalry (Prospero and Antonio) as in the power struggle which resulted in the usurpation.

Revenge – The main characters have just cause for seeking revenge: Caliban's resentment at being exploited and wanting to reclaim his island and Prospero's plan to confront his brother.

Betrayal – At the heart of the relationship between Prospero and Caliban is betrayal. At first Prospero treats Caliban well ("When thou cam'st first,/Thou strok'st me, and made much of me; wouldst give me/Water with berries in 't"). Caliban reciprocates and shows him the 'qualities' of the island. Then this relationship shifts from visitor/host to master/slave.

**The candidate is expected to examine one dramatic technique Shakespeare used to portray these relationships.**

Dramatic irony – There are many instances in which the audience or one of the characters on stage knows something that the other

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(on stage) does not. This kind of 'ignorance' is what engenders irony, which creates humour, builds suspense and increases audience involvement. For example, after Prospero recounts how their escape and survival were due to Gonzalo's generosity, Miranda remarks that she would love to see him and thank him in person. Of course, the audience knows that he is now shipwrecked on the same island but she does not know this.

This device is used to strengthen the portrayal of the various relationships as the audience sees how differently characters act towards each other and some of the things that motivate them to act.

The use of the title - The title is significant in its meaning... storms/tempests. It is symbolic of conflicts and tensions in the relationships. The storm created/contrived by Prospero is one in which the various characters meet and mingle. Motives are exposed. Conflicts are resolved, eventually.

Symbols - The storm, the island, the figures of the masters and slaves are relevant in our appreciation of relationships in the play. For nations that have been enslaved and for island peoples, these symbols take on greater significance as they relate to the relationships of those who wield power and those who are without it.

Setting - The island and its associations with isolation can forge unlikely relationships in the name of survival. The uneasy relationship between Caliban and Prospero and to some degree, Ariel and Prospero, lends itself to the island setting of visitor and host and later when the power shifts, to master/owner and servant.

Motifs - Storm, water, books form part of the pattern (and backdrop) of relationships that are portrayed.

**Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**



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Question 2***Ti-Jean and His Brothers – Derek Walcott***

"A dominant theme in *Ti -Jean and His Brothers* is good versus evil."

Write an essay in which you describe TWO incidents in which the conflict between good and evil is presented. In this essay, you must also discuss how the MAIN characters are affected in ONE of the incidents, and examine ONE technique that Walcott uses to present the theme of good versus evil in the play.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited.

There are three main areas to be covered in this essay. The candidate is expected to describe TWO incidents in which there is a conflict between good and evil.

There are many levels of the conflict between good and evil. In this play, the devil, the orchestrator of evil, is a master of disguises. Therefore, the conflict between good and evil is most obvious in the encounters between the three brothers and the devil (in his various manifestations). Any two of the three encounters are appropriate for discussion.

- The first encounter portrays Gros Jean, the oldest son. His mother warns him against evil and the various faces of evil: "The Devil can hide in several features..." But being overconfident in his physical strength, he misses the subtlety of the devil. Gros Jean is impatient and relies solely on his physical prowess. His impatience is his undoing as the devil/old man masquerading as the planter (his new boss) goads him into losing his temper and consequently, his life.
- Mi Jean is the next to meet the devil. His mother also warns him ('no one can know what the Devil wears'). Ironically, when he does meet the devil, he miscalculates, thinking that he (the devil) would not reveal himself so soon. Relying on his 'book' knowledge and his strategy of

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silence, Mi Jean pits himself against the devil. His many attempts to 'fix' the goat and keep his temper intact prove too much and he too, falls victim to the wiles of the devil.

- Accepting his mother's teaching that "our life is God's own" and asking for her prayer and assuming the mantra of David ("I go bring down, bring down Goliath"), Ti Jean enters the forest. Outwitting the devil (confirming his cloven hoofs and tail) Ti Jean further demands his confession (the unmasking to reveal the devil's face). Eventually, it is the devil who loses his temper as Ti Jean outwits him (neutering the goat and burning down the cane fields and house).

**The candidate is expected to discuss how the main characters are affected in one of the incidents.**

Although they take different turns, the encounters between Gros Jean, Mi Jean and the devil have similar results, in that both brothers succumb to the wiles of the devil, who is the personification of evil. Both fail to 'see' evil even though they were warned by their mother about guises/disguises. In both instances, the brothers lose the verbal, intellectual and psychological battle with the devil. Whether their demise was in the form of physical death or not, both brothers fared badly because they did not appreciate the strength of their mother (symbol of spirituality) or the value of folk wisdom (embodied in the creatures in the forest).

Ti Jean enters the forest armed to meet and win the devil at his game. He asks for his mother's blessing and heeds her advice. He endears himself to the creatures of the forest and they reciprocate by assisting him in getting the better of the devil. He has no airs, sees himself as the underdog (the David facing Goliath) and puts his problem-solving skills to work. His victory is predicted in the prologue, "God put him in that height/to be the sun's right hand/And light the evil dark..." a tale of how an unassuming lad outwits the devil. Since evil cannot be 'killed', the devil is last seen warning Ti Jean that they will meet again.

**The candidate is required to discuss one technique that Walcott uses to present the theme in the play.**

**This is not an exhaustive list. Candidates may choose one of the following.**

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The play can be seen as an allegory and to some degree, a fable. In many instances, the story is an 'old' one, in its presentation of good versus evil. What makes it nuanced is its 'Caribbeanness'— elements of folklore, history and language/diction. The three brothers and their fate speak to both extremes on the one hand, with the third brother having the 'right fit' (Ti Jean). There are resonances of a fairy tale, with the typical hero and ogre. What makes this tale different and real is that although evil is confronted and 'managed', it is not destroyed. Consequently, the 'happily ever after' idea is challenged.

Verbal exchanges underlie the presentation of good and evil. The language is such that much of the discourse between the devil and the brothers is one of repartee. Mi Jean's half-baked intellect gets the brunt of the devil's ridicule as well. Humour (from the subtlest word play to the more obvious) not only generates interest but reinforces the theme.

History is used to enhance the play and strengthen the theme of good versus evil. References to "white planter", "white house", "estate", "sugar-cane field", "tobacco", evoke the experiences of slavery and colonialism. It is not by chance that the devil easily transitions from his "planter" mask to his "devil" self.

Elements of folk wisdom and folk culture are important in the play in its presentation of good versus evil. Music (the drums, the flute, the onomatopoeic sounds of the creatures, chants) contributes to the setting and mood and helps in defining characters. The story-telling medium; the call and response and idiomatic expressions engage the audience in the thematic presentation.

**Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**

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**SECTION B – POETRY**Question 3

“‘My Parents’ and ‘Little Boy Crying’ explore childhood experiences.”

Write an essay in which you describe the experience of EACH child. In this essay, you must discuss how the child in EACH poem feels about the other persons involved in the experience, and examine ONE device that is used to present the child’s experience in EACH poem.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates’ responses will provide other relevant points not considered here which must be credited.

There are three main areas to be covered in this essay. Firstly, the candidate is expected to describe the experience of the child in each poem; secondly, the candidate is expected to discuss the feelings of the child about the other persons involved and finally, the candidate must examine one device from each poem which is used to present the experience.

Experience of the child

In “My Parents” the child recounts his attempts at fitting in with a group of children who are different; apparently they are from a lower social class. They are pictured as wild and free-spirited--they climb cliffs and they played in the country stream. The child’s parents try to prevent him from playing with these children.

“Little Boy Crying”

The child has been punished by the father because he was playing in the rain. The child seems to be offended by the father’s actions because he feels hurt. Through his frustrated tears the child looks at his father hoping to make him feel guilty and sorry for hitting him but that does not happen.

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Feelings of the child

The child has mixed feelings about the other boys in "My Parents". He fears their physical strength – they have "muscles like iron" and "jerking hands" as well as their "salt coarse pointing" and the way they mimicked his lisp. The children also startle and throw mud at him. All of these actions show why his parents might try to keep him away from these children. However, there is a degree of admiration for the children because they seem tough and fearless. As a result, the child looks away from their cruelty and hopes to forgive them but the children do not appear to have similar feelings about him.

There is a sense too that the child does not approve of his parents' protective nature but he understands why they are that way.

In "Little Boy Crying" the child seems to hate the father because of the punishment and sees him as an ogre who towers over him and takes advantage of his three-year-old child. The child feels powerless but can do nothing in his defense.

Finally, the candidate is expected to identify and discuss a device used in each poem to present the child's experience.

Devices used to present the experience of the child**Any ONE of the following devices in "My Parents":**

Irony – It is ironic that the child who is treated in such a cruel manner by the children wants to forgive the same children who torment and ridicule him. He longs to be a part of their world. Also, while he wants to forgive them, these children never smiled at him, thus maintaining the barriers between them.

Simile –The words shouted at the child are compared with stones that can inflict physical pain ("words like stones"). The impact of this simile suggests that the words cause deep damage as they inflict emotional pain on the child and this seems to have a more traumatic effect than the physical pain would.

"[M]uscles like iron" – The children's muscles are compared with iron, one of the strongest metals. This emphasizes the children's physical strength (compared to the child's) and their ability to inflict physical pain on the child. This physical comparison

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deepens the inequity between the children and the boy and furthers the distance separating the children and this child.

"They sprang like dogs to bark at my world" – The children are compared to dogs that bark at strangers/outsideers. The act of barking emphasizes their teasing and cruel behaviour as well as their attempt to keep the child from invading their world. Barking dogs also suggest protection of territory against invaders. The children perhaps know they will never be accepted in the boy's social class and their "bark" might be their strategy to keep him away, even as they ridicule his world/way of life.

**Any ONE of the following devices in "Little Boy Crying":**

Allusion – The events in the poem allude to the fairy tale, Jack and the Beanstalk. It compares the father (the ogre) with the giant in the story whom the little Jack (the victim) has to kill in order to live. In the story, Jack chops down the beanstalk while in the poem the speaker points out that the little boy imagines chopping down the tree as a way of retaliating against his punishment.

Metaphor – "[L]aughter metamorphosed into howls" – This emphasizes the suddenness of the child's change from laughter to tears and compares his crying with an animal howling. The contrasting sounds of laughter and wailing and contrasting emotions of happiness and sadness/anger are significant as they cement the movement from one to another.

"[A]ngling for a moment's hint" – This metaphor compares the child's attempt to coerce sympathy from the father as fisherman would to dangling his bait to catch fish. It suggests the psychological tool the child uses on his father to achieve his desired effect and therefore hints that the boy may be trying to trick the father with his tears.

"[T]he ogre towers above you, that grim giant" – This shows the comparison of the father with an ogre/giant both in terms of physical size and in terms of his ability to inflict pain on his victim. It emphasizes that the child feels that he is at an unfair advantage and has been punished unnecessarily.

Irony – The child is very hurt as he has been punished but cannot understand the father's pain at having to hit him. While the child sees the father as an ogre, the father is hurt by the son's pain. He wavers and thinks about playing with his child but must

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not cave in or the important lesson will not be learnt. Essentially, both are hurting (even this ogre) in this lesson of life. The child though, is unable to understand or even appreciate this.

**Any other reasonable technique, supported by evidence must be accepted.**

**Total 35 marks**

Question 4

Choose TWO poems you have studied that deal with an individual's dreams or desires.

Write an essay in which you outline EACH speaker's dreams OR desires. In this essay, you must discuss the speaker's attitude to the obstacle that affects the achievement of the dreams OR desires in EACH poem, and examine ONE device that is used to explore dreams OR desires in EACH poem.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited.

The candidate must select from the prescribed list two suitable poems that can be used to respond to the question. Candidates must be careful in their selection and ensure that the poems chosen will provide them with sufficient content to respond adequately to the question.

TWO of the poems from the prescribed list that may be used to respond to the question are presented as samples here are "Once Upon a Time" and "Dreaming Black Boy."

Firstly, for each poem, the candidate is expected to outline the speaker's dreams or desires. Secondly, the candidate is expected to discuss the speaker's attitude to the obstacles that affects the achievement of this dream and finally, the candidate is expected to discuss a device that is used to explore dream or desires in each poem.

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Speaker's dream OR desire

In the poem "Once Upon a Time" the speaker, a parent, laments about the stark reality of adulthood and reminisces on childhood innocence. He longs to return to a time when people were sincere in their actions and when a smile was genuine. Ironically, he admits to being a part of the hypocrisy shown by other adults but points out that changes in the political and social milieu have forced him to move away from the innocence of his youth.

In "Dreaming Black Boy" the black boy dreams of being accepted by his teacher, who is a representative of the dominant class (white people). This teacher is unable or unwilling to see him beyond the colour of his skin. Consequently, his ambitious dreams are overshadowed by a teacher who has a different view of what his future should be.

Speaker's attitude

The speaker in "Once Upon a Time" seems to be critical of the society that has caused him to become hypocritical. Now his smiles are not sincere and he parrots the expected responses that are deceptive. He longs to return to the time when such deception was unnecessary.

The speaker in "Dreaming Black Boy" seems to be disappointed in and resentful of his teacher. He despairs because his teacher is indifferent to him and does not see past his skin colour. This situation is also reflected in the wider society where oppression and prejudice reign in all aspects of life and seem to box him into subservient roles despite his hopes and dreams.

**Devices used to explore dreams or desires in the selected poems:**

"Once Upon a Time"

Allusion- "Once Upon a Time" - the poem alludes to the traditional fairy tale in which good always wins and the bad elements are removed. However, in this case the opposite obtains so the story he tells his son does not end with a sense of happiness or justice. Nevertheless, he still desires a return to innocence.

Simile - "conforming smiles like a fixed portrait smile" - The speaker's smiles are compared with smiles usually seen in portraits when the tendency may be to create a smile for effect.



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It may not be genuine. The "conforming smiles" are symbolic of the way the speaker has conformed to the norms of society and portrayed the lack of sincerity seen in adults.

Animal imagery/Simile – "my teeth like a snake's bare fangs" – The baring of teeth that can be endearing in a genuine smile is compared with a snake baring its fangs, thus signaling danger. The image emphasizes the hypocrisy of adults who bare their teeth pretending to smile when their thoughts may be the opposite of what they are attempting to portray.

Contrast – In the poem, there is a contrast of the sincerity of innocent laughter and the deception of the adult smile. This contrast emphasizes the adult's deceptive nature that can almost be considered unnatural since they started off like the children with innocent smiles.

Metaphor – "ice-block-cold eyes" – The coldness seen in the adult's eyes is compared with ice. It emphasizes just how cold and unfeeling adults are with their deceptive gestures and words and also serves as a contrast to the genuine and sincere behaviour of children.

Irony – It is ironic that while the speaker is lamenting about the hypocrisy of adults he admits that he too practices the deceptive gestures and utters the deceptive words. However, in the story he recounts to his son he implies that he dreams of returning to that innocent period in his life.

## "Dreaming Black Boy"

Allusion – to slavery, "I'm no woodchopper now like all ancestors" and to the Klu Klux Klan, "torch throwers of the night", "plotters in pajamas".

The persona alludes to historical symbols of oppression and implies that although those periods of oppression have passed, the impact remains for he is still denied the opportunity to be educated, to travel freely or achieve success like Paul Robeson, even though his success was hard won. These historical events still impact on his dream for a future that does not include subservient roles.

Repetition – "I wish". The repetition emphasizes the persona's longing to achieve his dream of a life free of oppression and

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discrimination. It also emphasizes his dream of a life that does not include subservience to any class of people or menial jobs.

Imagery - "[S]ink to lick boots". The image of licking boots evokes subservience that his ancestors endured and which he may have to experience since the oppression has not been removed with the passage of time. It goes totally against his dream to achieve more than his ancestors and to have a future that goes beyond menial jobs.

Contrast - In the poem the teacher's view of the boy contrasts with his ambition to have a future with unlimited possibilities instead of being boxed into a life of humiliating and demeaning jobs. Inherent in this contrast is the physical impact of the colour coding of black/white relationships.

Metaphor - "[M]y inside eye a sun". The speaker's intelligence and hopes are compared with the sun. It highlights the idea that the speaker can have a bright future and also serve as a light for others with similar ambitions to achieve more than the accustomed menial jobs that were historically reserved for his ancestors.

"Educated to the best of tune up" - The speaker's education/intelligence is compared with a car being serviced/tuned up for maximum performance. It emphasizes that his education has provided him with skills or abilities that can take him beyond menial jobs. Tuning will enable mobility and a readiness to move up when the occasion or opportunity arises.

**Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**

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## SECTION C – PROSE

**To Kill a Mockingbird – Harper Lee**Question 5

"*To Kill a Mockingbird* is a coming-of-age novel in which Jem and Scout learn some important lessons about life."

Write an essay in which you describe TWO incidents that teach the children an important lesson. In this essay, you must also discuss how ONE of the incidents affects the children, and examine ONE narrative technique the writer uses to present important lessons about life.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited.

Firstly, the candidate is expected to describe TWO incidents that teach the children an important lesson and for each incident, discuss the impact on the children.

The following is not exhaustive but is offered as a guide in considering significant incidents that can be used in answering the essay:

Incident: The killing of the mad dog

A mad dog had been terrorizing the neighbourhood and everyone was afraid. When the dog, walking down the street and foaming at the mouth had everyone inside for fear of being hurt, Atticus walks out into the middle of the street and with one shot kills the dog. Jem and Scout are shocked at their father's skill as previously he had seemed to be old, boring and useless. However, other members of the community are not surprised because they had been previously exposed to Atticus's prowess as a sharp shooter.

Impact: The incident teaches the children important lessons. They learn that even though a person is a great shot he should not be using his skill to hurt others. It also shows them that often outward appearances may not be a reflection of a person. As a result, they develop a different kind of respect for their father.

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Incident: The filling of the knothole

Boo Radley had a reputation of being an evil recluse who hurt children. He was feared by all children. However, Jem and Scout eventually learn that rumours about him may not be true. They begin communicating with him through the exchange of items in the knothole of a tree in the yard. This is stopped when Boo Radley's brother fills in the hole and effectively cuts off 'communication' between Boo and the children. Even though there was no physical contact between the children and Boo at this stage in the novel, Jem is very hurt by Nathan's actions.

Impact: This incident teaches the children that often adults and other persons in authority serve as obstacles to friendship and other positive relationships. It also teaches them that children are not necessarily the only ones who are vulnerable.

Incident: Jem reading to Mrs Dubose

Jem and Scout were annoyed by Mrs Dubose's mean-spirited nature and one day in a fit of anger Jem destroys her prized flowers. As a punishment for his actions, Atticus forces Jem to read to Mrs Dubose every day until her death. It is only after her passing that Atticus reveals that Mrs Dubose was addicted to the morphine she had been using to manage the pain from her illness. She wanted to overcome her addiction and die free of the drug so Jem's reading assisted her by distracting her from the temptation to take the drugs.

Impact: From the incident the children learn what true courage looks like. Mrs. Dubose could have easily continued using the morphine but she was brave enough to allow the pain so that she could die free from her addiction.

Incident: Scout's experience at school

When Scout goes to school for the first time she has to adjust to the routine and to deal with a teacher who is clueless about the reality in which some of her poorer students live. Scout, who is accustomed to being outspoken and is accustomed to a particular lifestyle, encounters Walter Cunningham, who comes from a poor family. She hits him and is punished. Jem invited him for lunch and when he pours molasses on his food Scout is shocked. Calpurnia punishes her for her outburst.

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Impact: From this incident, Scout learns that she will not understand people unless she understands their perspective. This lesson stems from the incident with Walter as well as other experiences at school. Scout learns how the poor folk in the society lives. Walter does not have the social skills displayed at the Finch household but he can discuss farming with Atticus as any man can. She is able to see him in a different light and possibly begins to respect him.

Incident: Tom Robinson's trial

Tom Robinson, a black man, was accused of raping Mayella Ewell, a poor white girl. Although the evidence clearly showed that Tom Robinson did not commit the crime, an all-white jury declared him guilty. Justice was not served but the mere fact that the jury spent some time deliberating on the case signals the chance for the society to move beyond racism and value people for their true worth.

Impact: The incident showed the children how racism affects the society. They see that colour blindness can negate a man's worth and that can be irrational. Tom Robinson is actually portrayed as a better man than Mr Ewell who probably beat his daughter; yet Tom is punished because as a black man he dared to help a white woman.

Another important lesson is that moral justice is often at odds with legal justice. Morally, it was wrong to convict Tom Robinson because he did not commit the crime he was accused of by the Ewells. On this basis, he should have been freed of the charges. However, because racism is so prevalent in Maycomb County, the laws institutionalize racism and affect how justice is served.

**The essay also requires candidates to examine ONE narrative technique used to present important lessons about life.**

**Candidates may select any of the following narrative techniques:**

Irony

Throughout the novel Harper Lee uses irony to highlight some of the major themes and issues in the society. The following are some examples of irony:

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- **The children's school experiences**

When Scout begins school she is already able to read while most of her peers cannot. Instead of the teacher praising her, she criticizes her and says that her father should not teach her. This incident is one that makes Scout feel that school is a waste of time and she does not want to continue.

Another ironic incident occurs when Ms Gates tells her class, "There are no better people in the world than Jews, and why Hitler does not think so is a mystery to me." While she criticizes Hitler for discriminating against the Jews because of their race, ironically she is just as guilty of the same thing. Like many members of the society, she discriminates against the blacks in society but never compares their actions with Hitler's. On the day of the trial Scout overhears her saying that the black community needs to be taught a lesson because they were getting above themselves and might soon think they could marry white people.

- **Justice**

Justice is served in the streets instead of the court. Ironically, although the court is supposed to bestow justice when it is required, Tom Robinson does not enjoy that privilege because of his race. Even though at the trial the jury is presented with facts that prove Tom's innocence, they are unable to give a fair verdict. Ironically, a few members of society admit and believe in Tom's innocence and this is the only 'justice' he really receives since the people cannot go against the justice system.

- **Bob Ewell**

Bob Ewell is abusive and violent towards Mayella and the Finch children. It is ironic that he has forced his daughter to falsely accuse Tom Robinson of abusing her when in fact he seems to be the abusive one. He is able to get away with his abuse because of the colour of his skin. However, later justice is served after his attack on the Finch children. A man of his own race, Boo Radley, kills him and saves the children from further harm.

- **Boo Radley**

It is ironic that the very man whom society views as a threat is the one seen as a hero. When Bob Ewell attacks the Finch children as they were heading home after the concert, Boo Radley comes to their assistance and kills him. This shows that society's view of Boo Radley has been wrong and this is possibly what prompts Heck Tate to refuse to arrest him.

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Contrast between characters

In the novel, contrast between characters is used to highlight the important themes and lessons the children learn as they grow. One example of this is the contrast between Tom Robinson and Bob Ewell. The obvious contrast is their skin colour and contrasts with the stereotypes of black being evil and white being good. Tom, the black man, is a good person. He helps Mayella and yet is wrongly accused of raping her. In contrast, Bob Ewell, the white man, is abusive towards his daughter and he forces her to accuse Tom Robinson of rape. She is torn between being honest on the one hand and telling a lie to condemn an innocent man, on the other. This contrast teaches the children about racism and prejudice in their community and how unfair it can be.

First person narration

The novel is narrated by an adult Scout Finch who recounts her childhood. In some parts of the novel there is an almost childlike recounting of incidents. The narration traces her growth and maturity as she recounts her view of people and society. Thus, the lessons both she and Jem learn show a gradual complexity as they experience the major issues that affect the Maycomb community such as racism, justice and social class.

Flashback is also used to portray these life lessons as through the naïve and youthful Scout, readers are made aware of the complexities of growing up in particular and life in general.

**Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**

**Breath, Eyes, Memory – Edwidge Danticat**

Question 6

“Mother-daughter relationships are built on a web of traditional practices.”

Write an essay in which you describe ONE mother-daughter relationship in the novel. In this essay, you must also discuss how a traditional practice affects that relationship, and examine

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how ONE technique is used by the writer to explore mother-daughter relationships.

**Note**

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited.

Firstly, the candidate is expected to identify one mother-daughter relationship as in:

- Martine and her daughter Sophie
- Grandme Ife and one of her daughters Atie/ Martine
- Sophie and her daughter Brigette (**this relationship ought not to be discussed because the traditional practice of testing which is the focus of this question has not been performed on Brigette who is just a baby**).

Candidates must identify the main features of the particular mother-daughter relationship selected (the inherent conflict, tension, mother's sense of responsibility regarding preserving her daughter's purity, daughter's actions/ re-actions to her mother's actions)

Next, the candidate must describe a traditional practice involving mother and daughter.

The traditional practice to be examined is the testing, a ritual practice performed by Haitian mothers who test their daughters to make sure they are virgins. Testing is seen as a mother's responsibility in her attempt to keep her daughter pure but it has several repercussions both on their relationship and on other intimate relationships. The following effects are evident:

**Physical**

- Physical violation – Testing makes Sophie feel violated as her mother examines her hymen. This violation of her sexuality is akin to the rape her mother endured and although its purpose was different, the outcome is the same – both are violations of the human person leaving lasting and deep effects on the mind of the daughter.



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- Self-violence – In order to put an end to the testing, Sophie breaks her own hymen with an inanimate object. This is a painful and violent act but also a liberating one.

Psychosocial/psychological

- Body hatred – The continuous testing makes Sophie hate her own body and she feels no desire, hates her fatness after her daughter's birth and is never able to become naked in front of anyone or have a normal sexual relationship with her partner (Joseph).
- Creates sexual phobias – Sophie has an irrational response to the sex act which she endures because of her love for her partner, Joseph, but she does not know how to deal with her sexuality and engages in group therapy to assist her in this regard.
- Doubling – While Martine tests her teenaged daughter, Sophie practises a survival technique and escapes into a different world as she 'doubles', remembering pleasant memories of her life as she imagines beautiful things to keep her mind away from the pain she experiences with the testing. She develops the ability to separate her mind from her body.

**Candidates must also discuss effects of this practice on the relationship.**

Effects on the mother-daughter relationship

- Breaks communication – When Martine first meets her daughter, Sophie, at the airport she urges her to 'speak' but when she tests her for the first time, Sophie is silent throughout the ordeal and does not speak to her mother. Interestingly Sophie, the narrator, states "My mother rarely spoke to me since she began the tests."
- Creates distance – When the testing begins, Sophie is unable to communicate with her mother and she takes her own virginity, an act unknown to her mother but one which causes her to be put out of the house by her mother. This creates distance between mother and daughter.
- Imposes division and secrets – When Martine completes the test she tells Sophie that there are secrets one cannot keep yet after the first test Sophie deliberately engages

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in a secret life – she keeps the tests secret from Joseph, she keeps Joseph's marriage proposal from her mother just as she keeps secret her act of taking her own virginity.

- Imposes the burden of inheritance on women – Martine's mother (Grandme Ife) had tested her, Martine tests Sophie but it is clear that Sophie who understands the repercussions of the testing will break the cycle of inheritance of this tradition.

**Finally, candidates must examine ONE technique used by the writer to explore the mother-daughter relationships, such as:**

Symbolism – The novel opens with Sophie presenting a Mother's Day card to her Aunt Atie (her beloved guardian) with whom she lives in Haiti and Atie refusing to accept the card, insisting that it should be given to her biological mother, Martine (Atie's sister).

The card is covered in daffodils, Martine's favourite flower, a fact known to Sophie only because she had been told that by Atie for Sophie has only seen her mother in photographs. The symbol of the Mother's Day card, subtle and multi-layered in its significance suggests something of the displaced and mixed emotions Sophie harbours for her mother and the author uses this symbol to explore the complexity of the mother-daughter relationship.

Another symbol of the mother-daughter relationship is embodied in the story of the Marassas, told to Sophie by her mother during the first 'test'. The Marassas are two lovers who are so close they appear as one person but they are really two. The mother and daughter mirror each other and reflect each other and this symbolizes them as twins. Although Martine and Sophie do not look like each other they are each other's double/ twin.

Parallelism, Contrast and Comparison – When the 12-year old Sophie meets her mother for the first time, Martine is described as 'scrawny' and years later, when Sophie returns to Haiti as a woman, having undergone testing and other experiences, she now suffers from bulimia. Repeatedly throughout the novel, Sophie and Martine are compared and contrasted and Aunt Atie tells Sophie how much she is like her own mother, Martine. Just as Sophie's testing is not unlike Martine's rape although their purpose is quite different, Martine's phobias, experiences, demons and dreams are shared by her daughter, Sophie.

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Dream Imagery – Even before Sophie leaves Haiti to meet her mother in New York, she has a recurrent nightmare in which her mother chases her through a field of wildflowers. This recurrent dream imagery embodies the conflicting relationship between mother and daughter.

Use of language through Parables/ Storytelling – Although Sophie narrates the story and Atie is the first to tell a parable in the novel, during the first test which Martine performs on her daughter Sophie, Martine tells her the story about the Marassas, the mythical lovers who are so close they share one soul. The storytelling is used to distract Sophie and parables and stories are used to discuss any issue that is too difficult to express or confront directly. These parables embody the truth but do not explain it.

**Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**

**SHORT STORY****A WORLD OF PROSE FOR CSEC – David Williams and Hazel Simmons-McDonald**Question 7

"The stories 'The Day the World Almost Came to an End' and 'Blood Brothers' are both stories about fear."

Write an essay in which you describe the situation that gave rise to the fear in EACH story. In this essay, you must also discuss the impact of the fear experienced, and examine how point of view is used in EACH story to present the theme of fear.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited.

Firstly, candidates must describe the situation/source of the fear in each story.

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The source of fear demonstrated in each of the stories is different. In "The Day the World Almost Came to an End" the source is external, the result of an apocalyptic prophecy which gave rise to the fear experienced by the narrator, a 12-year-old girl who lives on a plantation in Louisiana in 1936 where a fundamentalist religion dominates in a community that is "close to the earth and God, and all wrapped up in religion". The girl's parents are churchgoing Christians (her father is a deacon) but the girl claims that despite all this, she was still holding on to being a sinner.

Late one Friday afternoon, while playing at making mud cabins with her foot, the narrator's cousin Rena warns her in a panic that the world was going to end on Sunday when an eclipse was expected. The narrator quickly recalls all the hell-fire sermons she had heard and fearful that the world might really end and find her a sinner admits that her mind was 'loaded down'. She wants to ask her father about the possibility of the world ending but has to wait until he arrives from ploughing the fields that night. When he comes home, she runs out to meet him and tells him about the end of the world gossip but he simply laughs it off, assuring her that only God knows when the world would end.

Unappeased by her father's dismissive attitude and worried sick, the narrator goes to bed expecting a calamity and her imagination takes full control. Therefore, when she hears a distant rumbling, which she knows is not thunder but which grows louder and more terrible with each passing second, she truly believes at that moment that the world is ending and fear propels her to leap from her bed, yelling that the world is ending. She runs out of the house in her nightgown screaming and people come out of their cabins to find out what the problem is, but she keeps on running and screaming, unable and unwilling to hear what the people are saying to her.

Finally, the narrator's father who is returning from a church meeting sees her running down the road and catches hold of her, telling her that what she is hearing is an old airplane and not the ending of the world. His words finally got through the fear

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that "fogged" her mind. Her father wraps her in his coat, she cries and as they walk home she feels 'a new kind of happiness', an awareness of life and all its beauty.

In "Blood Brothers" the source of the fear is internal, the result of the inner conflict experienced by Paul, a 13-year-old boy whose love for his twin brother Benjy is intertwined with a powerful resentment that has turned into hate. Paul believes that Benjy sees him as a coward and he sees Benjy as having an "insufferable complex of superiority". Paul believes that Benjy was able to do everything better than he, he even learnt to whistle before him and whilst he thinks about these things "his heart filled with a full-blooded hate for his blood brother."

"Paul hated Benjy with a bitter, passionate venom and with all his heart's fierceness, he hated and despised himself for hating him." But as much as he claimed to hate Benjy, Paul also admired Benjy's daring, his acts of heroism, his lack of fear and his recklessness, his popularity, his smile. Paul's hate frightens Paul himself and when Benjy innocently asks him to go with him to visit the shoemaker's shop, they go there together and while Paul is pushing the awl through the leather and pulling it out again, Benjy asks Paul to join him in play. As Benjy touches Paul the accumulated jealousy and the pent-up hate and fear and envy makes him blind with anger. With one violent push he hurls Benjy into a corner and stands over him, "the awl poised in his right hand for a swift murderous blow". At that moment, he sees the incomprehension in Benjy's face and for the first time, he sees fear in Benjy's eyes. He drops the awl and turns away "confused and frightened by the violence of his action, but purged of hate, and happy in the discovery that his brother also knew fear."

**Next, the candidate is expected to discuss the impact of fear. Fear has both an internal and external impact on the protagonists in each story as well as the other characters with whom they interact.**

Self-loathing - In "Blood Brothers", fear of himself which springs from his bitter venomous thoughts about his twin brother

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Benjy results in Paul's self-loathing since "he hated and despised himself for hating him".

Acute self-awareness and self-centeredness – Paul, who is acutely aware of his own inadequacies, when he compares himself to Benjy, sees himself in the way he believes Benjy sees him – as a coward – and possibly amplifies these inadequacies through his repetitive fear of failure. Like Paul, the girl narrator in "The Day the World Almost Came to an End" is self-absorbed, self-centred and so completely focused on her experience of the world that when she believes the world is ending she takes flight, ignoring everyone including her mother and the neighbours outside their cabins. She does not consider that the apocalyptic prophecy may have an impact on others as well, for she is completely focused on how it affects her.

Violence/ Irrational behaviour – Fear can provoke an intense violent reaction that is not a reasoned response to the given situation so when Benjy pleads with Paul to play a game, Paul's pent-up hatred makes him fly into a rage and he takes up the awl to kill his brother. His violent response surprises even him as he seeks to fight his brother. When the girl believes the world is ending she takes flight. She admits later that the fear "fogged up" her mind, making her thinking unclear and her behaviour irrational – sentiments that Paul can also relate to.

Growth, confusion and fright – Fear can wreak havoc with one's imagination. The girl imagines all sorts of scenarios (about judgement and hell) just as Paul probably imagines and projects emotions unto Benjy that Benjy probably does not feel. Fear of failure incites Paul who is afraid of himself and his thoughts, and fear can grow into hate over time or into pure terror over trivial details.

Awareness of others/environment/life's complexity – Paul initially saw Benjy as superior in many ways and although he claimed to hate him, he put him on a pedestal. However, when he sees the fear in Benjy's eye following the awl incident, he realises that Benjy too knows fear and he is happy that Benjy has been reduced to his 'human' level. The girl narrator, after her

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flight and her experience of fear and terror the night she believes the world is ending, leads her to appreciate the gift of life and makes her resolve to enjoy it.

**Finally, candidates must examine how point of view is used in each story to present the theme of fear.**

While both stories delve into the theme of fear, both are narrated from different point of views. "The Day the World Almost Came to an End" is told from the first person point of view of an educated adult who recalls her childhood experience as a naive 12-year old girl, who is the central narrator and the protagonist in the story while "Blood Brothers" is narrated from the third person limited omniscient where the author has access only to the mind and feelings of one character (Paul).

The first person narrator opens the story by addressing readers directly in a conversational manner and an informal tone in "The Day the World Almost Came to an End." As the narrator relates the events of a particular experience of her childhood when she encounters real fear that turns into terror, her language shifts to the ideas of her 12 year old persona who shares her defiant adolescent thoughts regarding the religious influence around her. The reader experiences her fears and uncertainty about the doomsday prophecies and her great relief when the world did not end. This first person narrative is very effective in expressing the fear of the central narrator because it is very subjective and carries a natural ring of authenticity since the first person narrator has a unique voice, a peculiar manner of speaking/distinctive way of voicing her world by the words used to describe what is seen and the fear that is felt and in this case, the first person narration lends itself to a colloquial style with which readers can easily identify.

The third person narration of "Blood Brothers" is also very subjective and is limited to Paul's point of view. The narrative seems subjective in much the same way as a first person point of view used in "The Day the World Almost Came to an End." We hear, see and reflect on what Paul as a character hears, sees and reflects on but we are able to distance the perspective enough to note things about the character himself such as his obsession with sibling rivalry where he alone seems to be the sole

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competitor since Benjy, his blood brother, seems oblivious to the intense competition that Paul imagines they are engaged. As readers we also note Paul's observation of the natural environment (the trees, sky, sun) but also how he projects his own moods and insecurities on this environment so it reflects his perspective. The casuarina trees at night make him shudder and he is fearful so his ability to project himself upon the natural environment leaves readers to assume he does the same with his social environment and much of what he imagines of Benjy is his own emotional projection. In the third person subjective point of view we are intimately tied to Paul's perception throughout the story and to his own experience and interpretation of fear and are not privy to Benjy's experiences except those narrated to us through Paul, from his own biased perspective.

The theme of fear is echoed in both "Blood Brothers" and "The Day the World Almost Came to an End" and while there are significant similarities in the experience of fear, there are also notable differences which arise from the different sources of this fear, the different genders who harbor the experience, the different impact it has on the characters and the different narrative perspectives from which the stories are told.

**Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**

Question 8

Choose TWO stories from the prescribed list that you have studied in which there is a rural setting.

Write an essay in which you describe the setting in EACH story. In this essay, you must also compare and contrast how the setting for EACH story contributes to mood and characterization.

Note

The following mark scheme provides some of the points that candidates may use in couching their responses. This mark scheme is not an exhaustive list or a full response to the questions asked. Candidates' responses will provide other relevant points not considered here which must be credited.



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The candidate must select from the prescribed list two suitable short stories that can be used to respond to the question. Candidates must be careful in their selection and ensure that the short stories chosen will provide them with sufficient content to respond adequately to the question.

The essay encourages candidates to cover the following:

- Select 2 appropriate stories set in rural/ country environments
- Provide a brief physical and social description of the rural setting (proof of rural environment), the story on which it is based, the time it took place and the characters involved in those stories
- Demonstrate the ability to identify how the setting in each story contributes to mood and characterization, identifying the similarities and differences of this in each story

The candidates must include in the description of the rural setting:

- The context of the rural environments (through words and customs) and evidence/ proof of rural setting
- Nature of the Place: Physical and Social description of the sort of place it is (its peculiarities, its social environment, how comfortable/ uncomfortable characters are in this setting)
- Significance of Time: Identification of the time the story takes place

Candidates must compare the TWO stories identifying similarities in how the writers in both stories use the rural setting to contribute to mood and characterization. The comparison must involve the following:

Identification of writer's purpose/ function of using setting in each story: One or two functions of setting must be clearly identified e.g.

- setting as atmosphere (to create mood and connect with the character's emotions)
- setting as motive (it may drive characters)

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- setting as situation/ source of conflict (the origin of tension in a given situation)
- setting as metaphor (it goes beyond the literal meaning)

Identification of what the setting reveals about characters in each story: Students must identify major/ minor characters and use the setting to

- Identify their personality traits showing how these qualities might be reflected/ mirrored in the physical environment
- Comment on how the physical and social circumstances shape characters, their roles and if these circumstances dictate action and character

Identification of what mood the setting evokes in each story: Students must identify:

- The mood the writer establishes in describing the surroundings/ physical and social settings of the characters
- The changing moods in each story showing how this might be reflected/ contrasted in the physical environment (e.g. isolation, abandonment, wonder, awe, fear, curiosity etc.

**Students must contrast the TWO stories identifying differences in how the writers in both stories use the rural settings differently in contributing to mood and characterization. The contrast must involve the following:**

- Identification of purpose of contrasting rural settings: Contrasting rural settings may serve as a backdrop for contrasting characters or opposing experiences
- Identification of how differences in place and time affects character development: Students must identify how differences in time and place affects characters' action and personality

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- Identification of how differences in setting affects mood:  
Students must identify the differences in the rural setting of both stories showing how each affects mood
- **Any other reasonable points/interpretations must be credited accordingly.**

**Total 35 marks**

**SPEC 2017/01219032**



**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**

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**ENGLISH B**

**SPECIMEN PAPER**

**Paper 032 – General Proficiency**

*2 hours*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** questions. Answer **ALL** questions.
2. Write your answers in the spaces provided in this booklet.
3. You are advised to take some time to read through the paper and plan your answers.

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

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Read the **THREE** texts carefully and then answer the questions that follow.

**Text 1 – Editorial from a Newspaper**

**DISCIPLINE IS AT THE CRUX OF THE ISSUE**

It was triggered weeks ago when two female students wearing natural hair posted their pictures on Facebook complaining that their principal expressed disapproval of their hairstyles. In an interview with this newspaper, the principal said her only edict which she indicated clearly to students, was that they be neat and tidy in their school uniforms and that certain hairstyles were simply not appropriate for classes.

We endorse these comments by the principal, whose intention, it appears, is to set standards for the school she leads and the students in her charge. Students need to clearly understand there are rules that govern the regular operation of schools and those that speak to the deportment of those attending these institutions.

President of the National Council of Parent–Teacher Associations, put the issue into perspective when she said this was not about hair, but discipline and respect for rules.

We also agree with her on the point that schools are not just about the teaching of Mathematics and English. Schools help prepare students for life. From schools, students go on to the world of work and if they find it difficult to follow school rules, how will they fare on the job when there are regulations in place that must be obeyed?

While there are natural rights and freedoms which cannot be suppressed, children in school must conform to the standards set.

This issue came to the fore again just yesterday when this newspaper revealed that a new dress code was implemented for police officers banning them from wearing dreadlocks, make-up, extreme hair colour or having visible tattoos. Some police officers are reportedly upset by the new rules outlined in a section of the RBPF Policy on General Appearance of Police Officers dated January 15, 2015.

We do not believe the issue at hand is simply the wearing of natural hair. The larger point speaks to upholding discipline in society and the need for respect for rules and authority, whether it is in our schools or police force. Without these, we would be a lost society.

*Adapted from “Discipline is at the crux of the issue”, Editorial, Nation News, 22 January, 2015.*

## Text 2 – Song by India Arie

**I am not my hair**

Little girl with the press and curl  
 Age eight I got a Jheri curl  
 Thirteen I got a relaxer  
 I was a source of so much laughter  
 At fifteen when it all broke off  
 Eighteen and went all natural  
 February two thousand and two

I went and did  
 What I had to do  
 Because it was time to change my life  
 To become the women that I am inside  
 Ninety-seven dreadlock all gone  
 I looked in the mirror  
 For the first time and saw that HEY...

I am not my hair  
 I am not this skin  
 I am not your expectations no no  
 I am not my hair  
 I am not this skin  
 I am a soul that lives within

What'd she do to her hair?  
 I don't know it look crazy  
 I like it. I might do that.  
 Umm I wouldn't go that far.  
 I know.. ha ha ha ha

Good hair means curls and wave  
 Bad hair means you look like a slave  
 At the turn of the century  
 It's time for us to redefine who we be  
 You can shave it off  
 Like a South African beauty

Or get in on lock  
 Like Bob Marley  
 You can rock it straight  
 Like Oprah Winfrey  
 If it's not what's on your head  
 It's what's underneath and they say HEY...

*"I am Not my Hair", India Arie, Songs of Windswept Pacific,  
 Retrieved 09 March 2015*

**Text 3 – Poem by Sunkissed Gem****Resilience**

Perfectly patterned particles  
push perpetually,  
emerging: emancipated, elated,  
enthusiastic.  
Pushing proudly  
up through layers upon layers of denial.  
Past denaturing chemicals  
and excessive heat;  
curls emerge: triumphant.  
Blatant refusal  
to be ignored.  
Blatant defiance of standards.  
Despite countless chemicals  
and incessant heat curls return:  
a complexly simple statement  
and reminder  
of identity and culture.  
Our hair is  
as our land is  
as we are:  
EVER BEAUTIFULLY  
RESILIENT.

*Sunkissed Gem, "Resilience", Retrieved 27 February 2015 from  
<http://www.naturallycurly.com/curltalk/newreply.php?do=newreply&p=945996>*

1. (a) Outline the **main** issue addressed in EACH of the THREE texts.

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.....  
.....  
.....

**(6 marks)**

(b) For any ONE of the texts given, assess the appropriateness of that medium for the purpose of communicating the specific issue.

.....  
.....  
.....  
.....

**(3 marks)**

(c) For any TWO of the texts given, choose ONE language technique used in EACH and explain its effectiveness.

.....  
.....  
.....  
.....

**(6 marks)**

**Total 15 marks**



2. (a) State THREE features that distinguish an oral presentation from a written presentation.

.....  
.....  
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.....

**(6 marks)**

(b) You have been asked to make an oral presentation on ONE of the issues identified in 1 (a) on page 5. List THREE points you would discuss in the oral presentation.

.....  
.....  
.....  
.....

**(3 marks)**

(c) Identify THREE features of the group to which the presentation would be made and THREE techniques that you would use to hold the attention of the group.

.....  
.....  
.....  
.....

**(6 marks)**

**Total 15 marks**

3. Create a response based on ONE of the points listed in 2 (a) above. You can use drama, poetry, lyrics to a song or prose. Your response will be assessed for

- relevance of content
- organization of ideas
- effective use of language
- vivid word choice
- unique voice/style

**Total 15 marks**





01219032/SPEC2017



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

CARIBBEAN SECONDARY EDUCATION CERTIFICATE<sup>®</sup>

EXAMINATION

ENGLISH B

PAPER 032 - GENERAL PROFICIENCY

MARK SCHEME

SPECIMEN PAPER 2017

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Question 1

(a) While the three stimulus pieces chosen deal with the topic of the wearing of natural hair it is dealt with from varying perspectives. The editor who penned the newspaper editorial used the topic to address the issue of the need to conform to standards and show respect for rules and authority if we want to maintain discipline in our society. The poet's main issue is that wearing natural hairstyles is an expression of the person you are and it cannot be denied while in the lyrics to the song the point is being made that who you are is much more important than how you choose to style your hair.

**(6 marks)**

(b) In the song, the issue is presented through the use of rhythm, repetition of the idea of you being more than your hair, as well as the references made to well-known personalities. It is an entertaining way of dealing with a serious issue that would be appealing.

**(3 marks)**

(c) The writer in the article uses generalities, mentioning that students need to understand that there are rules that govern the regular operation of schools and officers are expected not to just uphold the law but to also uphold discipline. Since most people would tend to agree with these statements they are effective in persuading people to accept the argument.

In the poem, the first four lines make use of alliteration. This technique helps to add emphasis and causes the reader to pay attention to the message as it creates a pleasant rhythmic effect.

**(6 marks)**

**Total 15 marks**

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Question 2

(a) Three features that distinguish an oral presentation from a written presentation are:

- The speaker can gauge audience reaction and adjust his message accordingly
- It allows for audience interaction and clarification of misunderstandings
- The voice can be used to create a desired effect and this can help to promote understanding of the message

**[2 x 3 = 6 marks]**

(b) In a presentation on the issue of persons wearing natural hairstyles as an expression of who they are, I would make these three points:

- This promotes an understanding of cultural diversity
- The texture of the hair allows for creativity in developing distinguished hairstyles
- It is a choice which supports a healthy approach to the treatment of your hair

**[1 x 3 = 3 marks]**

(c) The oral presentation is being made to a group made up of:

- Females
- 14-16 years
- Participants in a cosmetology course

The following techniques would be used to hold the attention of the group.

- Integrate relevant, supportive, attractive visual aids, props and samples to heighten the interest and stimulate the imagination of the audience to the possibilities for natural hairstyles.
- Allow for audience participation through the use of 'hands up' feedback to questions giving them an opportunity to feel connected to the issue.

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- Make eye contact and display enthusiasm to help to transfer some of my energy and interest to the audience.

**[2 x 3 = 6 marks]**

**Total 15 marks**

Question 3 - Personal Response (15 marks)

The following criteria will be used to assess the composition:

(a) Content and relevance of response (3 marks)

- The focus of the response must be clear and must be fully developed.
- Actions/events must be clearly motivated (for example, there must be some plausible reason(s) for the things that happen).
- Rich detail must create a clear and authentic picture and hold reader's attention.

(b) Organization (3 marks)

- Details/events must be logically and effectively sequenced.
- There must be a memorable introduction and conclusion (explicit or implicit).
- Transitions must tie the ideas together.

(c) Effective use of language (3 marks)

- Sentences must be clear.
- Sentences must be deliberately used to affect style.
- Sentence structure is varied and complex.

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(d) Voice/Style (3 marks)

- The writing must be reflect a unique, consistent personal voice.
- Connection to audience and purpose must be clear.
- Individual commitment to the topic must be obvious.

(e) Word Choice (3 marks)

- Vivid natural language must create a clear picture of characters and atmosphere.
- Strong verbs, precise nouns and appropriate adjectives must be used to enhance meaning.
- Original phrases and words must allow for reflection and thoughtful insight.

**Total 15 marks**