



CARIBBEAN  
EXAMINATIONS  
COUNCIL

Caribbean Advanced  
Proficiency Examination®

# SYLLABUS

# LITERATURES IN ENGLISH

CXC A15/U2/17

Effective for examinations from May–June 2018




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CXC A15/U2/17

# Introduction

**T**he Caribbean Advanced Proficiency Examination (**CAPE**<sup>®</sup>) is designed to provide certification of the academic, vocational and technical achievement of students in the Caribbean who, having completed a minimum of five years of secondary education, wish to further their studies. The examinations address the skills and knowledge acquired by students under a flexible and articulated system where subjects are organised in 1-Unit or 2-Unit courses with each Unit containing three Modules. Subjects examined under **CAPE**<sup>®</sup> may be studied concurrently or singly.

The Caribbean Examinations Council offers three types of certification at the **CAPE**<sup>®</sup> level. The first is the award of a certificate showing each **CAPE**<sup>®</sup> Unit completed. The second is the **CAPE**<sup>®</sup> Diploma, awarded to candidates who have satisfactorily completed at least six Units, including Caribbean Studies. The third is the **CXC**<sup>®</sup> Associate Degree, awarded for the satisfactory completion of a prescribed cluster of *eight* **CAPE**<sup>®</sup> Units including Caribbean Studies, Communication Studies *and Integrated Mathematics. Integrated Mathematics is not a requirement for the CXC<sup>®</sup> Associate Degree in Mathematics.* The complete list of Associate Degrees may be found in the **CXC**<sup>®</sup> Associate Degree Handbook.

For the **CAPE**<sup>®</sup> Diploma and the **CXC**<sup>®</sup> Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years. *To be eligible for a CXC<sup>®</sup> Associate Degree, the educational institution presenting the candidates for the award, must select the Associate Degree of choice at the time of registration at the sitting (year) the candidates are expected to qualify for the award.* Candidates will not be awarded an Associate Degree for which they were not registered.

# Literatures in English Syllabus

## ◆ RATIONALE

Literature is arguably the most vital register of the major ideas, concerns, feelings, aspirations, and hopes of the communities out of which it comes. To know literature is, therefore, to be familiar with the communities that have produced it. To be familiar with communities is to understand how they resemble each other and how they differ from each other; that is, to understand the uniqueness of each. In a rapidly shrinking world this understanding becomes increasingly crucial and urgent as each community sees itself, on the one hand, as part of a large human family and, on the other, as a unique cultural context. Mediating between the community and literature is the artist who interprets facets of the life of the community in imaginative structures. These structures encompass the personal, social, and the universal; consequently, the study of literature promotes understanding of both the individual and mankind in general.

Nothing that is human is foreign to literature, because literature participates with other disciplines in commenting on, clarifying, and enhancing the human condition. To study literature, therefore, is to understand how the human imagination, the creative faculty, works as it responds to diverse experiences.

*Through its varied treatment of the facets of human experience, literature uniquely prepares individuals for living and working in the world. The study of Literature facilitates individuals' development of analytical, organisational, communicative and enquiry skills, as defined in all five of the UNESCO Pillars of Learning. These skills will enable individuals to succeed in their academic careers and the world of work. Students of Literature become adults who appreciate that there is more than one solution to a problem, and engage their talents in collaboration with others to develop solutions. They will also become critical thinkers who appreciate that the capacity to transform themselves and their society is honed from within. Through the study of Literature students are encouraged to embrace change, thus adaptation to a rapidly changing, technologically driven world is possible. These skills can lead to their success in career opportunities in a variety of fields, including education, the media, human resource management, corporate communications, advertising, law and many others.*

*Literature is one of the disciplines that nurture the Ideal Caribbean Person. Students who pursue Literature develop an appreciation for all other disciplines, as the study of texts provides insight into the human condition in every facet of life. Students of Literature engage their creative faculties in their response to, and examination of, varied experiences. Their interpretation of experiences helps them to gain a respect for human life since literary study is the foundation on which all other desired values must rest. As students of Literature gain an informed respect for global cultural heritage, they readily identify the importance of development in the economic and entrepreneurial spheres in all other areas of life. Most importantly, students of Literature understand that diversity is the hallmark of our humanity.*

## ◆ AIMS

The syllabus aims to:

1. develop an understanding of the nature and function of literature;
2. develop an understanding of the methods of literary study;
3. encourage critical reading, interpretation, and evaluation;
4. encourage an understanding that there are various acceptable interpretations of a literary work;
5. encourage an appreciation of and an informed personal response to literature;
6. sensitise individuals to the needs and concerns of self, of others, and of the larger community; and,
7. *integrate information, communication and technological (ICT) tools and skills.*

## ◆ SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities which students are expected to have developed on completion of this syllabus are grouped under three main headings:

1. Knowledge and Understanding;
2. Application of Knowledge; and,
3. Organisation of Information.

### **Knowledge and Understanding**

The Assessment will test:

1. familiarity with the primary (prescribed) texts;
2. familiarity with secondary sources: critical, historical, social, philosophical, biographical and contextual;
3. familiarity with the features of genres;
4. familiarity with, and the proper use of the vocabulary specific to genres; and,
5. understanding of the relationship between form and content within genres.



### **Application of Knowledge**

The Assessment will test:

1. the ability to analyse, evaluate, and synthesise knowledge;
2. *the ability to write a clear thesis, select appropriate evidence and use sound logic;*
3. the ability to analyse and evaluate the effectiveness of the relationship between form and content;
4. the appropriateness of the information selected; and,
5. the ability to present a reasonable conclusion based on evidence provided.

### **Organisation of Information**

The Assessment will test the effective use of the mechanics of essay writing which includes:

1. the opening paragraph with a clear thesis which introduces main points of argument;
2. middle paragraphs which develop the points outlined in the opening paragraph;
3. the final paragraph which brings the argument to a reasonable conclusion;
4. transition words between sentences and paragraphs;
5. formal syntactic structures;
6. correct grammar; and,
7. use of language.

## **◆ PREREQUISITES OF THE SYLLABUS**

Any person with a good grasp of the Caribbean Secondary Education Certificate (**CSEC®**) English B syllabus, or its equivalent, should be able to pursue the course of study defined by this syllabus.

## ◆ AREAS OF STUDY

The areas of study for Unit 1 and Unit 2 are indicated in the following table.

	<b>Module 1 Drama</b>	<b>Module 2 Poetry</b>	<b>Module 3 Prose Fiction</b>
<b>Unit 1</b>	1. Shakespeare (a) Comedies (b) Histories	1. British 2. American 3. Postcolonial	1. Caribbean 2. British/American/ Postcolonial (other than Caribbean)
<b>Unit 2</b>	1. Shakespeare (a) Tragedies (b) Romances  2. Modern Drama	Caribbean Poetry	1. British 2. American 3. Postcolonial

## ◆ GENERAL OBJECTIVES

On completion of each Unit, students should:

1. develop a sensitivity to the ways in which writers manipulate language to convey meaning;
2. *develop an appreciation for the relationship between form and content;*
3. understand and demonstrate an ability to use the vocabulary of literary criticism at an appropriate level;
4. understand the differences in style and structure among the literary genres;
5. develop the ability to critique works of different genres written in different periods from different cultures;
6. develop competence in critical thinking;
7. develop informed, sensitive, and balanced responses to the complexity of human nature as portrayed in literary works;
8. develop the ability to discern and grasp attitudes, values, feelings, and ideas illustrated in literary works;
9. develop the ability to write coherent, well-reasoned argumentative essays;
10. develop the ability to write informed and analytical essays on literature; and,
11. develop an appreciation for varying critical interpretations of works of literature.

## ◆ STRUCTURE OF THE SYLLABUS

The **CAPE**<sup>®</sup> Literatures in English syllabus comprises two Units, each containing three Modules corresponding to the three literary genres: Drama, Poetry, and Prose Fiction. These Modules are synonymous with the profile dimensions to be assessed. These Modules may be studied in any order.

Each Unit incorporates the subject core which comprises the knowledge and understanding derived from a range of readings; concepts and skills in literary study, and related assessment objectives. The core comprises four texts drawn from a range of historical periods between 1370 and the present day. All prescribed core texts are works originally written in English. The core requires students to study, at least, the following:

1. one play by Shakespeare;
2. one work of Caribbean literature;
3. one work of poetry; and,
4. one work of prose fiction.

**Each Unit requires a study of a minimum of four texts.**

**Students are expected to spend at least 50 hours on each Module.**

## ◆ APPROACHES TO TEACHING THE SYLLABUS

The study of Literature requires wide reading; those who read most widely are likely to do best. Teachers, therefore, should encourage students to read as much as possible. They should encourage students to read more than the required texts. Knowledge of texts other than those prescribed always helps.

Teachers should advise students on the selection and use of information available on the Internet. Since this material is uneven in quality and usefulness, teachers should guide students in choice and use.

Similarly, teachers, wherever possible, should encourage the use of film and audio material as avenues to the better understanding of the texts. Teachers should always encourage critical appraisals of media material. This constitutes a valuable teaching resource. It is imperative, though, that teachers remind students that neither film nor performance nor audiotape ought to be used as a substitute for the text. The examination tests primarily the knowledge and understanding of the prescribed texts.

Development of a facility in writing is incremental; the more often you write the more proficient you become at writing. Therefore, teachers should afford students ample opportunity to enhance their proficiency in the writing of coherent argumentative essays.

The list of elements and concepts under Content in each Module is not exhaustive. Each is meant to be an adequate guide to the study of literature at this level.

## ◆ RESOURCES

(for use throughout the Units)

- Beach, R., Appleman. *Teaching Literature to Adolescents*. Lawrence Erlbaum Associates, 2006.
- D. Hynds, S. and Wilhelm, J. Craig, D. R. *Teaching Language and Literacy: Policies and Procedures for Vernacular Situations*. Ian Randle Publishers, 2006.
- Griffith, K. *Writing Essays about Literature: A Guide and Style Sheet*, 7th Edition. Thomson Wadsworth, 2006.
- Lazar, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*. University Press, 1993.
- Merriam Webster's Readers Handbook*. Massachusetts: Merriam-Webster Inc., 1997.
- Warrican, S. J., and Spencer-Ernandez, J. *Strategies for the Teaching of Reading and Writing: A Practical Guide for Teachers of Caribbean Children*. Joint Board of Teacher Education Foundation, University of the West Indies, 2006.

## ◆ UNIT 1 AND UNIT 2

### MODULE 1: DRAMA

The word 'theatre' comes from the Greek word "theatron" meaning "a place of watching". The evaluation and analysis of Drama as an art-form require that the student as a critic be considerate of the way that the written script will be performed. Drama is mimetic by design, intended to communicate by showing or revealing more than it does by telling viewers what is happening. Students assess what the scriptwriter is employing to make his or her creation something that will enthrall and intrigue as it is shown. **Students must be mindful of the unique social and visual nature of drama. Plays are meant to be performed, and as such, students would benefit from an approach which pays close attention to the elements and features which are specific to this genre.**

### SPECIFIC OBJECTIVES

Students should be able to:

1. explain how meaning is conveyed through the structure of the chosen genre, for example, comedy, history, tragedy, or romance;
2. assess how meaning is expressed through the playwright's choice of language, literary devices and the use of structural elements and features of drama;
3. analyse the contexts in which the chosen plays are written;
4. analyse dramatic works from different cultural and historical contexts;
5. examine how meaning is affected by context;
6. *evaluate* their own views and the views of critics; and,
7. write informed and independent opinions and judgements about *the issues explored in the chosen plays*.

### CONTENT

For both Unit 1 and Unit 2, the focus of study should include the following:

1. *Forms of Drama*
  - (a) *Comedy.*
  - (b) *History.*
  - (c) *Tragedy.*
  - (d) *Romance.*
  - (e) *Tragi-comedy.*



**UNIT 1 AND UNIT 2**  
**MODULE 1: DRAMA (cont'd)**

- (f) *Theatre of the Absurd.*
  - (g) *Satire.*
  - (h) *Farce.*
  - (i) *Modern drama.*
  - (j) *Melodrama.*
2. (a) *Choice of language pays attention to the issue of form, as well as the stylistic and linguistic choices of a playwright, for dramatic effect. Carefully consider, for example, the effectiveness of diction (word choice) in creating or impacting theme, characterisation, mood and humor.*
- (b) *Literary devices:*
- (i) imagery;
  - (ii) motif;
  - (iii) symbolism;
  - (iv) dramatic and tragic irony;
  - (v) juxtaposition; and,
  - (vi) other literary devices.
- (c) *Elements of drama:*
- (i) act;
  - (ii) scene;
  - (iii) exposition;
  - (iv) conflict;
  - (v) complication;
  - (vi) climax;
  - (vii) denouement (unravelling/resolution of the plot);
  - (viii) peripeteia (reversal of fortune);
  - (ix) characterisation;

**UNIT 1 AND UNIT 2**  
**MODULE 1: DRAMA (cont'd)**

- (x) protagonist and antagonist;
- (xi) main plot, subplot; and,
- (xii) suspense.

(d) *Features of drama:*

- (i) monologue;
- (ii) dialogue;
- (iii) soliloquy;
- (iv) aside;
- (v) set;
- (vi) stage direction;
- (vii) *stage conventions:*
  - a) *costume;*
  - b) *lighting;*
  - c) *sound effects;*
  - d) *movement (stage motion, entrance, exit);*
  - e) *stage position (centre stage, upstage, downstage);*
  - f) *backdrops; and,*
  - g) *props.*
- (viii) *stage action;*
- (ix) chorus;
- (x) dramatic unities (time, place and action); and,
- (xi) disguise.

**UNIT 1 AND UNIT 2**  
**MODULE 1: DRAMA (cont'd)**

3. *Literary context can be varied and wide-ranging, to include:*
  - (a) *social;*
  - (b) *historical;*
  - (c) *political;*
  - (d) *religious;*
  - (e) *ethnic;*
  - (f) *moral;*
  - (g) *intellectual;*
  - (h) *cultural;*
  - (i) *physical;*
  - (j) *psychological; and,*
  - (k) *biographical.*
4. *Works of drama spanning varied cultures and historical periods.*
5. Views of different critics.
6. *Views of critics with a personal, informed response to contextual issues within the text.*
7. Issues explored through drama.

**Suggested Teaching and Learning Activities**

To facilitate students' attainment of the objectives of this Module, teachers are advised to engage students in the teaching and learning activities listed below.

1. Encourage students to read the plays on their own and formulate personal responses to the plays.
2. Take students on a tour of a local theatre where they can acquaint themselves with various features of the theatre environment.
3. Provide an introductory lecture on features of Elizabethan and other kinds of theatre and drama.



**UNIT 1 AND UNIT 2**  
**MODULE 1: DRAMA (cont'd)**

4. Invite persons involved in theatre, such as local actors, and directors to make presentations on different aspects of drama, for example, the importance of costumes, lighting, and the use of stage props.
5. Show film versions or video recordings of the plays under study and critically evaluate how these can alter, modify, or enhance students' understanding and appreciation of the plays.
6. View and critically appraise a live performance.
7. *Put on a live performance of one of the plays, allowing students to work in groups to perform specific functions (for example, creating props; managing lighting and sound effects; directing the drama; being actors; creating costumes, and so on) that would be required for putting on a play in the real-world context.*
8. Play audio tapes of the plays (where these are accessible) and critically evaluate how these dramatic readings can alter, modify, or enhance students' understanding of the plays.
9. *Work in groups to create and record voiceovers of scenes in a play. Share these recordings with the entire class for discussions around the effectiveness and appreciativeness of orality and drama.*
10. Provide introductory lectures on the cultural, social, and literary contexts in which the plays were written.
11. Have students dramatise specific scenes in order to critically evaluate dramatic techniques and elements in relation to themes and character development.
12. Arrange for dramatic readings of significant scenes to facilitate student participation and to develop sensitivity to the performance aspect of drama (seeing the play as more than a text).
13. Encourage role playing to enhance students' understanding and interpretation of the characters in the plays.
14. Encourage debates, discussions, oral presentations, and critical appraisals of key issues and aspects of the plays.
15. Urge students to direct dramatic scenes. For example, students can watch the same scene of a play in two or three different productions and based on their own reading of the play, debate the merits of each director's interpretation.
16. Encourage students to write dramatic pieces, dramatise *and record* them.
17. Have students practise writing essays which show evidence of an understanding of the vocabulary specific to drama, and which present and defend clear positions in response to given stimuli.

## UNIT 1 AND UNIT 2

### MODULE 1: DRAMA (cont'd)

18. Have students engage in debates about differing interpretations of a play, for example, students can watch the same scene from two or three different productions (film versions) and based on their own reading of the play debate the merits of each director's interpretation.
19. Have students write evaluations of differing interpretations, providing evidence to support their views. *This could be done through different media, for example, blogging and webcasting.*
20. Divide students into groups and ask each group to identify textual evidence from their own reading of the play to refute and/or defend in writing a selected statement from a critical interpretation of a play.
21. *Create a class website on which students' personal responses to the plays are posted for further online engagement and critical analyses (by peers or a wider audience).*
22. *Have students maintain a reading journal in which they record their ongoing reflections on specific elements and/or features of the drama being studied. Reflections can centre on, for example, the dramatic significance of a particular character, or the effects of shifts in the plot/sub-plot, or the effects of particular props or stage directions.*
23. *Use graphic organisers to map out thematic concerns and structural techniques evident in two plays. Afterwards, extend the graphical maps to create an essay that compares and contrasts the two plays, paying attention to the themes and techniques/structure.*

## RESOURCES

- Abrahms, M. H. *A Glossary of Literary Terms*. Wadsworth Publishing, 2008.
- Gordon, R. *How to Study a Play*. London: Macmillan, 1991.
- Noel, K. *Carlong Caribbean Drama*. Longman, 2001.
- Peck, J. and Coyle, M. *How to Study a Shakespeare Play*. London: Palgrave, 1995.
- Literary Terms and Criticism*, 3<sup>rd</sup> Edition. London: Macmillan, 2002.
- Pickering, K. *How to Study Modern Drama*. London: Macmillan, 1990.
- Stevens, C. *A Guide to Dramatic Elements and Style: Drama grades 7–9*. Weston Watch, 2000.
- Stone, J. *Theatre, (Studies in West Indian Literature)*. London: Macmillan, 1994.
- Tillyard, E.M.W. *Shakespeare's History Plays*. Chatto & Windus (1944).

## UNIT 1 AND UNIT 2

### MODULE 2: POETRY

*Although poetry has evolved over the years, one feature of poetry as a form of expression that remains is that the poet is always cognisant that the poem will be heard. Poetic elements (of design) and devices (linguistic and auditory techniques) are employed by the poet primarily to shape the way listeners, even more than readers, will be moved by the work. The study of a poem's aesthetics entails a critique of the ways in which elements and techniques contribute to the "voice" of the work and its impact on an audience. **It is, by nature, condensed, compact and sensuous. Perhaps the poet, more than any other writer, is conscious of the symbiotic relationship between sound and sense/meaning.***

### SPECIFIC OBJECTIVES

Students should be able to:

1. *identify a range of different forms of poetry and their characteristics;*
2. *analyse the relationship between elements of sound (alliteration, consonance, sibilance and rhyme) and sense (meaning);*
3. *explain how meaning is expressed through the poet's choice of language, literary devices, and structural elements commonly found in poetry, such as image, symbol, alliteration, assonance, metre, lineation, and rhyme;*
4. *assess the importance of point of view and the difference between the persona, the speaker, and the poet;*
5. *assess the relationship between structure and meaning;*
6. *analyse the context in which the chosen poems are written in order to appreciate relationships between context and meaning;*
7. *examine how meaning is affected by context;*
8. *evaluate their own views and the views of critics; and,*
9. *write informed and independent opinions and judgements about the issues explored in the chosen poems.*

### CONTENT

For both Unit 1 and Unit 2, the focus of study should include the following:

1. *Forms of poetry*
  - (a) *Ballad.*
  - (b) *Sonnet.*
  - (c) *Lyric.*



**UNIT 1 AND UNIT 2**  
**MODULE 2: POETRY (cont'd)**

- (d) *Ode.*
- (e) *Terza Rima.*
- (f) *Dramatic Monologue.*
- (g) *Blank Verse.*
- (h) *Free Verse.*
- (i) *Villanelle.*

2. Elements of poetry:

- (a) rhyme;
- (b) rhythm;
- (c) metre;
- (d) lineation;
- (e) diction;
- (f) tone; and,
- (g) mood.

3. (a) *Choice of language pays attention to the issue of form, as well as the stylistic and linguistic choices of poets in conveying meaning. Carefully consider, for example, the effectiveness of diction (word choice) in creating or impacting theme, mood, imagery, and symbolism.*

(b) *Literary devices:*

- (i) *simile;*
- (ii) *metaphor;*
- (iii) *alliteration;*
- (iv) *onomatopoeia;*
- (v) *imagery;*
- (vi) *symbolism;*

**UNIT 1 AND UNIT 2**  
**MODULE 2: POETRY (cont'd)**

- (vii) hyperbole;
- (viii) litotes;
- (ix) euphemism;
- (x) pun;
- (xi) metonymy;
- (xii) *juxtaposition*;
- (xiii) *irony*;
- (xiv) *paradox*;
- (xv) oxymoron;
- (xvi) motif;
- (xvii) apostrophe; *and*,
- (xviii) other literary devices.

(c) Point of view:

- (i) speaker;
- (ii) persona; *and*,
- (iii) poet.

(d) *Literary context can be varied and wide-ranging, to include:*

- (i) *social*;
- (ii) *historical*;
- (iii) *political*;
- (iv) *religious*;
- (v) *ethnic*;
- (vi) *moral*;
- (vii) *intellectual*;
- (viii) *cultural*;

**UNIT 1 AND UNIT 2**  
**MODULE 2: POETRY (cont'd)**

- (ix) *physical;*
- (x) *psychological; and,*
- (xi) *biographical.*

4. Views of different critics.
5. *Views of critics with a personal, informed response to contextual issues within the text.*
6. Issues explored through poetry.

**Suggested Teaching and Learning Activities**

To facilitate students' attainment of the objectives of this Module, teachers are advised to engage students in the teaching and learning activities listed below.

1. It is important to show students how much they already know about poetry. Read poems aloud to students and have them describe their response. Poems may also be recorded using a range of voice recording tools widely available on smartphones and other computing devices. This facilitates repeated playback and the ability to focus on particular sections of the poem.
2. Scan individual words. (For example, "instill" is an iamb; "chutney" is a trochee; "airfare" is a spondee; "beautiful" is a dactyl and "intervene" is an anapest. Words keep their normal stresses in poetry). Mark the stresses in simple iambic poems, for instance, Lewis Carroll's "The Mad Gardener's Song" or have students bring in lyrics from music of interest to them, for example, calypso, rap, dub, rock, chutney, zouk. Analyse the rhythm. Mark the stresses.
3. Discuss types of metre (Duple metre – iambic, trochaic, spondaic, triple metre – dactylic, anapestic).
4. Have the whole class parody a verse with regular rhythm, for example, "The Mad Gardener's Song". Let each student write one, read it aloud, and have students discuss whether the rhythm is correct. Discuss the rhymes in these examples. Assist students to parody other forms or limericks.
5. Discuss sample types of form, for example, ballad, hymn, and sonnet. Most forms should be taught as they are encountered, as should most elements of poetry.
6. Use examples to show students that poets do write sentences and that these sentences are meaningful units which may run through several lines or even stanzas. Poets also use punctuation marks for poetic effect and change word order for poetic reasons.
7. Divide class into small groups. Each group should read aloud and discuss the same poem. Each group should then report its own interpretation to the class. Discuss the differences and reasons for the interpretations. A collaborative web-based word processor such as Google Docs could be used to record the discussions for further reference.

## UNIT 1 AND UNIT 2

### MODULE 2: POETRY (cont'd)

8. Divide students in groups and ask them to find evidence in a poem to support differing interpretations of the same poem. For example, for Edward Baugh's poem, "A Carpenter's Complaint," simple statements such as, "This poem is about death" or, "This poem is about tradition" or, "This poem is about grief" might be used. After group discussion, ask each student, to develop a paragraph on one part of their argument in support of the interpretation. Together the group would have produced one interpretation. After all the groups have presented, you can have open discussion with challenges and/or further support.
9. Have students research the social and historical context in which the poems were written.
10. Have students find, share, and discuss critical essays on various poems. A social bookmarking service could be used to record and share links to these poems.
11. Have students practise writing essays which show evidence of an understanding of the vocabulary specific to poetry, and which present and defend clear positions in response to given stimuli.
12. *Create a class website on which students' personal responses to, or practical criticisms of, the poems are posted for further online engagement and critical analyses (by peers or a wider audience).*
13. *Facilitate a class "Poetry Slam" or "Poetry Festival", whereby students learn selected poems by heart and perform them. In so doing, students should seek to understand the poem, and demonstrate an appreciation of the nuances in meaning as they recite or perform the poems for an audience of their peers.*
14. *Assign students to work individually or in groups to create and record voiceovers of selected poems. Share these recordings with the entire class for discussions around the effectiveness and appreciation of sound and meaning in poetry.*
15. *Have students maintain a reading journal in which they record their ongoing reflections on specific aspects or features of the poems being studied. Reflections can centre on, for example, the significance of diction, the effects of symbolism, and the use of irony and its impact on the overall meaning of the poem.*
16. *Where several poems by a selected poet are being studied, students can create an electronic portfolio, containing a combination of images, words, and audio, to detail or reflect the thematic concerns of the selected poet.*
17. *Students can create their own response poem to any of the poems or poets being studied. The response should be a reaction to or a reflection on any of the concerns or devices utilised within the selected poem or used by the selected poet. Provide opportunities for these response poems to be read aloud or performed.*

**UNIT 1 AND UNIT 2**  
**MODULE 2: POETRY (cont'd)**

**RESOURCES**

- Breiner, L. *An Introduction to West Indian Poetry*. Cambridge: Cambridge University Press, 1998.
- Eagleton, T. *How to Read a Poem*. Willey – Blackwell, 2006.
- Maxwell, R.J. & Meiser, M. J. *Teaching English in middle and secondary schools*, 3<sup>rd</sup> Edition. New Jersey: Merrill Prentice Hall, 2005.
- Peck, J. *How to Study a Poet*. London: Macmillan, 1992.
- Perrine L. *Sound and Sense: An Introduction to Poetry*, 12<sup>th</sup> Edition. Thomas Arp and Greg Johnson Cengage Learning, 2007.
- Raffel, B. *How to Read a Poem*. New York: New American Library, 1994.
- Rozakis, L. E. *How to Interpret Poetry*. Macmillan, (ARCO'S Concise Writing Guide), New Jersey: Petersons, 1998.



## UNIT 1 AND UNIT 2

### MODULE 3: PROSE FICTION

*Popular contemporary novelist Stephen King indicated that the main reason any reader might put a story aside is that the writer may have gotten lost in the intricacies of his descriptions and lost sight of the story he or she set out to tell. The techniques for telling a story, for bringing action to life in text form, are what students must look at in their critiques of prose fiction writers. **The story is at the heart of prose fiction, and how that story unfolds and is narrated defines the writer of prose fiction. An understanding and analysis of narrative techniques will be crucial to the study of this genre as the writer develops characterisation, the motivation of the characters and the construction of the plot, and issues are explored via the individual often at odds with his/her society.***

#### SPECIFIC OBJECTIVES

Students should be able to:

1. explain the differences between the novel, novella, and the short story, *as well as their sub-genres*;
2. identify different types of novels and their characteristics;
3. assess how meaning is conveyed through the author's choice of language, literary devices, and the elements of prose fiction;
4. assess the relationship between structure and meaning, that is, how the author shapes the novel to obtain the desired meaning;
5. analyse the context in which the chosen texts are written;
6. examine how meaning is affected by context;
7. discuss their own views and the views of critics; and,
8. write informed and independent opinions and judgements about the *issues explored in the chosen texts*.

#### CONTENT

For both Unit 1 and Unit 2, the focus of study should include the following:

1. Forms of prose fiction:
  - (a) novels;
  - (b) novellas; and,
  - (c) short stories.

**UNIT 1 AND UNIT 2**  
**MODULE 3: PROSE FICTION (cont'd)**

2. *Types of fiction:*

- (a) *fable;*
- (b) *science fiction;*
- (c) *bildungsroman;*
- (d) *romance;*
- (e) *allegory;*
- (f) *picaresque;*
- (g) *gothic;*
- (h) *historical;*
- (i) *stream of consciousness narrative;*
- (j) *detective; and,*
- (k) *epistolary.*

3. (a) *Choice of language pays attention to the issue of form, as well as the stylistic and linguistic choices of prose fiction writers in conveying meaning. Carefully consider, for example, the effectiveness of diction (word choice) in creating or impacting theme, mood, imagery, and symbolism.*

(b) *Literary devices:*

- (i) *imagery;*
- (ii) *symbol;*
- (iii) *irony;*
- (iv) *satire; and,*
- (v) *allusion.*

**UNIT 1 AND UNIT 2**  
**MODULE 3: PROSE FICTION (cont'd)**

- (c) *Elements of prose fiction:*
- (i) *narrative technique;*
  - (ii) *point of view;*
  - (iii) *characterisation;*
  - (iv) *setting;*
  - (v) *theme;*
  - (vi) *plot; and,*
  - (vii) *style.*

4. *Structural devices:*

- (a) *stream of consciousness;*
- (b) *interior monologue;*
- (c) *flashback;*
- (d) *foreshadowing;*
- (e) *chapter organisation;*
- (f) *time frame;*
- (g) *motif; and,*
- (h) *juxtaposition.*

5. *Literary context can be varied and wide-ranging, to include:*

- (a) *social;*
- (b) *historical;*
- (c) *political;*
- (d) *religious;*
- (e) *ethnic;*



**UNIT 1 AND UNIT 2**  
**MODULE 3: PROSE FICTION (cont'd)**

- (f) *moral;*
- (g) *intellectual;*
- (h) *cultural;*
- (i) *physical;*
- (j) *psychological; and,*
- (k) *biographical.*

6. The views of different critics.
7. *Views of critics with a personal, informed response to contextual issues within the text.*
8. Issues explored through prose fiction.

**Suggested Teaching and Learning Activities**

*To facilitate students' attainment of the objectives of this Module, teachers are advised to engage students in the teaching and learning activities listed below.*

1. Engage students in completing worksheet questions on significant aspects of prose fiction, for example, prose rhythm, diction, and point of view. Direct students' attention to specific pages of the text, requiring them to examine *closely the author's use of language and narrative technique.*
2. Engage students in listening to recordings, view videotapes, DVDs, and movies of texts so that *students may enhance their understanding and appreciation of the auditory and visual dimensions.*
3. Invite resource persons *such as authors, literary experts, and historians* to share ideas on the text.
4. Encourage students to write *diary/journal entries, letters, blogs, e-mails,* and short imaginative pieces on various aspects of the prescribed texts, for example, "A Day in the Life of ....".
5. Encourage students to participate in role playing and dramatised readings.
6. *Have students work in groups to explore the unique elements of an author's narrative techniques; for example, the epistolary device used in Aunt Jen, or the use of caricature in Dickens' Hard Times.*

**UNIT 1 AND UNIT 2**  
**MODULE 3: PROSE FICTION (cont'd)**

7. Organise debates and the assessment of different critical responses to *texts to help students recognise that there are various acceptable interpretations of any given text.*
8. Have students practise writing critical essays which show evidence of an understanding of the vocabulary specific to prose fiction, *and which present and defend clear positions in response to given stimuli.*
9. *Encourage students to use graphic organisers to map out thematic concerns and structural techniques evident in two works of prose fiction. Afterwards, extend the graphical maps to create an essay that compares and contrasts the two works of prose fiction, paying attention to the themes and techniques/structure.*
10. *Organise reading quizzes in which students are given specific questions on aspects of plot, characterisation and setting to which they must respond in writing in a set time frame.*
11. *Using the Socratic method (of asking and answering questions), direct students to aspects of the texts so as to stimulate critical thinking, to draw out ideas, and to examine assumptions about the relationship between themes and techniques.*

**RESOURCES**

- Ashcroft, G. and Tiffin     *The Empire Writes Back*, London: Routledge, 1985.
- Daiches, D.                 *The Novel and the Modern World*, Chicago: University of Chicago Press, 1984.
- King, B.                      *West Indian Literature*, London: Macmillan, 1995.
- Lane, R.                      *The Postcolonial Novel: Themes in 20<sup>th</sup> Century Literature and Culture*. Cambridge: Polity, 2006.
- Peck, J.                        *How to Study a Novel*, London: Macmillan, 1988.
- Ramchand, K.               *The West Indian Novel and Its Background*, 2<sup>nd</sup> Edition. Kingston: Ian Randle Publishers, 2004.
- Roberts, E. V.               *Writing about literature*, 12<sup>th</sup> Edition. New Jersey: Pearson Education, Inc., 2009.
- Scarry, S. & Scarry, J.     *The writer's workplace: Building college writing skills*, 9<sup>th</sup> Edition. New York: Wadsworth Publishing, 2010.
- Wright, Austin, editor.     *Victorian Literature: Modern Essays in Criticism*. Oxford University Press, 1968.

## ◆ PRESCRIBED TEXTS – UNIT 1

The list of prescribed texts for the 2018–2022 examinations.

### Module 1: Drama: Shakespeare – Comedies and Histories.

Shakespeare: Comedies and Histories

1. *The Taming of the Shrew*
2. *Richard II*

### Module 2: Poetry: British, American and Postcolonial.

1. British  
*Wilfred Owen* *Selected Poems*
2. American  
*Rita Dove* *Mother Love*
3. Postcolonial  
*Seamus Heaney* *Selected Poems*

### Module 3: Prose Fiction: Caribbean, British, American and Postcolonial.

Students must select one text from (1) AND one text from EITHER (2), (3) OR (4).

1. Caribbean
  - (a) *Paulette Ramsay* *Aunt Jen*
  - (b) *V.S. Naipaul* *A House for Mr Biswas*
2. British  
*Jane Austen* *Pride and Prejudice*
3. American  
*E.L. Doctorow* *Ragtime*
4. Postcolonial  
*Chimamanda Ngozi Adichie* *Purple Hibiscus*

## ◆ PRESCRIBED TEXTS – UNIT 2

*The list of prescribed texts for the 2018–2022 examinations.*

### **Module 1: Drama: Shakespeare – Tragedies, Romances and Modern Drama**

**Students MUST select one text from (1) and one text from (2).**

1. Shakespeare: Tragedies and Romances
  - (a) Antony and Cleopatra
  - (b) Cymbeline
2. Modern Drama
  - (a) Lorraine Hansberry            A Raisin in the Sun
  - (b) Dennis Scott                    An Echo in the Bone

### **Module 2: Poetry: Caribbean**

- Caribbean
  - (a) *Lorna Goodison*            Selected Poems
  - (b) *Mark McWatt*                The Language of Eldorado

### **Module 3: Prose Fiction: British, American and Postcolonial**

1. British  
*Charles Dickens*                    Hard Times
2. American  
*Octavia Butler*                    Parable of the Sower
3. Postcolonial  
*Bessie Head*                        Maru

## ◆ OUTLINE OF ASSESSMENT

Each Unit of the syllabus will be assessed separately. The assessment comprises two components, one external and one internal. Candidates must complete the School-Based Assessment for the first Unit for which they register. Candidates may carry forward their School-Based Assessment score to the second Unit. Such candidates are not required to complete the School-Based Assessment component for the second Unit.

The scheme of assessment for each Unit is the same. Candidates' performance on each Unit is reported as an overall grade and a grade on each Module of the Unit.

### EXTERNAL ASSESSMENT (79%)

#### Written Papers 5 hours

<b>Paper 01</b> (2 hours)	A Multiple-choice paper with questions on all three Modules. Candidates are required to answer all 45 questions on Paper 01.	21%
<b>Paper 02</b> (3 hours)	An extended-essay paper in three sections, with questions on all three Modules. Candidates must answer three questions, one from each section.	58%

### SCHOOL-BASED ASSESSMENT (21%)

#### **Paper 031**

*The School-Based Assessment for each Unit is as follows:*

1. *Candidates' interpretation of some aspects of a prescribed play or poem, or an extract from prose fiction.*

**OR**

2. *A critical response to a review of a prescribed play or poem or prose extract.*

**OR**

3. *A review of a live performance or a film adaptation of a prescribed text.*

**OR**

4. *A review of a prescribed text.*



## Paper 032

Private candidates are required to write Paper 032, an alternative to the School-Based Assessment paper.

Candidates must write a critical appreciation of an excerpt from a play, a poem and a prose extract.

## MODERATION OF SCHOOL-BASED ASSESSMENT

All School-Based Assessment Record Sheets and sample of assignments must be submitted to **CXC**<sup>®</sup> by 31 May of the year of the examination. A sample of assignments will be requested by **CXC**<sup>®</sup> for moderation purposes. These samples will be re-assessed by **CXC**<sup>®</sup> 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' assignments that are not submitted must be retained by the school until three months after publication by **CXC**<sup>®</sup> of the examination results.

## ASSESSMENT DETAILS

### External Assessment by Written Papers (79% of Total Assessment)

#### Paper 01 (2 hours, 21% of Total Assessment)

1. **Composition of the Paper**

This paper consists of 45 compulsory multiple-choice questions based on THREE unseen extracts, ONE from each literary *genre*. There will be 15 questions on each unseen extract.

2. **Award of Marks**

Marks will be awarded for knowledge, understanding, and application of knowledge.

3. **Mark Allocation**

Each question is worth 1 mark.

This paper is worth 45 marks and contributes 21 per cent to the total assessment.

#### Paper 02 (3 hours, 58% of Total Assessment)

1. **Composition of the Paper**

This is an extended essay paper in three sections, each section representing one of the three Modules of the Unit. Candidates must answer three questions, one from each section.

## Unit 1

Section A (Drama) will comprise two questions, ONE on each of the prescribed texts. Candidates must answer ONE question.

Section B (Poetry) will comprise two questions on the three prescribed poets. Candidates must answer ONE question with reference to one of the prescribed poets.

*Section C (Prose Fiction) will comprise two questions of which candidates must answer ONE. Candidates must answer one question with reference to two of the prescribed texts. Candidates must use ONE Caribbean text AND EITHER ONE British, OR ONE American, OR ONE Postcolonial text.*

## Unit 2

*Section A (Drama) will comprise two questions of which candidates must answer ONE. Candidates must use ONE of the prescribed works of Shakespeare AND ONE of the prescribed works of Modern Drama.*

Section B (Poetry) will comprise two questions, one on each of *the prescribed* poets. Candidates must answer ONE question.

Section C (Prose Fiction) will comprise two questions. Candidates must answer ONE question *with reference to* ONE of the three prescribed texts.

## 2. Award of Marks

Marks will be awarded for knowledge and understanding, application of knowledge, and organisation of information.

## 3. Mark Allocation

Each section is worth 40 marks. This paper contributes 58 per cent to the total assessment.

## SCHOOL-BASED ASSESSMENT (21% of Total Assessment)

School-Based Assessment is an integral part of the students' assessment of the course of study covered by this syllabus. It is intended to assist the 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 students 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 the 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 also intended to assist teachers in awarding marks that are reliable estimates of the achievements of students in the School-Based

Assessment component of the course. In order to ensure that the scores awarded are in line with the **CXC**<sup>®</sup> standards, the Council undertakes the moderation of a sample of the School-Based Assessments marked by each teacher.

School-Based Assessment provides an opportunity to individualise a part of the curriculum to meet the needs of the student. Given that teachers and students collaborate to select the SBA project (based on the guidelines listed on pages 29–30), it facilitates feedback to the students at various stages of the process. This helps to build the self-confidence of the students as they proceed with their studies. School-Based Assessment also facilitates the development of the critical skills and abilities emphasised by this **CAPE**<sup>®</sup> subject and enhances the validity of the examination on which the students' performance is reported. School-Based Assessment, therefore, makes a significant and unique contribution to both the development of the relevant skills and the testing and rewarding of the students.

The School-Based Assessments must be undertaken **EITHER** as an individual **OR** as a small group assignment. All assignments must be submitted electronically. Teachers will mark this assignment according to the guidelines and School-Based Assessment criteria set out in the syllabus.

The School-Based Assessment comprises one of the following:

#### **EITHER**

1. Students' interpretation of some aspect of a prescribed play, poem, or an extract from prose fiction. This may be in the form of one of the following:
  - (a) \*a reinterpretation;
  - (b) \*\*a response in dramatic, poetic, or prose form;
  - (c) a model, a cartoon strip, or a painting; and,
  - (d) a videotape or an audiotape.

*Students must provide a commentary of how his/her interpretation of the prescribed text is reinforced by his/her artistic choices. This commentary must include close reference to the prescribed text as well as:*

- (a) *an explanation of and justification for his/her choices; and,*
- (b) *an evaluation of the effects of his/her choice.*

*Length of commentary should be 1,500 words. Teachers should note that it is the detailed commentary that is marked, not the reinterpretation or other creative pieces.*

*\* A "reinterpretation" is a new way of reading the original text which might involve shifting time and/or context, so that it can be seen how the story might carry new dimensions if it is set in modern times. *Romeo and Juliet* might be reinterpreted as about Mexican gangs or *Julius Caesar* might refer to Caribbean political parties. Any kind of a re-contextualisation or any shifting in the lenses from which the original story is viewed, is a "reinterpretation". This is typical of many dramatic productions.*

*\*\*A "response" might be: what has this story triggered in me to create something else, or it could be something that emerges from that original story. How might I extend the original story? What new creative work does it inspire in me? It might also include how my personal circumstances (as in reader response theory) inform the way I receive these texts.*

**OR**

2. A review of a prescribed play, collection of poems or work of prose fiction.  
This should include:

- (a) biographical data and summary of text; and,
- (b) an evaluation of the author's choices and presentation of material.

*Length of the review should be 1,500 words.*

**OR**

A critical response to a *credible* review of a prescribed play, poem or prose extract. **Students must include the original or actual review article together with their response.**

*This should include:*

- (a) a summary of the reviewer's argument; and,
- (b) an evaluation of the effectiveness of the argument.

*Length of critical response should be 1,500 words.*

**OR**

3. A review of a live performance or a film adaptation of a prescribed text.  
*This should include:*

- (a) a concise description of the performance; and,
- (b) an evaluation of the effectiveness of the performance.

*Length of review should be 1,500 words.*

Wherever a candidate exceeds the maximum length for the assignment in any Unit by more than 10 per cent, the teacher must impose a penalty of 10 per cent of the score that the candidate achieves on this assignment.

#### **MARK SCHEME FOR SCHOOL-BASED ASSESSMENT**

A maximum of 45 marks will be awarded for the School-Based Assessment, according to the criteria on pages 31-32. This contributes 21% to the total assessment.

<b>CRITERIA</b>	<b>MARKS</b>
<b>Knowledge and Understanding (see page 2)</b>	<b>15</b>
<i>Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	14 -15
<i>Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	12 -13
<i>Candidate shows a good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	10 - 11
<i>Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	8 - 9
<i>Candidate shows acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	6 - 7
<i>Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	4 - 5
<i>Candidate shows a very limited or no knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i>	0 - 3
<b>Application of Knowledge (see page 3)</b>	<b>20</b>
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text.</i>	19 - 20
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text.</i>	16 - 18
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text.</i>	13 - 15
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text.</i>	10 -12
<i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an acceptable manner and demonstrates an acceptable informed personal response to the set text.</i>	7 - 9
<i>Candidate applies knowledge with limited relevance and accuracy to the question; analyses, synthesises, and evaluates issues in a weak manner and demonstrates an uninformed personal response to the set text.</i>	4 - 6
<i>Candidate shows little or no knowledge of the set text and little or no skill in analysing, synthesising, and evaluating information necessary to handling the question.</i>	0 - 3

CRITERIA	MARKS
<b>Organisation of Information (see page 3)</b>	<b>10</b>
<i>Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language.</i>	9 - 10
<i>Candidate organises information coherently and effectively and communicates ideas with good use of syntax, grammar and language.</i>	7 - 8
<i>Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language.</i>	5 - 6
<i>Candidate organises information with acceptable coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language.</i>	3 - 4
<i>Candidate shows very limited or no ability in organising and communicating information.</i>	0 - 2

The total marks awarded to each candidate will be divided by three to arrive at the module mark.

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

### UNIT 1 and UNIT 2

Private candidates will be required to write Papers 01, 02 and 032. Paper 032 takes the form of a written examination (2½ hours duration). Paper 032 will test the same skills as the School-Based Assessment. *Paper 032 is an extended essay paper consisting of three questions, one on each of the Modules. Candidates must write a critical appreciation of an excerpt from a play, a poem and a prose extract*

## ◆ REGULATIONS FOR RESIT CANDIDATES

Resit candidates must complete Papers 01 and 02 of the examination for the year for which they register. Resit candidates may elect not to repeat the School-Based Assessment component of the examination provided they resit the examination no later than two years following the first attempt. Candidates may elect to carry forward their School-Based Assessment score on more than one occasion during the two years following the first sitting of the examination.

Resit candidates must be entered through a school, a recognised educational institution, or the Local Registrar's Office.

## ◆ ASSESSMENT GRID

The Assessment Grid for each Unit contains marks assigned to papers and to Modules, and percentage contributions of each paper to total scores.

	<b>Module 1 Drama</b>	<b>Module 2 Poetry</b>	<b>Module 3 Prose Fiction</b>	<b>Total</b>	<b>(%)</b>
<b>External Assessment</b> Paper 01 (Multiple Choice) (2 hours)	15	15	15	45	<b>(21%)</b>
Paper 02 (Essay) (3 hours)	40	40	40	120	<b>(58%)</b>
<b>School-Based Assessment,</b> Paper 031 <b>OR</b> the Alternative, Paper 032 (2 hours 30 minutes)	15	15	15	45	<b>(21%)</b>
<b>Total</b>	<b>70</b>	<b>70</b>	<b>70</b>	<b>210</b>	<b>(100)</b>

## ◆ GLOSSARY OF LITERARY CONCEPTS OFTEN USED IN THE CAPE® LITERATURES IN ENGLISH EXAMINATION

WORD/TERM	DEFINITION/MEANING
<b>Dramatic significance</b>	This refers to the elements of drama, acting in unity to effect the purpose of the play. If something is dramatically significant it may serve to advance the plot, develop a character, heighten the conflict, create audience expectancy and create irony.
<b>Features and Characteristics of the genre</b>	These are the features and uses that together create, the entity known as drama, poetry or prose fiction. For example, setting is a feature common to all three, but it can be characterised differently in each. In drama setting may depend on a stage direction, in poetry it may be captured in one line, while in prose fiction, setting may be described at great length.
<b>Figurative devices</b>	Any use of language where the intended meaning differs from the actual literal meaning of the words themselves in order to achieve some special meaning or effect is described as figurative use of language. Perhaps the two most common figurative devices are the simile and the metaphor. There are many techniques which can rightly be called figurative language, including hyperbole, personification, onomatopoeia, verbal irony, and oxymoron. Figures of speech are figurative devices.
<b>Form</b>	<i>Although sometimes interchangeable with the word “structure”, there are slight differences. Form refers to the visible arrangement of the text in terms of its organisation and/or genre/sub-genre. More specifically, it relates to the way in which a writer/poet/dramatist manipulates the elements of the genre for a particular effect and to convey meaning. As such, form entails aspects of style, language, symbolism and imagery.</i>
<b>Genre</b>	A type or category of literature or film marked by certain shared features. The three broadest categories of <i>genre</i> include poetry, drama, and prose fiction. These general <i>genres</i> are often subdivided into more specific <i>genres</i> and <i>subgenres</i> . For instance, precise examples of <i>genres</i> might include murder mysteries, romances, sonnets, lyric poetry, epics, tragedies and comedies.
<b>Intertextuality</b>	This is where echoes and threads of other texts are heard and seen within a given text. For example, Hansberry’s <u>A Raisin in the Sun</u> by its very title resonates with the hopes and aspirations alluded to in Langston Hughes’ poem of the same name. Intertextuality is evident in elements of repetition, annotation, quotation, allusion, parody and revision.



**WORD/TERM****DEFINITION/MEANING****Juxtaposition**

The arrangement of two or more ideas, characters, actions, settings, phrases, or words side-by-side or in similar narrative moments for the purpose of comparison, contrasts, rhetorical effect, suspense, or character development.

**Literary devices**

Literary devices refer to specific aspects of literature, in the sense of their universal function as an art form that expresses ideas through language, which we can recognise, identify, interpret and/or analyse. Literary devices collectively comprise the art form's components; the means by which authors create meaning through language, and by which readers gain understanding of and appreciation for their works. Both literary elements and literary techniques can rightly be called literary devices. Literary elements refer to particular identifiable characteristics of a whole text. For example, every story has a theme, a setting, a conflict, and every story is written from a particular point-of-view. In order to be discussed legitimately as part of a textual analysis, literary elements must be specifically identified for that particular text. Literary techniques refer to any specific, deliberate constructions or choices of language which an author uses to convey meaning in a particular way. An author's use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are not necessarily present in every text; they represent deliberate, conscious choices by individual authors.

**Narrative strategies/techniques**

A narrative is a collection of events that tell a story, which may be true or not, placed in a particular order and recounted through either telling or writing. Narrative strategies/techniques are the means by which the story is told. A narrative has a sequence in which the events are told. Most novels and short stories are placed into the categories of first-person and third-person narratives, which are based on who is telling the story and from what perspective. Point of view is an example of a narrative strategy/ technique.

**Spectacle**

A display that is large, lavish, unusual, and striking, usually employed as much for its own effect as for its role in a work. For example, the appearance of the witches in Macbeth and the arrival of Banquo's ghost at the feast are examples of spectacle. Spectacle often occurs in drama, but can also be found in the novel.

**Structure**

*Although used interchangeably with the word "form", there are slight differences. Structure refers to more than what is immediately visible in terms of the arrangement of a text. It is the frame of a work. It focuses on the internal development and relationships between the different parts/elements of a text. It*

**WORD/TERM****DEFINITION/MEANING**

*relates to areas such as stanzas, chapters, paragraphs, lines, syllables, and rhyme. Structure refers to the organisational coherence and unity of a work. In fiction, for example, plot, point of view, setting and characterisation are regarded as aspects of structure.*

**Style**

*This refers to the author's words and the characteristic way that a writer uses language to achieve certain effects. An important part of interpreting and understanding fiction is being attentive to the way the author uses words. What effects, for instance, do word choice and sentence structure have on a story and its meaning? How does the author use imagery, figurative devices, repetition, or allusion? In what ways does the style seem appropriate to or discordant with the work's subject and theme? Some common styles might be labelled ornate, plain, emotive, and contemplative. Most writers have their own particular styles.*

**Technique**

*This refers to how something is done rather than what is done. Technique, form and style overlap somewhat, with technique connoting the literal, mechanical, or procedural parts of the execution. Assonance and alliteration are techniques of sound, and stream of consciousness is represented through varying techniques of grammar, punctuation and use of imagery.*

**Use of language**

*Written words should be chosen with great deliberation and thought, and a written argument can be extraordinarily compelling if the writer's choice of language is appropriate, precise, controlled and demonstrates a level of sophistication. Students should be encouraged to develop and refine their writing.*

## ◆ GLOSSARY OF BEHAVIOURAL VERBS USED IN THE CAPE® LITERATURES IN ENGLISH EXAMINATIONS

WORD	TASK
<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 writer's purpose, and other elements of the piece of work, for example, theme, structure, diction and tone. A judgment must be made about the level of effectiveness of the element used. A link must be made between the writer's intent and the outcome.</p> <p><b>For Example:</b> Comment on the significance of the title in relation to the entire poem.</p>
<b>Contrast</b>	<p>Contrast expresses differences and distinction. In the act of contrasting, similarities are noted so that differences and distinction can be highlighted.</p> <p><b>For Example:</b></p> <p><b>(1)</b> What TWO contrasting impressions of Louie are conveyed by the writer in this passage?</p> <p><b>(2)</b> Identify TWO pairs of contrasting images and comment on the appropriateness of EACH pair.</p> <p><b>(3)</b> Identify TWO images of opposition and comment on the appropriateness of each.</p>
<b>Describe</b>	<p>Provide detailed account, including significant characteristics or traits of the issue in question.</p> <p><b>For Example:</b> Describe Cliteroe's state of mind as revealed in line 1 and give ONE reason why he is in this state.</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> "Rita Dove's experimental use of the sonnet form in <u>Mother Love</u> distinguishes her as a modern poet." With reference to at least THREE poems, discuss the extent to which you agree with this statement.</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 effectiveness of the last line of the poem.</p> <p>In a question like this a decision is required, that is whether the ending is effective or not, or the extent to which it is effective with appropriate reasons for the position taken.</p>

**WORD****TASK****Give /State**

These two verbs can be used interchangeably.  
Provide short concise answers.

**For example:** Give /State TWO reasons for your answers.

**Identify**

Extract the relevant information from the stimulus without explanation.

**For example:** Identify the setting in this extract.

Some questions that ask for identification may also ask for an explanation.

**For example:** Identify TWO pairs of contrasting images and comment on the appropriateness of EACH pair.

## ◆ PRESCRIBED POEMS FOR UNIT 1

### Selection of Poems from Seamus Heaney, *Poems: 1965-1975* (Farrar, Straus and Giroux, New York, 1980)

Digging	(p. 3)
Death of a Naturalist	(p. 5)
Blackberry-Picking	(p. 10)
Churning Day	(p. 11)
Follower	(p. 14)
Mid-Term Break	(p. 18)
The Diviner	(p. 26)
Valediction	(p. 34)
Poem	(p. 36)
Honeymoon Flight	(p. 37)
Scaffolding	(p. 38)
Mother	(p. 59)
Elegy for a Still-born Child	(p. 61)
Bogland	(p. 85)
The Tollund Man	(p. 125)

### Selection of Poems from *Mother Love* by Rita Dove

Heroes	(p. 3)
Persephone, Falling	(p. 9)
The Search	(p. 10)
The Narcissus Flower	(p. 12)
Persephone Abducted	(p. 13)
Mother Love	(p. 17)
Golden Oldie	(p. 19)
Hades' Pitch	(p. 37)
The Bistro Styx	(p. 40)
Sonnet in Primary Colors	(p. 47)
Exit	(p. 49)
Teotihuacán	(p. 58)
History	(p. 59)
Used	(p. 60)
Her Island	(p. 67)

## Selection of Poems from Wilfred Owen

Dulce et Decorum Est  
Anthem for Doomed Youth  
The Send-Off  
Strange Meeting  
Futility  
Mental Cases  
Inspection  
The Dead-Beat  
1914  
Disabled  
Apologia Pro Poetmate Meo  
Exposure  
The Parable of the Old Man and the Young  
S.I.W.  
Spring Offensive

## ◆ PRESCRIBED POEMS FOR UNIT 2

### Selection of Poems from Lorna Goodison, Selected Poems (The University of Michigan Press, Ann Arbor, 1995)

Sister Mary and the Devil	(p. 8)
The Road of the Dread	(p. 15)
Judges	(p. 23)
For Don Drummond	(p. 29)
Garden of the Women Once Fallen	(p. 39)
Caravanserai	(p. 47)
I Am Becoming My Mother	(p. 63)
For Rosa Parks	(p. 66)
Nanny	(p. 69)
For My Mother (May I Inherit Half Her Strength)	(p. 71)
Some of My Worst Wounds	(p. 94)
Heartease I	(p. 97)
Heartease II	(p. 99)
O Love You So Fear the Dark	(p. 114)
Mother the Great Stones Got to Move	(p. 138)

### Selection of Poems from Mark McWatt, The Language of Eldorado (Dangaroo Press, Australia, 1994)

Then	(p. 9)
Rivers of Dream	(p. 13)
Ibis	(p. 17)
When I Loved You	(p. 19)
Heartland	(p. 26)
The Palms in Le Repentir	(p. 28)
Benediction	(p. 29)
Child's Play	(p. 35)
Philip	(p. 36)
Gull	(p. 39)
Observing Children	(p. 42)
The Language of Eldorado	(p. 47)
Four Poems in the Manner of Mervyn Morris	(p. 55)
An Old Woman Remembers	(p. 57)
Ol' Higue	(p. 58)

**Western Zone Office**  
**March 2017**

# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination®  
CAPE®



## LITERATURES IN ENGLISH

### Specimen Papers and Mark Schemes/Keys

**Specimen Paper:** - Unit 1 Paper 01  
Unit 1 Paper 02  
Unit 1 Paper 032  
Unit 2 Paper 01  
Unit 2 Paper 02  
Unit 2 Paper 032

**Mark Scheme and Key:** - Unit 1 Paper 01  
Unit 1 Paper 02  
Unit 1 Paper 032  
Unit 2 Paper 01  
Unit 2 Paper 02  
Unit 2 Paper 032





## CARIBBEAN EXAMINATIONS COUNCIL

## CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

## LITERATURES IN ENGLISH

## SPECIMEN PAPER

## Unit 1 – Paper 01

*2 hours***READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 45 items. You will have 2 hours to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

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

## MODULE 1 – DRAMA

Items 1–15

**Instructions:** Read the following extract carefully and then answer items 1–15 on the basis of what is stated or implied.

**Benjy**

*A street corner, early morning.*

CRANBY: Today Saturday, Benjy. You goin' by de poorhouse?

BENJY: Nah. I goin' by de market 'roun' twelve o'clock. Lovey promise me a piece of scrap. How many papers you sell yesterday?

5 CRANBY: 'Bout four. I use up de rest last night to warm meself. Dey dirty like hell. Miss Cordice going kick dust when she see de state a she Guardian<sup>1</sup>.

BENJY: Leave one dere. I go read it before I preach. I wants to find out 'bout de sins a de world.

*(A college boy enters, off to school.)*

10 COLLEGE BOY: Benjy! Ganja man! Where you sleep last night?  
*(Exits running)*

BENJY: *(Suddenly poised for action)* Go mind de sins a you mother, you young degenerate.  
*(Searches for stone and is stopped by Cranby.)*

15 CRANBY: Don't mind he, Benjy. Police don't see College boy troubling you, but dey does see you stonin' dem.

COLLEGE BOY: *(Hiding behind stage prop)* Benjy goat! Take the lice out you beard!

BENJY: Lord, deliver me from dis young Babylonian, lest I break his head wid a stone. Come back here, you sinner! I gone to jail for more dan you already, hear?

20 CRANBY: Easy, Ben, easy. Is so dem so-call educated college boys does get on. You can't stop dem.

BENJY: I can't, eh? You never hear a stone yet?

GO ON TO THE NEXT PAGE

CRANBY: I tired warn you 'bout you temper, Benjy. Remember Caroline. You let you temper rule you, dat is why you chop she so bad. Easy man, easy.

BENJY: Sun coming up. It ain't so chilly now. I got a piece of bread in me tin. Want some?

25 CRANBY: Right. I going by de bakery just now. You coming?

BENJY: Dis is me corner today, man. I ain't moving till ah finish preach.

*(A passerby enters, drops a coin for Benjy and Cranby, and exits. Benjy snatches it up before Cranby.)*

BENJY: De Lord bless you, suh.

30 CRANBY: Thank you, suh. *(Pause)* Benjy, how - how long now since - since Agnes leave you?

BENJY: A week now. De Jezebel run off from de Prophet a de Lord wid a licentious banjo-player. I hears every Sunday she at a dance, desecrating de sabbath a de Lord. She have to go de way a Lot's wife. When de wrath a de Lord and Benjy fall 'pon Agnes, de multitude shall tremble wid fear. I Benjy, say so.

35

*(Another passerby enters. He too drops a coin, but as Benjy moves to pick it up, he taunts him.)*

SECOND

PASSERBY: Still waiting for the Day of Judgement, Benjy?

40 *(The prophet rises to attack, about to unleash something from his rags, as the passerby exits hurriedly. Meanwhile Cranby seizes the opportunity to pocket the coin.)*

BENJY: So help, me Cranby, I'd a chop he up like coconut for fowl! He escape by de beard a Moses! *(Looking up)* Lord, de second for de day! Bring vengeance 'pon de Philistines, masra! Gimme de sign to smite me enemies! Bejeze I go raze<sup>2</sup> somebody today, hear?

45

CRANBY: Benjy! Quiet youself, nuh! Dat young police still on duty, you know.

<sup>1</sup> Guardian – Title of a newspaper

<sup>2</sup> raze – beat up

*Adapted from Roderick Walcott, "The Harrowing of Benjy".  
The Benjy Trilogy, Ian Randle Publishers, 2000, pp. 5–7.*

GO ON TO THE NEXT PAGE

1. From lines 1–8 of the extract, the audience may infer that Benjy and Cranby are
  - (A) poor but humble
  - (B) starving and selfish
  - (C) dirty and powerless
  - (D) homeless but resourceful
  
2. According to lines 5–8, Cranby is MOST likely a
  - (A) preacher
  - (B) social worker
  - (C) street cleaner
  - (D) newspaper vendor
  
3. The effect the playwright achieves by not giving “College Boy” a name is to
  - (A) reveal that Benjy and College Boy are complete strangers
  - (B) allow the audience to focus more sharply on the main characters
  - (C) reinforce the impersonal and cruel nature of the taunting meted out to Benjy
  - (D) establish the contrast between College Boy’s socio-economic status and that of Benjy
  
4. The BEST explanation of the dramatic effect of the exchange between College Boy and Benjy in lines 10–16 is that it
  - (A) evokes sympathy for College Boy
  - (B) creates humour through Benjy’s response
  - (C) inspires admiration for College’s Boy’s wit
  - (D) arouses admiration for Benjy’s resilience in the face of provocation
  
5. Lines 14–15 reveal that Cranby is
  - (A) submissive and afraid of Benjy
  - (B) a level-headed and concerned individual
  - (C) a radical who thinks very little of the police
  - (D) easily intimidated by the educated and privileged
  
6. The dramatic function served by the references to “Caroline” (line 22) and “Agnes” (line 30) who never appear on stage is they
  - (A) expose Benjy’s propensity for violence
  - (B) reveal that women are important to Cranby
  - (C) indicate that women are important to Benjy
  - (D) highlight Cranby’s interest in Benjy’s personal affairs

GO ON TO THE NEXT PAGE

7. The coin dropped by the passerby for Benjy and Cranby is a significant prop in the extract as it
- (A) highlights the generosity of the society
  - (B) shows that the two men share everything
  - (C) underscores the gratitude of the two men
  - (D) emphasizes Benjy and Cranby’s destitution
8. The overall tone of the extract could BEST be described as
- (A) tragic
  - (B) ironic
  - (C) comical
  - (D) contemptuous
9. Which of the following literary devices is used by the playwright in the phrases “De Jezebel” (line 32) and “de beard a Moses” (lines 42–43)?
- (A) Allusion
  - (B) Imagery
  - (C) Sarcasm
  - (D) Symbolism
10. The playwright makes the characters, plot and setting more believable to the audience MAINLY by the use of
- (A) props
  - (B) diction
  - (C) imagery
  - (D) stage directions
11. Which of the following could be considered a MAJOR theme in the extract?
- (A) The indignity of poverty
  - (B) The insensitivity of children
  - (C) The importance of friendship
  - (D) The complex nature of religion

12. The playwright makes extensive use of contrast in the extract to
- I. develop characters
  - II. intensify the conflict
  - III. heighten the mood
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
13. The nature of the relationship between Benjy and Cranby, based on their actions and the dialogue, is one of
- (A) a partnership forged by the need to survive
  - (B) an association between men in the same vocation
  - (C) a questionable partnership of dishonest rivals
  - (D) a brotherly connection between men who shared the same women
14. Cranby's references to Benjy's past exploits in the dialogue serve to
- (A) provide insight into Benjy's motives for converting to Christianity
  - (B) clarify the playwright's thematic concern for the treatment of women in society
  - (C) reveal the origins of Benjy's ideas about the gap between the elite and the impoverished
  - (D) create suspense by heightening anticipation of Benjy's actions towards those who provoke him
15. Which of the following is the MOST suitable alternative title for the extract?
- (A) False Prophet
  - (B) Violent Madman
  - (C) Amusing Vagrant
  - (D) The Wrath of Jezebel

## SECTION B

## MODULE 2 – POETRY

Items 16–30

**Instructions:** Read the following poem carefully and then answer items 16–30 on the basis of what is stated or implied.

**The Author to Her Book**

- Thou ill-formed offspring of my feeble brain,  
 Who after birth didst by my side remain,  
 Till snatched from thence by friends, less wise than true,  
 Who thee abroad, exposed to public view,  
 5 Made thee in rags, halting to th' press to trudge,  
 Where errors were not lessened (all may judge).  
 At thy return my blushing was not small,  
 My rambling brat (in print) should mother call,  
 I cast thee by as one unfit for light,  
 10 The visage was so irksome in my sight;  
 Yet being mine own, at length affection would  
 Thy blemishes amend, if so I could.  
 I washed thy face, but more defects I saw,  
 And rubbing off a spot still made a flaw.  
 15 I stretched thy joints to make thee even feet,  
 Yet still thou run'st more hobbling than is meet;  
 In better dress to trim thee was my mind,  
 But nought save homespun cloth i' th' house I find.  
 In this array 'mongst vulgars may'st thou roam.  
 20 In critic's hands beware thou dost not come,  
 And take thy way where yet thou art not known;  
 If for thy father asked, say thou hadst none;  
 And for thy mother, she alas is poor,  
 Which caused her thus to send thee out of door.

*Anne Bradstreet, <https://www.poets.org/poetsorg/poem/author-her-book>*

16. The “ill-formed offspring” in line 1 refers to a
- (A) child
  - (B) book
  - (C) mother
  - (D) thought
17. According to line 3, the speaker thinks her friends
- (A) have no writing talent
  - (B) are idiots and betrayers
  - (C) are genuine but misguided
  - (D) are ruthless and deceitful
18. The expression “Made thee in rags” (line 5) is an example of
- (A) metaphor
  - (B) dissonance
  - (C) euphemism
  - (D) personification
19. The intention of the speaker in the poem is to
- (A) extoll the horrors of illegitimacy
  - (B) hide her shame at being a pauper
  - (C) convince others not to become writers
  - (D) convey the challenges of being recognised
20. Which of the following devices does the poet use extensively?
- (A) Simile
  - (B) Metonymy
  - (C) Apostrophe
  - (D) Internal rhyme
21. Which of the following BEST describes the MAIN concern of the poem?
- (A) Friends and critics
  - (B) Coping with poverty
  - (C) The nurturing of a child
  - (D) An author’s self-concept



22. What does the use of the words “rags” (line 5) and “defects” (line 13) reveal about the author’s attitude to her creation?
- (A) It reveals that she has distanced herself from what she has produced.
  - (B) It underscores her disdain for the covering that was used for her creation.
  - (C) It shows that she is dissatisfied with the quality of what she has produced.
  - (D) It emphasizes her feelings of confidence in her ability to write and publish.
23. Which pair of words BEST describes the speaker’s tone in the poem?
- (A) Solemn and morose
  - (B) Cynical and euphoric
  - (C) Critical and sentimental
  - (D) Detached and indifferent
24. The speaker’s attitude is conveyed through the poet’s use of
- (A) the personification of motherhood as a painful experience
  - (B) comparison between mothering and the process of authorial creation
  - (C) rhyming couplets to emphasize the embarrassment inherent in motherhood
  - (D) possessive pronouns which reveal the extent of ownership felt for the book
25. The published work is described as “My rambling brat” (in print) (line 8) to exaggerate the speaker’s
- I. difficulty with accepting what is now in print
  - II. dissatisfaction with the lack of cohesion of the work
  - III. desire to dispose of the finished product
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
26. In lines 9–12, there is tension between the
- (A) speaker’s character and her attitude
  - (B) desire for and dislike of one’s “offspring”
  - (C) speaker and the public receiving of her book
  - (D) scorn for one’s effort and appreciation for what it produces

27. According to lines 13–16, what does the speaker find particularly difficult?
- (A) Revising her own work
  - (B) Preparing to write a sequel
  - (C) Dealing with her readers’ criticisms
  - (D) Convincing herself her writing is not that bad
28. “Make thee even feet” (line 15) is a pun that refers to both the
- (A) meter of the lines and the ill-formed child
  - (B) speaker’s first and second attempts at writing
  - (C) defects in the pagination of the work’s typeface
  - (D) the book’s uneven binding and her efforts to cover its flaws
29. What is suggested about the speaker in lines 23–24?
- (A) She will continue to disclaim the book’s origins to others.
  - (B) She will accept the trappings of fame though she has her reservations.
  - (C) She has conceded she needs a livelihood and therefore accepts the publication of her work.
  - (D) She has made the decision to never write another book given the shame that she experienced.
30. In the poem most of the images are of
- (A) shame and disgrace
  - (B) writing and perfecting
  - (C) mothering and nurturing
  - (D) poverty and imperfection

## SECTION C

## MODULE 3 – PROSE FICTION

Items 31–45

**Instructions:** Read the following passage carefully and then answer items 31–45 on the basis of what is stated or implied.

**The Best Car Thief**

5 I have a client named Teddy Franklin. Teddy Franklin is a car thief. He is thirty-two years old, and he is one of the best car thieves on the Eastern seaboard. Cadillac Ted is so good that he is able to support himself as a car thief. He has been arrested repeatedly, which is how he made my acquaintance, but he has never done time. That is because I am so good. It is also because Teddy is so good.

10 Teddy is an expert. He never leaves any prints. He never does anything in the presence of unreliable people who might turn out to be witnesses for the prosecution. He does not become attached to any of the cars he steals, but unloads them within an hour or so of the instant that he steals them. If you have a car with a kill switch<sup>1</sup> cutting out the ignition, and Teddy wants your car, he will have it started within thirty seconds of the time that he spots your car. If you have a car with a hidden burglar alarm, Teddy will have that alarm disabled before it has even gone off. If you have a crook lock, a steel bar immobilizing the steering wheel and brake, he will remove it inside a minute – I do not know how Teddy does this, but Teddy assures me that he does do it, and I’m sure he does have some professional secrets. The only device that Teddy admits to be sufficient to defeat him is the invention that shuts off the gas and the ignition and seals the hood shut so that Teddy cannot get at the wires and jump them.

15 ‘I dunno,’ Teddy said, ‘I don’t think I can beat that one. Short of taking a torch to it, I don’t think I can do it. I tried a couple of times just for the hell of it. Didn’t even have an order for that particular car, but I saw the sticker that said it had one of those things, and sure enough it worked. ’Course when the owner got back, he wasn’t goin’ nowhere in it neither, which is something, because if I need a torch to get into it, so does the guy who’s got a right to get into it. I imagine the only way you could take one of those things is if you backed the wrecker up to it and towed the damned thing off to some place where you could work on it.’

*Adapted from George V. Higgins, “Kennedy for the Defense”. In Leading Questions, Thomas Nelson & Sons Ltd., 1992, pp. 115–116.*

The Cadillac is a top-of-the-line American car.

<sup>1</sup>Kill switch – a hidden switch that is used to prevent the engine from starting.

GO ON TO THE NEXT PAGE

31. It can be inferred that the narrator is employed as a
- (A) clerk
  - (B) lawyer
  - (C) car dealer
  - (D) mechanic
32. Which of the following BEST describes the narrator’s attitude to the subject of his story in the first paragraph?
- (A) Scorn and disapproval of what he does
  - (B) Admiration for and fascination with his skills
  - (C) Affection and gratitude for him being a client
  - (D) Detachment and dismissiveness because of his ignorance
33. Which of the following character traits BEST describe Teddy Franklin?
- (A) Skillful, daring, proud
  - (B) Indiscriminate, timid, patient
  - (C) Cautious, idealistic, judgmental
  - (D) Unconventional, thoughtful, indiscreet
34. The MOST likely reason the writer uses the sobriquet “Cadillac Ted” is to
- (A) reinforce his abilities as an expert escape artist
  - (B) focus on his superhuman agility in his operations
  - (C) highlight his leadership role as a professional thief
  - (D) symbolize his specialization in stealing expensive cars
35. The statements “Teddy is so good” (lines 4–5) and “Teddy is an expert. He never leaves any prints” (line 6) indicate the writer is intentionally being
- (A) realistic and naturalistic
  - (B) captivating and emphatic
  - (C) descriptive and eloquent
  - (D) facetious and lighthearted
36. The BEST explanation of the effect of the repetition of the phrase “If you have...” in paragraph 2 is it
- (A) creates a sense of awe in the readers for an ace criminal
  - (B) indicates that Teddy is envious of the owners he inconveniences
  - (C) emphasizes the owner’s possession is temporary given Teddy’s prowess
  - (D) acts as a manual for clarifying possible problems involved in stealing cars

37. The first-person point of view functions effectively as a narrative technique in the passage because it
- (A) directs the reader to commiserate with two men who lead a life of crime to survive
  - (B) encourages the reader to accept the narrator's motives for supporting Teddy
  - (C) provides a more intimate understanding of what makes Teddy and the narrator kindred spirits
  - (D) allows for the reader to gain a more balanced perspective of Teddy's life as a career criminal
38. Teddy's revelation, "I dunno, I don't think I can beat that one" (line 17) helps primarily to
- (A) evoke humour with his lack of finesse
  - (B) heighten the reader's admiration for him
  - (C) clarify his feelings about his career choices
  - (D) humanize his character by revealing his challenge
39. Which of the following is an example of contrast in the extract?
- (A) The description of the Cadillac and the description of the regular cars
  - (B) The characterization of Teddy as a thief and of the narrator as his saviour
  - (C) The description of Teddy's sharpness as a thief and his bluntness as a speaker
  - (D) The narrator's boasting of Teddy's skills and Teddy's humility in describing what he does
40. The statement "I do not know how Teddy does this, but Teddy assures me that he does do it" (lines 12–13)
- (A) echoes the narrator's sentiment expressed in line 4 ("...he has never done time") creating thematic unity
  - (B) reveals an aspect of the narrator's character as one who is jealous of the kind of skills his client possesses
  - (C) descriptively enhances the reader's understanding of the setting where Teddy does his best work
  - (D) establishes for the reader the background of the characters so they are more dismissive of the trust between them

41. Teddy's closing statement, "I imagine the only way you could take one of those things is if you backed the wrecker up to it and towed the damned thing off..." (lines 21– 23) shows that he is
- (A) ingenious and contented
  - (B) hardworking and humble
  - (C) adventurous and fearless
  - (D) determined and pragmatic
42. Which of the following BEST describe the style of writing used in the extract?
- (A) Vibrant and concise
  - (B) Economical and literal
  - (C) Concrete and simplistic
  - (D) Conversational and informal
43. Which of the following statements expresses the MAIN theme of the extract?
- (A) It is possible to overlook criminal activity by adopting a lofty attitude.
  - (B) Only a clever person is able to successfully steal cars and make progress.
  - (C) Being non-judgmental enables one to appreciate the people in spite of their failings
  - (D) Wrongdoing can be an admirable pastime which can empower the wrong doer.
44. Which of the following devices is used to create humour in the passage?
- (A) The use of metaphors in comparing car thieves with professionals
  - (B) The personification of the one anti-theft device which defeated Teddy
  - (C) The use of colloquial language in Teddy's speech which suggests he may be a genius
  - (D) The respectful tone of the narrator which is unexpected given the subject of his story

45. The ending of the extract (lines 21–23), in conjunction with the title, underscores the writer’s
- (A) use of situational irony in revealing more about Teddy
  - (B) unconventional depiction of characters from the seamy side of life
  - (C) presentation of a key paradox in conflicting notions about what is “best”
  - (D) revelation of the human condition through those who admit to their errors

**END OF TEST**

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

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Key for CAPE Literatures in English

Unit 1 Paper 01

Item Number	Key	Item Number	Key
1	D	26	D
2	D	27	A
3	C	28	A
4	B	29	C
5	B	30	C
6	A	31	B
7	B	32	B
8	C	33	A
9	A	34	D
10	B	35	B
11	A	36	C
12	D	37	C
13	A	38	D
14	D	39	D
15	A	40	A
16	B	41	D
17	C	42	D
18	A	43	C
19	D	44	D
20	C	45	A
21	D		
22	C		
23	C		
24	B		
25	A		





TEST CODE **02132020**

**SPEC 2016/02132020**

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**LITERATURES IN ENGLISH**  
**SPECIMEN PAPER**

**UNIT 1 – Paper 02**

*3 hours*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections: A, B and C. Each section has **TWO** questions
2. Answer **THREE** questions, **ONE** from **EACH** section.
3. Write your answers in the spaces provided in this booklet.
4. Do **NOT** write in the margins.
5. You are advised to take some time to read through the paper and plan your answers.
6. If you need to rewrite an 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.**
7. **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.**

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**SECTION A**  
**MODULE 1 — DRAMA**  
**SHAKESPEARE – COMEDIES AND HISTORIES**

**Answer ONE question from this section.**

**EITHER**

1. “Disguise is central to the dramatic impact of *The Taming of the Shrew*; no other features of the drama are important.”

Discuss the extent to which you agree with this statement.

**Total 40 marks**

**OR**

2. “It is primarily through the use of stage conventions that the dramatist is able to explore the relationship between leadership and identity in *Richard II*.”

Discuss the extent to which this statement is a fair assessment of *Richard II*.

**Total 40 marks**

GO ON TO THE NEXT PAGE

**SECTION A**

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**SECTION B**

**MODULE 2 — POETRY**

**BRITISH, AMERICAN, AND POSTCOLONIAL**

**Answer ONE question from this section.**

**EITHER**

3. “An appreciation of poetry depends on the range of poetic techniques used in representing the natural landscape.”

With reference to at least THREE poems by ONE British, American OR Postcolonial poet that you have studied, discuss the validity of this statement.

**Total 40 marks**

**OR**

4. “The poet’s enduring concern for humanity shapes the structural composition of the poetry.”

With reference to at least THREE poems by ONE British, American OR Postcolonial poet that you have studied, discuss the extent to which this statement represents your encounter with poetry.

**Total 40 marks**

**GO ON TO THE NEXT PAGE**

**SECTION B**

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**SECTION C**

**MODULE 3 — PROSE FICTION**

**CARIBBEAN AND BRITISH, AMERICAN, AND POSTCOLONIAL**

**Answer ONE question from this section.**

**EITHER**

5. With reference to ONE Caribbean **AND** ONE British, American OR Postcolonial work of fiction that you have studied, discuss ways in which writers use narrative techniques to explore the issue of alienation.

**Total 40 marks**

**OR**

6. “In their exploration of social change, writers depend primarily on the element of point of view.”

With reference to ONE Caribbean **AND** ONE British, American OR Postcolonial work of fiction that you have studied, discuss the extent to which you agree with this statement.

**Total 40 marks**

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**SECTION C**

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CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

LITERATURES IN ENGLISH

UNIT 1 – PAPER 02

KEY

QUESTIONS 1 and 2

SPECIMEN PAPER

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

Question 1

"Disguise is central to the dramatic impact of *The Taming of the Shrew*; no other features of the drama are important."

Discuss the extent to which you agree with this statement.

**Regardless of the approach taken to this question candidates should bear the following in mind.**

Shakespearean Comedies focus on mistaken identity. One person is taken for another; thus two persons seemingly lose their relations to the society around them, and the society loses its relation to them. The effect is that the natural order of things is reversed; the norms of life are compromised or destroyed as seen with Sly in the introduction of *The Taming of the Shrew*, along with Lucentio and Tranio in the main plot. A man with a strong head may preserve his identity in the confusion as seen with Petruchio through his soliloquies.

The mistakes of identity are often portrayed through the use of disguise. The characters in *The Taming of the Shrew* utilized disguise intentionally, whether it be a physical or emotional disguise. The latter is evinced by characters such as Bianca, Kate and Petruchio who reflect Kate's shrewish behaviour. Some of the other characters of the play may be fooled by the mask, and take the appearance for the reality, for instance Lucentio with Bianca.

In Shakespearean comedies, love and marriage are central to the plot. Additionally, most of the comedies end in multiple wedding celebrations and there is always a happy ending. *The Taming of the Shrew* exemplifies these features both in the main plot and sub-plots.

His comedies develop one or more than one sub-plot which equally develop with the main plot as seen in the Bianca and Lucentio sub-plot which mirrors that of Katherina and Petruchio. Shakespeare succeeds in skilfully interweaving that sub-plot to the main plot.

Women are vital to the development of the conflict in Shakespeare's comedies, displaying liveliness and wit. Katherina embodies these characteristics in *The Taming of the Shrew*. As a result, she is branded as shrewish by the patriarchal society in which she exists and which does not recognize her depth of intellect manifested in her repartees.

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

In Shakespearean comedies, men and women of different classes appear. They accentuate the clash of values and complex moods inherent in any society, triggering mirth and laughter through their interaction. This is evident in the relationships between the masters and their servants, as well as in the interactions between the males and females.

Lastly, fools are vital to Shakespeare's comedies. The audience can laugh with the fools but never laugh at them as they are quick witted and lively characters. Not only do they make the audience laugh, but help to analyse and criticize other characters in the play. The audience is amused by their humorous actions, and at the same time is impressed with their verbal acuity and ready wit. Tranio is noteworthy in the display of such traits.

**In examining *The Taming of the Shrew*, several questions must be asked. Is the use of disguise a central motif in the play? Does the ingenious technique of the use of mistaken identity heighten the humour in the play? How important is the language used by the playwright to the dramatic impact of the play? Is the portrayal of women of paramount importance to the development of plot and theme?**

**Candidates may wish to agree fully with the assertion OR they may agree to a certain extent OR they may disagree.**

**Candidates who agree may discuss the following:**

**Language as disguise of character's true personality**

- Katherina's shrewish statements are a mere cover for her vulnerability as a woman. Changes after her husband has 'tamed' her and seemingly loves her
- Bianca's politeness, kindness and lady-like behaviour is a mere façade until she marries and shows her true colours in the final act of the play.

**Revelation of key themes through the use of disguise**

- Social class boundaries: obscured and transcended by disguise e.g Sly in the introduction, Tranio dressing as Lucentio
- Identity: characters donning the disguise remain unchanged, apart from the clothing e.g Petruchio
- Marriage as an economic transaction: Petruchio's interest in Katherina may be more out of selfish financial gain than love, yet he pretends to woo her initially.

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

**Disguise adds humour to the play**

- Sly's reaction to his supposed nobility and the reaction of the lord and his servant's to Sly's gaucherie.
- Competition by suitors who are donning disguises is somewhat farcical at times with Tranio outbidding Gremio, even though he does not have the resources he claims to have. Another example is the confusion that ensues when Tranio, the pedant who is pretending to be Vincentio, and Vincentio meet.
- Petruchio's attire and behaviour during the wedding ceremony

**Disguise and by extension illusion are key to the structural elements in play**

- Play within the play: Tranio pretending to be Lucentio mirrors Sly's seeming elevation to lordship which highlights the constructedness of theatre.
- Asides: Hortensio and Gremio in Act 1 Scene 2 commenting on action in the play, thereby adding humour.
- Soliloquy: Petruchio's plan for breaking Kate in Act 2 Scene 1 is captured just before she meets him for the first time. It clearly highlights the plan to disguise his true intention to break her, not court her, thereby providing a focus on conflict and themes.
- Visual impact: Description of Petruchio's appearance (disguise) before and during the nuptials which underscores the idea that the clothes do not make the man.



LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

**Candidates who disagree may present the following in their discussion:**

- Language used in the dialogue: Irony, for instance the sisters are not quite what they seem; their roles/behaviours seem reversed by the end of the play, puns and metaphors e.g Act 1 Scene 1- sexual conversation between Tranio and Lucentio.
- Plot and sub-plots: The conflict involved in the process of taming the shrew, Bianca and her suitors, as well as Hortensio and the widow underscore significant themes such as romantic love and reveal important aspects of male and female characters, along with master/servant relationships
- Characterisation: Petruchio's farcical but repugnant behaviour and salacious statement engage audience attention; the stereotypical shrew, Kate, whose voice is somewhat muted by the patriarchal society she exists in; Bianca's change from the demure young lady to a rebellious married woman is rather intriguing to the audience.

**Total 40 marks**

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

Question 2

"It is primarily through the use of stage conventions that the dramatist is able to explore the relationship between leadership and identity in Richard II."

Discuss the extent to which this statement is a fair assessment of Richard II.

**Regardless of the approach taken to this question candidates should bear the following in mind.**

In Shakespeare's History plays the issue of kingship and good leadership is explored against the Elizabethan notion of the "divine right" of kings. *Richard II* explores the tension/dilemma between that notion and having an obviously bad/weak king on the throne. Added to this is the dimension of tragedy as several of Shakespeare's History plays also utilize elements of tragedy, especially with regards to how the eponymous character is perceived and how that character perceives himself.

*Richard II* pits the Elizabethan notion of divine right of kings against what options the people/citizenry have when they believe they have a weak or incompetent or corrupt king, albeit a legitimate one. Richard abuses his power, surrounds himself with sycophants and flatterers, confiscates the lands and property of others to fund wars that are of no benefit to England. Things come to a head when Gaunt dies and the latter's heir, who is in exile, has his inheritance illegally confiscated by the King for his own use. Does Bolingbroke have the right to contest this action? Does Bolingbroke go too far in requesting the abdication of the legitimate king? Richard, by this time is a very unpopular king but there are those who believe that God should be judge (the Bishop of Carlisle, York, Aumerle etc.) The question of leadership versus Identity has implications not only for Richard but other individuals and even the citizenry and their obligation/responsibility for the welfare of the state/realm. Is Bolingbroke justified in his actions? Is Bolingbroke a usurper or saviour of England? What is the view of the audience? How does the audience view Richard? Does that view alter during the course of the play? Shakespeare's History plays may be viewed as dramatized debates on these issues.

Fundamental questions explored/posed by the history plays include: What is the nature of kingly responsibility/obligation? What are the characteristics of a good ruler/king? What is the relationship

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

between authority and morality? Is God's anointed any less susceptible to abuse of power and corruption? What price might one have to pay for one's loyalty to one's sovereign? What if that loyalty is a price to the realm? Might there be a conflict for public figures between their private selves and their social obligations?

The garden imagery that is strikingly used by Gaunt as well as the Gardener attempts to put into perspective the role and responsibility of the king. This is in stark contrast to Richard's actions as king and the conflict between Richard's own view of himself and his position as king.

Candidates may wish to agree fully with the assertion OR they may agree to a certain extent OR they may disagree that it is "primarily through the use of stage conventions" that the dramatist is able to explore the relationship between leadership and identity in this history play.

Candidates who agree may discuss the following:

The play must be viewed not just as a drama but as a Shakespearean history play. Candidates must show awareness and knowledge of the elements and features of a history play, primarily as it deals with the issue of kingship. The English history plays form a significant portion of Shakespeare's oeuvre and in terms of chronology *Richard II* marks the event (the deposition and subsequent murder of a legitimate ruler) which spawned the so called "War of the Roses". Shakespeare's history plays may be divided into two tetralogies which account for at least 8 of the Bard's 37 extant plays. The notion of the king as divinely anointed/appointed, God's deputy on earth informs the plays comprising the tetralogies.

Candidates must specify the stage conventions that they believe are used and discuss their primacy in exploring the relationship between leadership and identity, especially with regard to Richard, but they may also examine how this issue applies to other characters, including Bolingbroke, Gaunt, Aumerle and York.

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

**Stage conventions** include:

- costuming
- stage directions
- stage action/movement
- stage props
- sound effects

**Characterisation:** How is Richard's character presented? His lengthy speeches, the image he presents to the public versus his private self, help to define him as a man and as king. Soliloquies, asides, the lengthy formal speeches made in public and the language Richard uses would have to be examined and analysed in relation to how he sees his role and identity as leader/king. Similarly, Bolingbroke's actions and motives can be examined, particularly in light of the deposition/usurpation of Richard which allows Bolingbroke to become king; his role in the murder of Richard to concretize his position as sovereign may also be examined.

**Stage Props and Spectacle:**

The scene in which Richard calls for the mirror (important stage prop) and when symbolism of his voluntary removal of the crown (another important stage prop) from his head are almost spectacular in their significance to Richard's loss of the kingship and his recognition and identification of himself as an ordinary man.

There are several scenes which are formal and public in which Richard's role as king is dramatized. The speeches are stylized and the audience views Richard's consciousness and love of the trappings and language of kingship, but he does not necessarily display the wisdom of a wise ruler.

A central issue is the notion of good governance and leadership. Richard is not a good king and this comes into conflict with the notion of the divine right of kings. What techniques does Shakespeare use to explore the tension between how Richard views himself as a king, the notion of the divine right of kings and the way he is perceived by the English people as a weak and even corrupt king?

Richard is the central character of the play. How are his weaknesses manifested in the play? How does Shakespeare garner the

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

audience's sympathy for him? What roles do the usual stage conventions - stage directions, costuming, spectacle, props, etc. play in dramatizing the issue of leadership and/or versus identity in the play?

Candidates must examine the language of principal characters and how this influences/factors into the exploration of the leadership/identity question or issue.

Costuming and stage movement and action

The rhetorical flourishes and poetry of Richard's speeches, especially with regard to his role as king, suggests he dominates the stage space. His self-consciousness should be evident in his bearing and how he utilizes the stage space. For some scenes, props which symbolize his position and authority will be in evident use, for example, Richard's sword and warder in Act 1 Scene III. The visual image of the crownless Richard incarcerated at Pomfret is a striking reminder of Richard's loss of position/identity as king.

Those candidates who disagree may present the following in their discussion:

- The approach may be that the relationship between leadership and identity is explored through means other than stage conventions, OR that other means are as important as, or more important than the stage conventions. For example, it may be argued that the issue is explored primarily through the characterisation of Richard. These students may wish to argue that this issue achieves focus through tension between Richard's view of himself as being divinely anointed and protected and the reality of his forced/voluntary deposition which renders him "mortal". Candidates who disagree with the assertion may also argue that the stage conventions aid in/or work in tandem with the characterisation to dramatize the issue. They may argue that language/dialogue is more prominent in the exploration of the issue of the relationship between leadership and identity.
- **The Role of Language:** This play is written entirely in verse and Richard's speeches are among the most poetic. Shakespeare uses language to reflect character. Richard's consciousness of, and love for language, reflects a leader who romanticises his role but in reality makes poor decisions and is a weak

LITERATURATES IN ENGLISH  
UNIT 1 - PAPER 2  
KEY

king. His overconfidence in divine protection is reflected in how he views himself, often using biblical analogies, but this contrasts with his flaws as a mortal man.

There are some striking image patterns - garden and biblical and religious - which contribute to the issue of the relationship between leadership and identity.

- Symbolism, dramatic irony, contrast are other techniques employed by the playwright.

Candidates may wish to point out that stage conventions are a given, but it is how the playwright utilises these in relation to structural devices that most effectively explore the issues.

**Total 40 marks**



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**LITERATURES IN ENGLISH**

**SPECIMEN PAPER**

**UNIT 1 – Paper 032**

*2 hours 30 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections with **ONE** question in **EACH** section.
2. Answer **ALL** questions.
3. You are advised to take some time to read through the paper and plan your answers.
4. If you need to rewrite an 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.**
5. **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.**

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SECTION A

MODULE 1 — DRAMA

Read the extract below and answer Question 1.

The Zoo

JERRY: Now I'll let you in on what happened at the zoo; but first, I should tell you why I went to the zoo. I went to the zoo to find out more about the way people exist with animals, and the way animals exist with each other, and with people too. It probably wasn't a fair test, what with everyone separated by bars from everyone else, the animals for the most part from each other, and always the people from the animals. But, if it's a zoo, that's the way it is. *(He pokes PETER on the arm)* Move over.

PETER: *(Friendly)* I'm sorry, haven't you enough room? *(He shifts a little)*

JERRY: *(Smiling slightly)* Well, all the animals are there, and all the people are there, and it's Sunday and all the children are there. *(He pokes PETER again)* Move over.

PETER: *(Patiently, still friendly)* All right. *(He moves some more, and JERRY has all the room he might need)*

JERRY: And it's a hot day, so all the stench is there, too, and all the balloon sellers, and all the ice cream sellers, and all the seals are barking; and all the birds are screaming. *(Pokes PETER harder)* Move over!

PETER: *(Beginning to be annoyed)* Look here, you have more than enough room! *(But he moves more, and is now fairly cramped at one end of the bench)*

JERRY: And I am there, and it's feeding time at the lions' house, and the lion keeper comes into the lion cage, one of the lion cages, to feed one of the lions *(Punches PETER on the arm, hard)* MOVE OVER!

PETER: *(Very annoyed)* I can't move over any more, and stop hitting me. What's the matter with you?

JERRY: Do you want to hear the story? *(Punches PETER'S arm again)*

PETER: *(Flabbergasted)* I'm not so sure! I certainly don't want to be punched in the arm.

JERRY: *(Punches PETER'S arm again)* Like that?

PETER: Stop it! What's the matter with you?

GO ON TO THE NEXT PAGE



JERRY: I'm crazy, you bastard.

PETER: That isn't funny.

JERRY: Listen to me, Peter. I want this bench. You go sit on the bench over there.

30 PETER: (*Flustered*) But ... whatever for? What is the matter with you? Besides I see no reason why I should give up this bench. I sit on this bench almost every Sunday afternoon, in good weather. It's secluded here; there's never anyone sitting here, so I have it all to myself.

JERRY: Get off this bench, Peter; I want it.

35 PETER: No.

JERRY: I said I want this bench, and I'm going to have it. Now get over there.

PETER: People can't have everything they want. You should know that; it's a rule; people can have some of the things they want, but they can't have everything.

*Adapted from Sheena Gillespie et al, "Individualism and Community".  
Literature Across Cultures, Longman, 2008, pp. 911-919.*

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**SECTION B**

**MODULE 2 — POETRY**

**Read the poem below and answer Question 2.**

**Immortelles<sup>1</sup>**

Earth decks herself with beauty everywhere;  
A mountain top with cap of silver snow  
I have not seen, but heard it lovely; here  
Bright plumed birds are splendid things we  
5 know,  
And lively landscapes rolling grandly green,  
And forest trees are blazon'd o'er with bloom.  
Among these giant grandees,<sup>2</sup> I have seen  
The imperial immortelle, with scarlet plume,  
10 Hold courtly state, when all the forest round  
Seemed palled with poverty. Come drought, come  
dew,  
Come sun, come showers, its glory still is found  
When the old year is turning round to new,  
15 And after; through the dry and drougthy days  
Of first and second months its splendour stays.

*Merton Maloney, "Immortelles". The Flowering Rock: Collected Poems 1938–1974, Peepal Tree, 1992, p. 26.*

<sup>1</sup> Large flowering trees that bear bright orange flowers

<sup>2</sup> Spanish word for 'grand things'

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**SECTION C**

**MODULE 3 — PROSE FICTION**

**Read the passage below and answer Question 3.**

**The Hurricane**

That night he lay in bed listening to the wind howling. The house felt lonelier than it had ever been, with his landlord's and landlady's belongings in their silent rooms, far away from the persons who gave them significance, and who were probably unaware of the impending hurricane,  
5 and even if they knew, were impotent to do anything about them now. He listened to the wind increasing in intensity as the night advanced.

There had been a hurricane one night when he was a boy, but he had slept through it. He remembered waking up to an abundance of water coconuts, sugar cane and corn, and with so much food around he had thought  
10 then that a hurricane wasn't such a bad thing. While growing up he had yearned to experience one, and often felt disappointed when they turned from the island. His mother used to chide him for longing for hurricanes: "Young bird don't know hurricane until him grow up and it blew him away," she used to say. An avid reader, he had read about them at school, and in  
15 books borrowed from the library where he worked as an assistant, and he knew now that they were dangerous.

The following morning after breakfast he sat with his door open and watched the approaching storm. The dishevelled trees were like distraught mourners bending in distress. He noticed a ripe passion fruit swinging on a  
20 vine which had almost covered a tree on the other side of the road. He waited to see the fruit fall, but it held on tenaciously. Watching the tossing fruit, he remembered the peace and calm of the previous Saturday. He had gone to the beach with friends, and he could remember what it was like floating on his back in the calm sea and looking up at the flawless blue peace of the sky.  
25 Nothing had been further from his mind then than the possibility that two days later he would be facing a hurricane. He shifted his attention from the fruit for a few minutes. When his eyes searched for it again it was gone. The wind had torn off the branch which was now lying on the ground. The hurricane had struck its first blow in his vicinity.

*Earl McKenzie, "Hurricane Story". In The Caribbean Writer,  
Vol 21, 2007, University of the Virgin Islands, pp. 98–99.*

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C A R I B B E A N   A D V A N C E D   P R O F I C I E N C Y   E X A M I N A T I O N ®

L I T E R A T U R E S   I N   E N G L I S H  
U N I T   1   –   P A P E R   0 3 2  
K E Y   A N D   M A R K   S C H E M E  
S P E C I M E N   P A P E R

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**Module 1 – DRAMA**

Question 1

“The Zoo”

CHARACTERIZATION

**Award 3 marks for full discussion of one character trait for EACH character**

**Award 1-2 marks for a response which lacks some of the details**

Jerry:

- Prone to violence – repeatedly punches and prods Peter
- Provocative – he is the one who starts hitting Peter, and with no apparent cause
- Strong willed – insists on having his own way
- Aggressive – hits and prods Peter
- Talkative – spends a lot of time talking about the zoo even to the extent of theorizing about the ways in which animals differ from humans in their social interaction

Peter:

- Pacifist – would prefer not to fight
- Considerate – moves so as to give Jerry more room on the bench
- Noncompliant – does not give up the bench
- Not aggressive – does not retaliate to the repeated prodding

**2 x 3 [6 marks]**

STAGE DIRECTIONS

**Award 4 marks for any full explanation of the following**

**Award 3 marks for a good response with most of the details included**

**Award 1-2 marks for a response which lacks details**

- Allows for use of props – the bench  
The bench functions as a site of violence. It is also where the friendship is tested.

**OR**

The bench is the central locus of the atmospherics in the excerpt: the men shifting along it as Jerry gets more and more violent, visually creates escalating tensions or the men shifting along it as Jerry gets more and more violent, produces visual comedy.

Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**OR**

Action on the bench serves to reveal the two men's opposing characters that make the dramatic action possible

**OR**

The bench is the locus of the thematic issues in the scene: demonstration of the politics of the zoo; the nature of violence, etc.

**OR**

The bench advances the plot as the shifting movement leads steadily to Peter's displacement and the audience realizes that once Peter is pushed off the bench new and explosive developments are likely.

- Creates suspense - we wonder at the cause of the repeated violence displayed by Jerry and about the possible outcome of this violence.
- Reveals character - Jerry is prone to violence and Peter is a pacifist, yet one who is determined to stand firm against Jerry's violence.
- Advances the plot - two men are sitting on a bench; one of them wants sole ownership of that space while the other refuses to relinquish prior ownership.
- Creates tension, as the instructions to the actors playing Peter and Jerry are geared towards bringing out the conflict between the latter's increasing aggression and the former's increasing puzzlement.
- Provides some amount of macabre comedy through the tension between Jerry's exaggerated aggression and Peter's increasing annoyance mixed with compliance. The repeated interplay between the variations on 'punches his arm' and 'move over' on the one hand, and the variations on 'he moves some more' (while protesting) are quite hilarious, even while the audience feels a bit uneasy about the violence brewing, and why?
- Ironic duplication: From the stage direction for his graduated performance of violence, it seems that Jerry is bent on demonstrating the politics of the zoo - what would happen if humans and animals were not kept caged in different territorial spaces.

**[4 marks]**

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KEY AND MARK SCHEME

Question 1 cont'd

DIALOGUE

**Award 2 marks for any full explanation of any ONE of the following**

**Award 1 mark for a response which lacks some details.**

- Use of short commands creates a staccato effect that aptly conveys the violence of Jerry's action.
- Use of short non-explanatory sentences helps to convey the resistance that Peter offers.

**[2 marks]**

THEMES

**Award 2 marks for full discussion of any ONE of the following:**

**Award 1 mark for a response which lacks some details.**

- Violence – Jerry is constantly hitting
- Domination – Jerry seems to be the more dominant person in the friendship; he gives directions to Peter and does most of the talking.
- Friendship or perhaps the failure of friendship. The two men seem to have a history of closeness, although this closeness is now compromised by Jerry's behaviour.

**[2 marks]**

**ORGANIZING OF INFORMATION**

<b>Good/Excellent</b>	<b>2</b>
<b>Satisfactory</b>	<b>1</b>
<b>Poor</b>	<b>0</b>

**[2 marks]**

**Accept any other reasonable response**

**Total 16 marks**

Literatures in English  
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KEY AND MARK SCHEME

**Module 2 – POETRY**

Question 2

“Immortelles”

FORM: SONNET

- Organized in three quatrains and a rhyming couplet
- Contains an abab cdcd efef gg rhyme scheme
- Volta or turn around line 8
- Contrasting structure

**A discussion of how the poet uses any TWO feature of this pre-determined structure to organize the ideas in the poem will receive 2 marks each.**

**For example, one could discuss the way in which the first two quatrains establish the beauty of nature everywhere, but at line 9, there is now a turn to focus on the exceptional beauty of the “immortelle” which is not affected by the weather’s ravages or the passage of time.**

**(2+2) [4 marks]**

ALLITERATION

- “silver snow” (line 2)
- “lively landscapes” (line 5)
- “grandly green” (line 5)
- “blazon’d o’er with bloom” (line 6)
- “imperial” “immortelle” (line 8)
- “palled with poverty” (line 10)
- “dry and droughty” (line 13)

**A discussion of any TWO examples of alliteration and the way in which the repeated sound helps to sustain thematic emphasis will receive 2 marks each.**

**(2+2) [4 marks]**

Literatures in English  
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KEY AND MARK SCHEME

Question 2 cont'd

IMAGERY

- Nature imagery
- Colour imagery
- Images associated with royalty or courtly life
- Weather imagery

**A discussion of any ONE kind of imagery as part of thematic development or structural arrangement will be awarded FOUR marks.**

**[4 marks]**

THEME:

- The beauty of nature
- The ever-flowering nature of the immortelle tree
- Survival

**Any discussion of any ONE theme will be awarded TWO marks.**

**[2 marks]**

ORGANIZING OF INFORMATION

Good/Excellent	2
Satisfactory	1
Poor	0

**[2 marks]**

**Accept ANY other reasonable response**

**Total 16 marks**



Literatures in English  
Unit 1 – Paper 032  
KEY AND MARK SCHEME

**Module 3 – Prose Fiction**

Question 3

“The Hurricane”

THEMES:

**Award 2 marks EACH for full discussion of any TWO of the following.**

**Award 1 mark to responses which lacks some details.**

- Memory; the past repeated in the present
- Childhood lessons and longings
- Destructive aspect of nature
- The power of nature
- Experience teaches wisdom
- Loss

**(2+2) [4 marks]**

POINT OF VIEW:

**Award 2 marks for a full explanation of this point.**

**Award 1 mark to responses which lacks some details.**

- Omniscient, third person narrator. The narrator sums up the past and present events and emotions of the main character. The narrator provides contextual information to help readers understand the feelings and actions of the main character. The main character remains nameless and he never speaks [no dialogue is there for him].
- Third person narrator weaving between past and present adds a reflective tone
- Third person narrator weaving between past and present adds a distanced tone.

**[2 marks]**

LANGUAGE:

**Award 2 marks EACH for any TWO points fully explained.**

**Award 1 mark for response which lacks some detail**

- The passage is reported by the narrator. As such, there is an absence of spoken dialogue, but there is much musing by the main character. The passage is reflective in nature.

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KEY AND MARK SCHEME

- The writer's skilful use of narrative techniques such as imagery, simile, comparison and contrast, symbolism, etc. helps to make the passage engaging for readers.
- The language is accessible to a general audience as it is vivid, descriptive, uncomplicated, and has reader-friendly sentence constructions.
- The proverb used "young bird don't know hurricane till him grow up and it blew him away" helps to reinforce the theme of experience teaches wisdom.

**(2+2) [4 marks]**

**NARRATIVE TECHNIQUES:**

**Award 2 marks EACH for any TWO points fully explained.**

**Award 1 mark for a response which lacks some details**

Within the extract, the following narrative techniques are employed:

- Simile
- Comparison and contrast
- Imagery
- Symbolism
- Diction (contributes to atmosphere)

**(2+2) [4 marks]**

**Accept any other reasonable answer for any of the categories above.**

**Organization of Material**

<b>Good/Excellent</b>	<b>2</b>
<b>Satisfactory</b>	<b>1</b>
<b>Poor</b>	<b>0</b>

**[2 marks]**

**Accept any other reasonable response**

**Total 16 marks**



## CARIBBEAN EXAMINATIONS COUNCIL

## CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

## LITERATURES IN ENGLISH

## SPECIMEN PAPER

## Unit 2 - Paper 01

*2 hours***READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 45 items. You will have 2 hours to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

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

## SECTION A

## MODULE 1 – DRAMA

Items 1–15

**Instructions:** Read the following extract carefully and then answer items 1–15 on the basis of what is stated or implied.

**Books**

*The Home of Mrs. Alving*

MANDERS: Would you be so kind as to fetch Mrs Alving?

REGINE: I'll see to it at once, Pastor.

5 [REGINE goes out. PASTOR MANDERS walks up and down the room a few times, stands at the back of the room for a moment with his hands clasped behind his back, looking out at the garden. Then he again comes back near the table, picks up a book and looks at the title page; he gives a start and looks at several more.]

MANDERS: H'm! Indeed!

10 [MRS ALVING enters through the door. She is followed by REGINE who immediately goes off again.]

MRS ALVING: [Holds out her hand.] Welcome, Pastor.

MANDERS: Good morning, Mrs Alving. Here I am, just as I promised.

MRS ALVING: Punctual, as ever.

15 MANDERS: But it wasn't easy getting away, believe me. All these blessed committees...

MRS ALVING: All the nicer of you to come so promptly. Now we can get our business settled before dinner. Do sit down, my dear Pastor.

MANDERS: Thank you. You are sure it's quite convenient...?

MRS ALVING: Yes, of course it is. [She sits down at the table.]

20 MANDERS: Good, let's see then... [He goes over to the chair on which his satchel is lying, takes a sheaf of papers out of it, sits down at the opposite side of the table and looks for a clear space to put his papers down.] First of all we have... [Breaking off.] Tell me, Mrs Alving, how did *these* books get *here*?

GO ON TO THE NEXT PAGE

- MRS ALVING: These books? They are books *I* am reading.
- 25 MANDERS: You read that sort of thing?
- MRS ALVING: Of course I do.
- MANDERS: Do you think reading that sort of thing makes you feel any better, or any happier?
- MRS ALVING: I feel, as it were, more confident.
- 30 MANDERS: Strange. How?
- MRS ALVING: Well, I find it seems to explain and confirm a lot of the things I had been thinking myself. That's the strange thing, Pastor Manders... there's really nothing new in these books; there's nothing there but what most people think and believe already. It's just that most people either haven't really considered these things, or won't admit them.
- 35 MANDERS: Good God! Do you seriously believe that most people...?
- MRS ALVING: Yes, I do.
- MANDERS: Well, I must say...!
- MRS ALVING: Anyway, what is it in fact you've got against these books?
- 40 MANDERS: Got against them? You don't think I waste my time examining publications of that kind, surely?
- MRS ALVING: Which means you know absolutely nothing about what you are condemning?
- MANDERS: I have read sufficient about these publications to disapprove of them.
- MRS ALVING: Yes, but your own personal opinion...
- 45 MANDERS: My dear lady, there are many occasions in life when one must rely on others. That's the way of the world, and things are best that way. How else would society manage?
- MRS ALVING: Well, you may be right.
- MANDERS: Not that I want to deny, of course, that these books can have a considerable fascination. Nor can I blame you for wanting to get to know something about
- 50

GO ON TO THE NEXT PAGE

the new trends of thought which, so they tell me, are current in the great world outside. But...

MRS ALVING: But...?

55 MANDERS: [*Lowering his voice.*] But one doesn't talk about it, Mrs Alving. One doesn't have to account to all and sundry for what one reads and thinks in the privacy of one's own room.

*Adapted from Henrik Ibsen, "Ghosts".  
In Four Major Plays, Oxford University Press, 1998, pp. 99–102.*

1. What is the relationship between Manders and Mrs Alving?
  - (A) Husband and wife
  - (B) Teacher and student
  - (C) Suitor and sweetheart
  - (D) Pastor and parishioner
  
2. Which of the following BEST describe the dramatic function of the stage directions in lines 4–8?
  - I. It allows for suspense.
  - II. It allows for plot development.
  - III. It allows for character revelation.
  - (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
  
3. What does Mrs Alving's observation "Punctual, as ever" (line 14) reveal about Pastor Manders' personality?
  - (A) He values professionalism.
  - (B) He takes his job too seriously.
  - (C) He is a stickler for being early.
  - (D) He is concerned about others' perception of him.

GO ON TO THE NEXT PAGE

4. The use of the sheaf of papers (line 21) as a stage prop is dramatically significant because it
- I. moves the plot by facilitating conversation between Manders and Mrs Alving
  - II. creates suspense for the audience as they wonder about the contents of the papers
  - III. reinforces the questionable nature of Manders' relationship with Mrs Alving
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
5. The dramatic effect achieved in lines 22–29 is the creation of
- (A) A mood of sadness and reflection
  - (B) a tone of indignation and frustration
  - (C) an atmosphere of tension and suspense
  - (D) an impression of curiosity and concern
6. One issue the playwright highlights through Pastor Manders' declaration that he has “read sufficient about these publications to disapprove of them” (line 43) is the
- (A) importance of religion and piety
  - (B) dangers of intolerance and censorship
  - (C) value of books for salvaging human morality
  - (D) dynamics of the authoritative male attitudes to females
7. By emphasizing the “*T*” in Mrs Alving's statement (line 24), the playwright is conveying that she is
- (A) quite a conceited woman
  - (B) assertive and progressive
  - (C) contemptuous of Manders
  - (D) angry at being put on the spot
8. By addressing Mrs Alving as “My dear lady” (line 45), Manders conveys a tone of
- (A) courtesy
  - (B) sympathy
  - (C) endearment
  - (D) condescension

9. The playwright's craft of combining diction and ellipses in lines 51–53 conveys that Manders is a
- (A) liberal thinker himself
  - (B) man given to hypocrisy
  - (C) thorn in Mrs Alving's side
  - (D) man of questionable morals
10. Throughout their exchange, Mrs Alving maintains an attitude of
- (A) angry indignation
  - (B) submissive acceptance
  - (C) indulgent understanding
  - (D) bemused dismissiveness
11. The central theme of the extract is the conflicting views about
- (A) religion
  - (B) morality
  - (C) education
  - (D) relationships
12. Which of the following BEST captures the dramatic significance of the final stage direction in line 54?
- I. It reinforces Manders' disapproval of Mrs Alving's taste in books.
  - II. It reflects Manders' double standards.
  - III. It signals Manders' softening stance towards Mrs. Alving's taste in books.
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
13. Which of the following literary devices BEST captures the constant reference to books and reading in the extract?
- (A) Motif
  - (B) Imagery
  - (C) Symbolism
  - (D) Dramatic irony



14. The irony in Manders' response in lines 54–56 is dramatically significant because it shows that he
- (A) lacks leadership skills as a minister
  - (B) regards himself as being an avid reader
  - (C) considers himself an upstanding character
  - (D) believes he is promoting Mrs Alving's welfare
15. Based on the scenario presented in the extract, this form of drama is BEST classified as
- (A) satire
  - (B) tragedy
  - (C) comedy
  - (D) tragi-comedy

## SECTION B

## MODULE 2 – POETRY

Items 16–30

**Instructions:** Read the following poem carefully and then answer items 16–30 on the basis of what is stated or implied.

**To a Daughter Leaving Home**

When I taught you  
at eight to ride  
a bicycle, loping along  
beside you  
5 as you wobbled away  
on two round wheels,  
my own mouth rounding  
in surprise when you pulled  
ahead down the curved  
10 path of the park,  
I kept waiting  
for the thud  
of your crash as I  
sprinted to catch up,  
15 while you grew  
smaller, more breakable  
with distance,  
pumping, pumping  
for your life, screaming  
20 with laughter,  
the hair flapping  
behind you like a  
handkerchief waving  
goodbye.

*Linda Pastan, "To a Daughter Leaving Home".  
In Close Reading: An Introduction to Literature,  
Longman, 2010, pp. 207–208.*

16. The MAIN idea conveyed in the poem is that of a
- (A) daughter striving to leave home
  - (B) mother struggling to teach her child to ride
  - (C) mother reflecting on her daughter's growth
  - (D) mother accepting her daughter's riding talent
17. The expression "loping along/beside you" (lines 3–4) suggests that the mother is
- (A) competing with her daughter
  - (B) trying to protect her daughter
  - (C) showing that she is physically fit
  - (D) attempting to control her daughter
18. Which of the following is the poet trying to convey by the use of "pulled/ahead" (lines 8–9)?
- (A) That the mother is out of breath
  - (B) The daughter's growing independence
  - (C) The mother's determination to hold on
  - (D) The efficiency and speed of the bicycle
19. Which of the following devices BEST conveys the growth of the daughter through the experience of riding the bicycle?
- (A) Half-rhyme
  - (B) Assonance
  - (C) Alliteration
  - (D) Enjambment
20. The dominant motif used by the poet to convey the central theme of the poem is
- (A) circling and cycling
  - (B) the mother's running
  - (C) crashing and breaking
  - (D) the wobbling of the rider

21. The BEST explanation of the effect created by the lineation of lines 11–13 is that it conveys
- (A) the child’s tendency to be rebellious
  - (B) the feeling that the child will inevitably fail
  - (C) a sense of tension and anxiety from waiting
  - (D) the growing distance between mother and child
22. In which of the following lines are paradox MOST clearly evident?
- (A) Lines 11 and 12
  - (B) Lines 13 and 14
  - (C) Lines 15 and 16
  - (D) Lines 17 and 18
23. The repetition of the word “pumping” (line 18), suggests that the daughter is
- (A) becoming an expert cyclist
  - (B) becoming reckless and self-absorbed
  - (C) willing to be directed and protected by her mother
  - (D) unafraid, and determined to assert her independence
24. To which of the following senses does the poet MOST appeal in lines 19–22?
- (A) Visual
  - (B) Tactile
  - (C) Auditory
  - (D) Olfactory
25. The word “screaming” in line 19 is effective because it
- (A) rhymes with “waving” (line 23) which highlights the daughter’s frenetic actions
  - (B) creates feelings of ambivalence in the juxtaposition of the mother’s fear and the daughter’s excitement
  - (C) evokes contempt in the reader for the daughter whose illusory independence foreshadows her future pain
  - (D) creates tension which reinforces the antagonistic relationship between the mother and daughter

26. The dominant moods created in the poem are
- (A) regret and sadness
  - (B) anxiety and frustration
  - (C) foreboding and nostalgia
  - (D) excitement and euphoria
27. In which of the following lines does the poet use simile?
- (A) Lines 3–5
  - (B) Lines 7–8
  - (C) Lines 15–17
  - (D) Lines 21–24
28. This poem could BEST be classified as
- (A) lyric
  - (B) free verse
  - (C) villanelle
  - (D) dramatic monologue
29. How do the last four lines function as an effective ending to the poem?
- (A) They convey the daughter's resistance to the excessive control the mother exerts over her.
  - (B) They foreshadow the eventual departure of the daughter which is suggested in the title of the poem.
  - (C) They encapsulate the thematic concern of choices that children make as they transition to adulthood.
  - (D) They celebrate the complexity of the relationship between mothers and daughters.
30. Which of the following is the MOST suitable alternative title to the poem?
- (A) Letting Go
  - (B) Riding Free
  - (C) Maternal Instincts
  - (D) Daughter's Dilemma

## SECTION C

## MODULE 3 – PROSE FICTION

Items 31–45

**Instructions:** Read the following passage carefully and then answer items 31–45 on the basis of what is stated or implied.

## Decisions

Mr Doran was very anxious indeed this Sunday morning. He had made two attempts to shave but his hand had been so unsteady that he had been obliged to desist. Three days' reddish beard fringed his jaws and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-handkerchief. The recollection of his confession of the  
 5 night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. The harm was done. What could he do now but marry her or run away? He could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business. He felt his heart leap  
 10 warmly in his throat as he heard in his excited imagination old Mr Leonard calling out in his rasping voice: *Send Mr Doran here, please.*

All his long years of service gone for nothing! All his industry and diligence thrown away! As a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with ...  
 15 nearly. He had money enough to settle down on; it was not that. But the family would look down on her. First of all there was her disreputable father and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said *I seen* and *If I had've known*. But what would grammar matter if he really loved her? He could not make up his  
 20 mind whether to like her or despise her for what she had done. Of course, he had done it too. His instinct urged him to remain free, not to marry. Once you are married you are done for, it is said.

While he was sitting helplessly on the side of the bed in shirt and trousers she tapped lightly at his door and entered. She cried and threw her arms round his neck, saying:

“O, Bob! Bob! What am I to do? What am I to do at all?”

25 He comforted her feebly, telling her not to cry, that it would be all right, never fear. He felt against his shirt the agitation of her bosom.

*Adapted from James Joyce, Dubliners,  
 Signet, 2007, pp. 63–64.*

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31. What did Mr Doran do on Saturday night that caused him some emotional ‘pain’ (lines 4– 5) Sunday morning?
- (A) He had harmed a woman.
  - (B) He had damaged his glasses.
  - (C) He had confessed his sinful actions.
  - (D) He had a meeting with Mr Leonard.
32. The writer captures Mr Doran’s anxiety in paragraph 1 through his description of the
- I. three days’ reddish beard
  - II. unsteady hands while shaving
  - III. repeated cleaning of his glasses
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
33. The statement “He could not brazen it out” (lines 7–8) strongly suggests that Mr Doran is
- (A) a generally timid person
  - (B) unashamed of what he has done
  - (C) frustrated by his situation at work
  - (D) determined not to accept responsibility
34. The passage suggests that Mr Leonard is MOST likely Mr Doran’s
- (A) tutor
  - (B) lawyer
  - (C) employer
  - (D) counsellor
35. Which phrase in paragraph 1 suggests that Mr Doran might be able to atone for his wrong doing?
- (A) “recollection of his confession”(line 4)
  - (B) “acute pain to him”(line 5)
  - (C) “magnified his sin” (line 6)
  - (D) “afforded a loophole of reparation”(lines 6–7)

36. The narrator's tone in paragraph 1 could BEST be described as
- (A) sympathetic
  - (B) patronizing
  - (C) judgemental
  - (D) contemptuous
37. Mr Doran's thinking that "he was being had"(line 17) suggests he
- (A) wants fulfilment in the marriage experience
  - (B) feels if he marries his lover it would be entrapment
  - (C) believes his popularity in the community would increase
  - (D) thinks marriage to his lover would lead to his social elevation
38. What narrative point of view is used in the passage?
- (A) First person
  - (B) Second person
  - (C) Third person limited
  - (D) Third person omniscient
39. Mr Doran's statement 'She was a little vulgar,' (line 18) suggests that he thought the woman was
- (A) uneducated
  - (B) slightly uncouth
  - (C) quite stimulating
  - (D) extremely assertive
40. Which of the following BEST explains the significance of the woman's entry?
- (A) It highlights the writer's concern with the theme of love and family.
  - (B) It gives insights into the character of both Mr Doran and the woman.
  - (C) It diffuses the tension that was present in the room before her appearance.
  - (D) It creates a sensual atmosphere which reinforces the nature of their relationship.
41. The MAJOR issue explored in the passage can BEST be described as the
- (A) fickle nature of men
  - (B) vulnerability of women
  - (C) impact of social class on relationship
  - (D) punitive dimension of religion in society

GO ON TO THE NEXT PAGE



42. To show the thoughts and feelings of the protagonist the writer MOSTLY uses the structural device of
- (A) flashback
  - (B) juxtaposition
  - (C) foreshadowing
  - (D) interior monologue
43. Which of the following is the MOST suitable alternative title for the passage based on the conflict and characterization?
- (A) Image
  - (B) Mistakes
  - (C) Dilemma
  - (D) Repentance
44. Which of the following is an example of the writer’s use of tactile imagery in the passage?
- (A) “Three-days reddish beard fringed his jaws”(lines 2–3)
  - (B) “Mr Leonard calling out in his rasping voice”(lines 10–11)
  - (C) “She cried and threw her arms around his neck”(line 24)
  - (D) “He felt against his shirt the agitation of her bosom” “(lines 25–26)
45. Which of the following BEST captures the significance of the ending of the passage?
- (A) It indicates that Mr Doran has grown emotionally.
  - (B) It reinforces the vulnerable state of the characters.
  - (C) It underscores the sexual nature of the relationship.
  - (D) It suggests that the conflict will be resolved speedily.

**END OF TEST**

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

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**Key for CAPE Literatures in English Unit 2 Paper 01**

<b>Item Number</b>	<b>Key</b>	<b>Item Number</b>	<b>Key</b>
1	D	26	C
2	D	27	D
3	C	28	B
4	C	29	B
5	B	30	A
6	B	31	C
7	B	32	D
8	D	33	A
9	B	34	C
10	C	35	D
11	B	36	D
12	A	37	B
13	A	38	D
14	D	39	B
15	A	40	B
16	C	41	C
17	B	42	D
18	B	43	C
19	D	44	D
20	A	45	B
21	C		
22	C		
23	D		
24	C		
25	B		



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**L I T E R A T U R E S   I N   E N G L I S H**

**U N I T   2   –   P a p e r   0 2**

*3 hours*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections: A, B and C. Each section has **TWO** questions.
2. Answer **THREE** questions, **ONE** from **EACH** section.
3. Write your answers in the spaces provided in this booklet.
4. Do **NOT** write in the margins.
5. You are advised to take some time to read through the paper and plan your answers.
6. If you need to rewrite an 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.**
7. **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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**SECTION A**

**MODULE 1 — DRAMA**

**SHAKESPEARE – TRAGEDIES AND ROMANCES, AND MODERN DRAMA**

**Answer ONE question from this section.**

**EITHER**

1. “More than offering mere entertainment, the playwright also uses his craft to explore the representation of love as both destructive and instructive.”

With reference to ONE Shakespearean tragedy or romance **AND** ONE work of Modern Drama, discuss the validity of this statement.

**Total 40 marks**

**OR**

2. “It is primarily through the dramatic representation of male–female relationships that the playwright is able to captivate his audience.”

With reference to ONE Shakespearean tragedy or romance **AND** ONE work of Modern Drama, discuss the extent to which you agree with this statement.

**Total 40 marks**

**GO ON TO THE NEXT PAGE**

**SECTION A**

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

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**SECTION B**

**MODULE 2 — POETRY**

**CARIBBEAN POETRY**

**Answer ONE question from this section.**

**EITHER**

3. “Goodison emphasizes the importance of tradition while experimenting with conventional poetic structures.”

With reference to at least THREE poems from Lorna Goodison’s *Selected Poems*, discuss the extent to which you agree with this statement.

**Total 40 marks**

**OR**

4. “The symbolism of the landscape is what gives *The Language of Eldorado* its power.”

With reference to at least THREE poems from *The Language of Eldorado*, discuss the extent to which you agree with this statement.

**Total 40 marks**

GO ON TO THE NEXT PAGE

**SECTION B**

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

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**SECTION C**  
**MODULE 3 – PROSE FICTION**  
**BRITISH, AMERICAN, AND POSTCOLONIAL**

**Answer ONE question from this section.**

**EITHER**

5. “The exploration of conflict hinges on the writer’s choice of narrative strategies.”

With reference to ONE British, American, OR Postcolonial work of fiction which you have studied, discuss the extent to which you agree with this statement.

**Total 40 marks**

**OR**

6. “Writers carefully craft their narratives to explore social ills.”

With reference to ONE British, American, OR Postcolonial work of fiction which you have studied, discuss the extent to which you agree with this statement.

**Total 40 marks**

GO ON TO THE NEXT PAGE

**SECTION C**

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

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LITERATURES IN ENGLISH

UNIT 2 – PAPER 02

KEY

QUESTION 3-4

SPECIMEN PAPER

**LITERATURES IN ENGLISH  
UNIT 2 - PAPER 02  
KEY**

Question 3

"Goodison emphasizes the importance of tradition while experimenting with conventional poetic structures."

With reference to at least THREE poems from Lorna Goodison's *Selected Poems*, discuss the extent to which you agree with this statement.

**Candidates can EITHER**

- agree fully with the statement, claiming that Goodison emphasizes the importance of tradition, while experimenting with conventional poetic structures; or
- disagree entirely with the statement, claiming instead that Goodison does not emphasize the importance of tradition, nor does she experiment with conventional poetic structures; or
- assume a mid-way position on the issue, agreeing to one part of the statement, while disagreeing with its other part.

**Irrespective of the position taken, the following are some important considerations that candidates ought to present and discuss as they engage the prompt:**

- Tradition is presented as ambivalent, sometimes good and simultaneously bad in its effects on individuals, places, histories, relationships, ways of life/being, etc— for instance the institution of marriage in *For My Mother (May I Inherit Half Her Strength)*, what it has done to the mother as well as the changing attitude of the father over the years with regard to the marriage relationship and his responsibility as husband and father-figure. What are some of the stereotypes surrounding this traditional institution called marriage? Who is the mother's "Friend", and how does that friend factor into or affect the nature of her relationship with her husband and children? In *Judges*, what is the expectation of women in marriage? Are they allowed to feel happiness, and if not, is it grounds enough to ask for a divorce? How carefully and seriously are women's feelings considered within this traditional institution of marriage?
- Religion is also another traditional issue, bound up with all its stereotypes, expectations and patterns of behaviour, which is sufficiently explored in Goodison's poems. Take for instance, *Sister Mary and the Devil*, in which the devil, normally presented as a grotesque figure of repulsion, shows up in this poem as highly anticipated, gentle, seductive, and enigmatic, enough to envelope Sister Mary in unanticipated desires.
- Traditional cultural artefacts, myths, proverbs, songs, locations/places, etc. are used in sometimes unconventional ways in some poems, for example in *Mother the Great Stone Got to Move* and



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UNIT 2 - PAPER 02  
KEY**

*Heartease*. Goodison's refashioned use of these traditional forms enlivens the issues being explored, making them seem anew and/or from insightful perspectives.

- Language is also used in traditional and untraditional ways in all of the selected poems. Wonderful turns of phrase, creative mixing of images and symbols, alighting on diction that resonates with the reader, are ways in which the conventional/traditional mother tongue are brought to life, and connect with readers.
- The landscape and nature are presented in traditional and not so traditional ways that underscore their symbolical and metaphorical significance. Poems such as *Garden of the Women Once Fallen* and *Caravanserai* poignantly reiterate this point.

Other significant devices used by Goodison in the selected poems on the list are:

- Allusion
- Metaphor
- Analogy
- Simile
- Irony
- Satire
- Symbolism
- Imagery
- Magical realism

Other relevant devices are:

- Diction
- Tone
- Mood
- Juxtaposition
- Rhyme / Rhythm / Metre
- Lineation
- Persona / Speaker

**No matter what position is taken, it is expected that candidates will engage with at least three of the following:**

**LITERATURES IN ENGLISH  
UNIT 2 - PAPER 02  
KEY**

FORM

Stylistic Repetition:

Recurring motifs:

- Sexuality/Passion
- Death and rebirth
  
- Water, Plant and Animal Imagery
- Travelling/Journeying
- Transformation of time, place, and self
- Deception
- History as teacher and healer

Parallelisms:

- Structural and syntactic repetitions
- Repetition of lines or phrases
- Hybrid tongue
- Use of Creole language in diction and syntax and a variety of variants of English

Afro-Caribbean Oral tradition:

- Mentos
- Ring tunes
- Revival hymns
- Work songs
- Street preaching and prophecy
- Back chat (asides)
- Cursing
- Proverbs
- Story-telling
- Rituals
- Call and Response

Forms:

- Free verse
- Dramatic monologue
- Literary devices (See syllabus)
- Elements of Poetry (See syllabus)

Sound:

- Tone
- Rhyme

**LITERATURES IN ENGLISH  
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KEY**

- Rhythm
- Onomatopoeia
- Assonance
- Consonance
- Sibilance
- Alliteration

Symbolism:

Plants/Trees/Weeds:

- Flowering plants—Poui, Whame mi Lady, Broom Weed, Sunflower, etc.

Landscape/Seascape:

- River, water, sea, etc

Historical Figures and Cultural Icons:

- Nanny, Rosa Parks, Don Drummond, etc.

Themes and issues:

- Colonial history
- Representation of the Caribbean in dominant discourse
- The role and experiences of women in the Caribbean and elsewhere
- Landscape and the environment
- Alternative world views outside of Europe, namely African Cultural views
- Poverty and the struggle to survive
- Migration and its impact on Caribbean lives
- Postcolonial resistance
- The power of language and poetry and the human voice
- Hope and redemption through struggles
- Fight against slavery, oppression and poverty
- Rituals to restore hope
- Reconciliation and wholeness
- Love and loss, pain and suffering
- Motherhood, fatherhood, parenting
- Embracing humanity and universalism in humble domestic activities
- Conflict between sensual and spiritual/religiosity
- Woman as priestess and healer
- Personal victory through resilience and hope
- Unusual people and places as wonderment and enlightenment
- Marriage as a space of un(happiness)
- Injustice in society
- Women's rights (strength)/history

**Total 40 marks**

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KEY

Question 4

"The symbolism of the landscape is what gives *The Language of Eldorado* its power."

With reference to at least THREE poems from *The Language of Eldorado*, discuss the extent to which you agree with this statement.

The candidates may agree completely with the critic's observation that the impact of McWatt's work comes from his use of landscape as a major symbol and dismiss other aspects of his poetry or they may indicate that while there is some power in McWatt's use of the landscape as symbol, there are other aspects of his poetry that create the same impact.

Mark McWatt's use of landscape as symbol is evident in every poem in his *Eldorado* anthology. It can be argued that the success of his poetry hinges on the way he brings the landscape vividly to life in his writings as a way of underscoring his key thematic concerns of language and personal identity. As writer Al Creighton comments in his article on "Arts and The Environment", one major trope in McWatt's poetry is of the "mothering" land—the idea that though the artist might abandon the landscape, the landscape never abandons the artist raised in and by "her" interiors.

The Influence of the Landscape Symbolism in *The Language of Eldorado*

Candidates who agree may discuss the following:

**Syntactic/Structural Repetition**

The ordering and the stanzaic form of poems such as *Then* and "When I Loved You".

The repetition of the word "then" is used in the manner of a historical log for the anthropologist recording the events that shaped and developed the Caribbean region – forces both life-sustaining and destructive at once. The words "when I loved you" gain greater significance with each utterance by the speaker as he dares to penetrate the hidden interiors of his relations with his beloved – the worlds below "tarnished surfaces/of flesh and nature" are the primary focus of the artistic explorer.

**Alliteration and Assonance**

These devices are used to convey a sense of displacement and disorientation in the encounter with changing boundaries: "fall into fancy" (*When I Loved You*)

**Metaphor, Personification and Pathetic Fallacy**

The writer's descriptions of the sinewy and fluid forms of the human anatomy are used to give the impression that these are all landscapes in their own right.

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In addition, the natural world itself is personified as an eternal maternal figure giving life and shelter to her taciturn and ungrateful children.

**Metonymy and synecdoche**

The metaphoric devices that objectify aspects of the landscape and bring to the reader/listener's awareness the tactile effects of a land's re-shaping: "winds strewn with thorns - abrasive as radical ideologies" "dark dregs" of the continent's exploitation and destruction.

The "phosphorescent skeleton" reflecting the relics of ancestral memory as the poet-explorer plumbs areas of darkness in the consciousness (*Rivers of Dream*)

**Dissonance and Half-rhyme**

Rhyming creates associations that create the sense of proximity between key elements in the landscape, such as deep waters and shallows, shorelines and bodies of water, However, at the same time, they also convey their polarity as they work against each other, both in features of the landscape and the aspects of human experience, such as love and loss, happiness and despair "in the hollow/in the hallowed/shallows". (*Rivers of Dream*)

**Rhetorical Questions**

These are used mainly to capture the solitary speaker's sense of loss and feelings of being a castaway as distance reveals to him what he no longer is/has. He begins questioning his place and purpose as he unearths "bone wrapped in smoke" (*The Native of Questions*) and discovers that his desires will not be sated in mere "flesh or time" (*When I Loved You*).

**The Key Symbols and Motifs Inspired by Landscape**

- The rivers and their tributaries that transport feelings and evoke a sense of rebirth/recovery - waters are akin to the venous structures of body and mind
- The mists and cloudy formations that create a primeval atmosphere in the interiors and remind the reader of a land that existed before textbook history
- The sea that unites all island masses and erodes boundaries as natural geographical processes reshape and reorder in ways that the political wills and ideologies of their occupants never could
- The functioning of the major elements of fire, earth, water and air (terrestrial) are paralleled with the workings of plasma, fluid and bone (anatomical)
- The discovery of love and sexuality being like an exploration of uncharted territory for young lovers - the intermingling of

**LITERATURES IN ENGLISH  
UNIT 2 - PAPER 02  
KEY**

fear and desire for further exploration underscore the poet's ideas about emotional growth and development

- Myriad, multi-faceted diasporic influences and the fragmentation of one's identity - the paternity of the Caribbean child is indeterminate as a feature of plantation society miscegenation. The need to trace one's lineage finds the individual piecing together vestiges of the past very much in the manner of the anthropological researcher searching for answers in the soil and depths of the terrain
- The Indigenous Mythological Framework: The spirit of the shape-shifting *kanaima* (jaguar) seems to be infused in the myriad descriptions of the landscape, which is never constant and, at times, deceptive and dangerous, evoking in the speaker's tone a sense of wariness and unease

**These elements show that landscape as a major symbol, unites the workings of all others to a great extent, giving the *Eldorado* anthology its cohesiveness and rendering it collectively more powerful as a whole.**

**However, the candidate may want to argue that environmental and social symbolism alone cannot account for the power of McWatt's writing. In fact, with reference to the title of the anthology itself, the candidate might reverse the argument entirely as he or she sets out to prove that without the element of language, the landscape symbol would be considered meaningless. All the elements of McWatt's poetry that are employed in the description and analogising of landscape as concern and motif are really the factors that contribute to the power of his writing.**

Other Major Features of McWatt's Poetry that Give *Eldorado* Its Power

**Stanzaic Form**

The use of free verse forms in most of the poems underscores the efforts of the indigenous voice to establish itself in the midst of radical transition from past conventions (Old World) to new perspectives (New World). The struggle with form and meaning that occurs within the self and externally as one questions one's own existence is prevalent in *Then* and *The Nature of Questions*.

**Onomatopoeia, Internal and Half-rhymes, Assonance and Dissonance**

Create the effect of echoes from the primordial past to which all pay heed; the sound effects capture the mysterious qualities of the interior, of jungle and thought processes, as stillness can unexpectedly give way to bursts of noise (whisperings to roarings in "Then").

**Lexis and Diction**

The use of textbook terminology for capturing the scope of human experience effectively emphasises the paradox of language as a means of communicating

**LITERATURES IN ENGLISH**  
**UNIT 2 - PAPER 02**  
**KEY**

what we sense instead of what we are told. The undercurrent of the actual history of the Caribbean steals the deeper consciousness of the children learning about their history: the text in books, even as a record of the past, will be transformed by what they will discover beyond the present time (references to the "numb, historic word" and what is "heard in the heart of schoolrooms, signifying life and death" in *The Language of Eldorado*)

**Ancient Greek, European and Indigenous Caribbean Mythology**

There is no fixed choice for the source material or muses that inspire the writing of the *Eldorado* poems. Christian, Greek and Tribal gods are all apostrophised in the speaker's frame of references.

It is clear that not only are all these figures facets of the cultural background of the Caribbean child, there are distinctions that would make some entities lesser or greater than others.

**Themes and Concerns in *Eldorado***

- History as a determining factor shaping the present and future courses of Caribbean development - the violent forces of shifting earth and cataclysmic change would create the mineral wealth of the Caribbean that drove the New World explorers occi/accidentally to these shores; the errors of colonial rule would be echoed in the practices and blunderings of post-colonial governance, raising questions about the nature of Independence
- The hybridisation of cultural, social and ethnic influences in the Caribbean person is also a major concern of the writer, as he shows how the individual, through the medium of language, tries to recollect the pieces of himself that belong to other worlds
- The re/discovery of the essential self in the journey to other parts of the world
- The significance of memory, especially of ancestral memory as a means of reckoning with the experiences of loss
- The anguish of the castaway - the spiritual and psychical disconnectedness one feels when one is set adrift by travel to foreign territories

**Total 40 marks**



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LITERATURES IN ENGLISH

UNIT 1 and 2 – PAPER 02

MARK SCHEME

FOR QUESTION 1-6

SPECIMAN PAPER



LITERATURES IN ENGLISH  
 UNITS 1 AND 2 – PAPER 02  
 MARK SCHEME

CRITERIA	MARKS (40)
<p>(a) <b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>• Familiarity with the primary, (prescribed) secondary, critical texts</li> <li>• Familiarity with secondary sources, historical, social, philosophical, contextual</li> <li>• Familiarity with the features of the genre</li> <li>• Familiarity with, and the proper use of the vocabulary specific to genres</li> <li>• Understanding of the relationship between form and content within genres</li> </ul>	14
Candidate shows an <b>excellent</b> knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	13-14
Candidate shows a <b>very good</b> knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	11-12
Candidate shows a <b>good</b> knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	9-10
Candidate shows a <b>satisfactory</b> knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	7-8
Candidate shows <b>acceptable</b> knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	5-6
Candidate shows a <b>limited</b> knowledge and understanding of the features and characteristics of the genre the context of critical responses to the set text.	3-4
Candidate shows a <b>very limited</b> knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.	0-2

LITERATURES IN ENGLISH  
 UNITS 1 AND 2 – PAPER 02  
 MARK SCHEME

CRITERIA	MARKS (40)
<p>(b) <b>Application of Knowledge</b></p> <ul style="list-style-type: none"> <li>• Ability to analyse, evaluate, and synthesize knowledge</li> <li>• Ability to write a clear thesis, select appropriate evidence and use sound logic</li> <li>• Appropriateness of the information selected</li> <li>• Ability to present a reasonable conclusion, based on evidence provided</li> </ul>	16
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in a <b>highly effective</b> manner and demonstrates an <b>excellent</b> informed personal response to the set text.</p>	14-16
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in a <b>very effective</b> manner and demonstrates a <b>very good</b> informed personal response to the set text.</p>	12-13
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in an <b>effective</b> manner and demonstrates a <b>good</b> informed personal response to the set text.</p>	10-11
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in a <b>satisfactory</b> manner and demonstrates a <b>satisfactory</b> informed personal response to the set text.</p>	8-9
<p>Candidate applies knowledge, analyses, synthesizes, and evaluates issues in an <b>acceptable</b> manner and demonstrates an <b>acceptable</b> informed personal response to the set text.</p>	6-7
<p>Candidate applies knowledge with <b>minimal relevance</b> and accuracy to the question; analyses, synthesizes, and evaluates issues in a <b>limited</b> manner and demonstrates an uninformed personal response to the set text.</p>	4-5
<p>Candidate shows <b>little or no knowledge</b> of the set text and <b>little or no skill</b> in analyzing, synthesizing, and evaluating information necessary to handling the question.</p>	0-3

LITERATURES IN ENGLISH  
 UNITS 1 AND 2 – PAPER 02  
 MARK SCHEME

CRITERIA	MARKS (40)
<p>(c) <b>Organization of Information</b></p> <ul style="list-style-type: none"> <li>• Opening paragraph with clear thesis which introduces main points of argument</li> <li>• Middle paragraphs which develop the points outlined in opening paragraph</li> <li>• Final paragraph which brings argument to a reasonable conclusion</li> <li>• Transitional words between sentences and paragraphs</li> <li>• Formal syntactic structures</li> <li>• Correct grammar</li> <li>• Use of language</li> </ul>	10
Candidate organizes information <b>coherently and effectively</b> and communicates ideas in an <b>excellent</b> use of syntax, grammar and language.	8-10
Candidate organizes information <b>coherently and effectively</b> and communicates ideas with <b>very good</b> use of syntax, grammar and language.	7
Candidate organizes information <b>coherently and effectively</b> and communicates ideas with <b>good</b> use of syntax, grammar and language.	6
Candidate organizes information in satisfactory manner. There are lapses in <b>coherence</b> which interferes with the <b>effectiveness</b> of the response. Candidate communication ideas with <b>satisfactory</b> use of syntax, grammar and language.	5
Candidate organizes information with <b>acceptable coherence and effectiveness</b> and communicates ideas with <b>acceptable</b> use of syntax, grammar and language.	4
Candidate shows <b>basic weakness</b> in organizing and communicating information.	3
Candidate shows <b>little or no skill</b> in organizing and communicating information.	0-2

LITERATURES IN ENGLISH  
UNITS 1 AND 2 - PAPER 02  
MARK SCHEME

<b>Range of marks</b>	<b>Overall impression</b>
35-40	Excellent
30-34	Very good
25-29	Good
20-24	Satisfactory
15-19	Acceptable
10-14	Limited
00-09	Very Limited



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**LITERATURES IN ENGLISH**

**SPECIMEN PAPER**

**UNIT 2 – Paper 032**

*2 hours 30 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections with **ONE** question in **EACH** section.
2. Answer **ALL** questions.
3. You are advised to take some time to read through the paper and plan your answers.
4. If you need to rewrite an 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.**
5. **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.**

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SECTION A

MODULE 1 — DRAMA

Read the extract below and answer Question 1.

**Stick Fighting**

*Three o'clock of an afternoon. The saloon is deserted. The central floor area is cleared and a small rostrum, decorated with flags and coloured kerchiefs, stands at one end. In the rostrum is a richly-ornamented tinsel crown on a stand. The noise of drumming and chanting in the distance.*

5 TIM BRISCOE *enters the saloon and sits. He is a clean-shaven, youthful looking blade of about 20, dressed inconspicuously in an open-necked shirt and khaki pants, tennis shoes and with a kerchief tied round his neck. He calls to the barman.*

BRISCOE: Swifty! A drink! Swifty!

10 *[No answer. He crosses to the bar and pours himself a drink. Then he turns to inspect the decorations, takes up the crown, tries it on, looks at himself in a piece of glass.]*

BRISCOE: Wow! Jeezu-web! A natural fit!

15 *[He finds a poui-stick and begins to go through the motions of a stick-fighter in the ring. Not satisfied with his display, he takes a long drink, changes his own neckerchief for a gaudy one from the rostrum, assumes a fierce expression, looks in the mirror again and apparently satisfied, he shadows with the stick once more, this time going through the pantomime more ferociously. Carried away, he emits a shrill yell which brings PORTAGEE JOE hurrying out from the back of the store.]*

20 JOE: What the hell... hey, who you be!

*[Briscoe stops, embarrassed. He puts down the crown and poui-stick, and returns the kerchief he had borrowed.]*

Ah, Senor Briscoe!

BRISCOE: The shop was empty.

25 JOE: Swifty not here?

BRISCOE: You expecting him to miss the fight?

JOE: Don't I employ him and have the right to say if he can go?

BRISCOE: In Trinidad, a stick-fight send everybody mad.

30 JOE: Excepting you? I think the whole village down in the tent to witness a barrage of blows. Say, how come you exclude yourself from all that?

BRISCOE: I ain't in the mood.

JOE: You grieving still over Petite Belle Lily? Forget her, my friend, that is a frisky girl who looking for fame, not romance, all you can offer is perseverance. Tell me, you know how to fight stick at all?

35 BRISCOE: It run in my blood. You ever hear tell of the great Moscobee? He was my poopa and teach me all the science of war from the time I could walk.

JOE: That is bygone days. I, too, was famous for all kind of crazy things. But reason take over now.

BRISCOE: To win Petite Belle I could recall how to braix and charge—

40 JOE: I wouldn't start up again, Briscoe boy.

BRISCOE: You taking a drink?

JOE: Pass me over this one.

BRISCOE: I notice you make big preparation to crown the champion. Who you back to win?

45 JOE: No difference to me.

BRISCOE: You still avoid betting?

JOE: To throw away the little money that I put by?

BRISCOE: Well, I back Tiny

*[Prolonged shouting and cheering off. The chanting and music stop.]*

50 BRISCOE: Excitement in blood! The fight done over and the village have a new conqueror in the person, come bet, of Tiny the Terror.

JOE: Well, so be it. Help me prepare for the crowd who will soon invade me here. I tell Swifty fix-up before he go, that boy! Fill the glasses, a dozen or so, while I set the tables.

55

*[BRISCOE pours rum liberally into glasses while JOE arranges the tables and chairs in a semi-circle facing the rostrum on which he places a single chair.]*

*Adapted from Errol Hill, "Man Better Man". In Plays for Today,  
Longman, 1985, pp. 146–149.*



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

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**SECTION B**

**MODULE 2 — POETRY**

**Read the poem below and answer Question 2.**

**The New Blade**

My son is using a new razor  
with clumsy hands.  
Grooming himself as a grownup for the first time,  
he spreads his elbows wide, as in a ritual,  
5 very fastidiously not looking sideways.  
From below his temple a smear of blood  
as big as a bird's tongue keeps flowing,  
no matter how often he wipes it off,  
and he looks a little afraid.  
10 What is hurt in him, I wonder  
His naked back is moistened, shining bright  
like a tree trunk with its bark peeled off.

Although he doesn't seem to hear them,  
birds are singing loud in unison  
15 around the young tree trunks.  
He doesn't seem to see it,  
but the sea is rolling in the mirror.

*Ansai Hitoshi, "The New Blade". In What Have You Lost?  
Harper Collins Publishers, 1999, p. 18.*

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

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**SECTION C**

**MODULE 3 — PROSE FICTION**

**Read the passage below and answer Question 3.**

**Independence**

The applause was thunderous, and Bertram watched the new flag slide up the pole and cross the old one slithering down. In the distance he heard the cracked report as the guns of the British Royal Navy fired their salute, and overhead a cloud of doves flew in all directions, glad to have escaped their independence  
5 baskets. As the church clock struck midnight, and the cheering and celebratory noises grew even louder, Bertram heard raindrops beginning to slap against the leaves of the trees above him. Then as the wheels of History turned, and Mount Misery became Mount Freedom, and Pall Mall Square became Independence Square (although the island had decided to keep its old  
10 colonial name), someone punched a hole in the sky and everybody ran for cover as the rain broke through. As they did so the police band started to play the new national anthem in G major like the old British one, but they struggled to find the notes to this new tune. Bertram listened to their waterlogged and unmusical rendering of what seemed an otherwise pleasant composition, but  
15 before the band could rescue the anthem the heavens opened wide. The musicians now ran for cover, and all around the umbrellas bloomed like flowers, and the sharp bullets of rain joined the sky to the earth.

Gradually the drumroll of the rain on the car roofs eased to a pitter-patter, and the cars rubbered along in the wet throwing up thin sheets of water. Bertram  
20 found himself in a steady stream of people pouring down towards Independence-ville, where the wooden booths were now dazzlingly lit. He prepared himself, ready to drink until dawn on this first day of a new era in his island's history.

*Adapted from Caryl Philips, "State of Independence".  
In Leading Questions, 1992, p. 251.*

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

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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

C A R I B B E A N   A D V A N C E D   P R O F I C I E N C Y   E X A M I N A T I O N <sup>®</sup>

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LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 1

“Stick Fighting”

**CHARACTERIZATION**

**Award 2 marks each for full discussion of one character trait for each character**

**Briscoe**

Two marks for any ONE point fully explained

- Boastful
- Fearful
- Tends to live in the past
- Cautious
- Easily embarrassed
- Playful
- Flamboyant
- Outgoing
- Gregarious

**Joe**

Two marks for any ONE point fully explained

- Take-charge
- Assertive
- Shrewd
- Practical
- Not given to day-dreaming

**ANY OTHER CHARACTER TRAITS IDENTIFIED AND DISCUSSED**

**(2+2) [4 marks]**

**PROPS**

**Award 2 marks each for any full discussion of any TWO of the following:**

- Glasses
- Drink bottles
- Poui stick
- Neckerchiefs/ kerchiefs
- Flags
- Tinsel crown

**(2+2) [4 marks]**

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

Question 1 cont'd

**STAGE DIRECTIONS**

**Award 2 marks EACH for a full discussion of any TWO of the following:**

The stage directions come mainly at the start and end of the extract. These directions:

- Provide information on setting
- Provide dramatic context
- Reveal character
- Advance the plot
- Allow for use of props - which will in turn generate stage action
- Create stage action

**(2+2) [4 marks]**

**THEMES**

**Award 2 marks for a full discussion of any ONE of the following:**

- Romance
- Friendship
- Competition
- Nostalgia
- *Carpe diem*: the importance of seizing the day
- The importance of leaving behind a legacy, something by which the world will remember you
- Masculinity

**[2 marks]**

**ORGANIZATION OF INFORMATION**

**Good/ excellent    2 marks**  
**Satisfactory        1 mark**  
**Poor                    0**

**[2 marks]**

**Any other reasonable response**

**Total 16 marks**

LITERATURES IN ENGLISH  
UNIT 2 – PAPER 032  
KEY AND MARK SCHEME

“The New Blade”

Question 2

**IMAGERY**

**Award 2 marks EACH for a full discussion of any TWO of the following:**

- Kinesthetic imagery—the son shaving, the movement of the son’s arms as he shaves
- Visual Imagery—image of blood, a bird’s tongue, a tree trunk, the naked back of the boy, light imagery
- Aural Imagery—the sound of the birds singing

**(2+2) [4 marks]**

**SIMILES**

**Award 2 marks EACH for a full discussion of any TWO of the following:**

“spreads his elbows wide, as in a ritual” (line 4)

- The movement of the son’s hand in the act of shaving is compared to movements in a ritual to suggest how seriously he took this activity. A ritual is often a serious performance act for various religious or ceremonious cultural expressions that expressed people’s deep beliefs.

**OR**

The movement of the son’s hand in the act of shaving is compared to movements in a ritual to suggest how ceremoniously he engaged in the act of shaving. Since a ritual involves a set of stylized acts that are the standard conventions for a group of people, there is a certain ceremonious dimension to most rituals.

**OR**

The movement of the son’s hand in the act of shaving is compared to movements in a ritual to suggest that this act of shaving is rite-of-passage ritual for young boys growing up into men. The idea of a ritual is an expected act that is repeated often to mark some significant moment in a culture. The young boy’s repeated act of starting his shaving is repeated from one generation to the next as a marker of growing in manhood—a kind of rite-of-passage.

LITERATURES IN ENGLISH  
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Question 2 cont'd

“a smear of blood as big as a bird’s tongue” (lines 6-7)

- The comparison of the blood oozing from the side of the boy’s face to a bird’s tongue is effective in conveying the shape of the blood as it oozed out, the size of the blood drop that oozed and the colour of the blood.

OR

- ‘As big as a bird’s tongue’ conveys the idea that although the smear of blood is only a small drop (no bigger than a bird’s tongue), it has significance, in the same way that a bird’s tongue has significance. The simile anticipates the image in stanza 2, where birdsong (bird’s tongue) represents celebration. By extension then, the ‘bird’s tongue’ of blood suggests a positive side to the boy’s awkward shaving; a ‘largness’ to the small drop of blood. It speaks eloquently to the celebration of entry into manhood.

“His naked back... /like a tree trunk with its bark peeled off” (lines 11-12)

OR

- The comparison of the boy’s back glistening with sweat like a stripped bark of a tree trunk provides an image of exposure that helps to associate a sense of vulnerability about the boy as he shaves. He knows that shaving becomes a test and because it is a new experience for him (new blade, he is uncertain and therefore feels vulnerable. The writer is able to reinforce the sense of the son’s vulnerability through the image of the stripped, exposed tree trunk.

**[4 Marks]**

SYMBOLISM

**Award 2 marks EACH for ANY TWO of the following fully discussed:**

- Shaving—represents a rite-of-passage activity or an activity that causes the young man to feel vulnerable and unsure.
- New blade—represents a new experience, the unknown, an experience by extension that makes one vulnerable
- Blood and physical cut—symbolizes psychological hurt or even damage

LITERATURES IN ENGLISH  
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KEY AND MARK SCHEME

Question 2 cont'd

- Lack of sensitivity to his surroundings—fails to hear birds singing and fails to see the image of possibilities in the mirror suggests how his emotional state over the shaving ritual has blinded him to the great possibilities around. All this has left him is a bleak vision of the future and of his abilities because he failed to execute the ritual with precision.

**(2+2) [4 marks]**

**THEME/MEANING**

**Award 2 marks for any ONE point explained**

- Growing up
- Rite of passage rituals that damage
- New experiences
- Family

**[2 marks]**

**ORGANIZATION OF INFORMATION**

<b>Good/excellent</b>	<b>2</b>
<b>Satisfactory</b>	<b>1</b>
<b>Poor</b>	<b>0</b>

**[2 marks]**

**Any other reasonable response**

**Total 16 marks**

LITERATURES IN ENGLISH  
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KEY AND MARK SCHEME

“Independence”

Question 3

**THEMES:**

*(Award as many as 2 marks EACH for a full discussion of any TWO thematic concerns. Candidates who mention other themes than the ones noted below should be awarded the marks if their responses are reasonable.)*

- **Independence** – The extract is about an island’s independence celebration. It seems as if independence is welcomed by all, judging from the cheering of the crowd that has turned out, the extensive celebratory paraphernalia, the musical accompaniment, the marching parades, the timing of the exchange of flags, the marking of the moment at mid-night with the ringing of the church clock, etc. It is obvious that much planning went into those celebrations.
- **Freedom** – The island is poised to experience freedom from colonialism and colonial rule. This is conveyed through the freeing of the doves from their independence basket as well as the spontaneous heavy downpour of rain.
- **Change** – Change, occasioned by independence, is in the air. The change is marked by pre-arranged activities as well as by a natural phenomenon. The interference of nature (the rain) is somewhat ambivalent since the images associated with nature are both positive and negative.
- **Nature** – Most of the passage is dedicated to the effect of the rain on the independence celebration. Nature is presented ambivalently since it disrupts and renews. At points it seems to join the celebration (“the drumroll of rain on the car roofs eased to a pitter-patter”) while at other times, it disrupts (“the sharp bullets of rain”).

**Accept any other reasonable answer.**

**(2 + 2) [4 marks]**



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Question 3 cont'd

**SYMBOL:**

***(Award as many as 2 marks EACH for a full discussion of any THREE examples of symbolism. Candidates who mention other examples of symbolism, other than the ones noted below, should be awarded the marks if their responses are reasonable.)***

The passage is replete with symbols. Some of the striking symbols are commented on below:

- "the new flag slide up the pole and cross the old one slithering down"
  - This symbol signals change, but whether it's a positive or negative change, that is uncertain. This uncertainty is conveyed through the verbs "slide," "cross," and "slithering." In the act of the flags crossing, and the flags are symbolic of the "old" and "new" island, one wonders if the "new" island won't retain some of the problems of the "old."
- "a cloud of doves flew in all directions"
  - Doves are positive, symbolic of peace. However, by associating them with "cloud" and directionless flying, an impression of obscurity, obfuscation and discord are created, as if these are the qualities that will accompany the newly independent island.
- "as the clock struck midnight"
  - Midnight is a mark of change; it is where the old night ends and the new day begins. It therefore seems quite appropriate for the independence celebration to occur at that time, to usher in a new regime with the new day and to say goodbye to the old ways and the past night. Midnight, however, can take on negative associations since it is a very dark time. The message the writer might be conveying is that the new island is precariously perched and now might not have been the best time for it to assume its independence.

LITERATURES IN ENGLISH  
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KEY AND MARK SCHEME

Question 3 cont'd

- “play the new anthem ... like the old British one”
  - The writer seems to be questioning how different things will be in the future since the new nations’s anthem is quite similar to its colonial master’s. The new nation should be asserting its independence by creating its own distinctive tune.
- “struggled to find the notes to this new tune”
  - The idea of the young/new nation “struggling” so early in the day is not a positive sign. This early struggle raises questions of leadership, being able to survive/cope without outside aid, etc.
- “waterlogged and unmusical rendering”
  - “Waterlogged” and “unmusical” are powerful, negative representations of the new island, connoting a sense of being weighted down and uncoordinated. It would be ironic for a new country that has not even begun to rule itself to be associated, this early in the day, with the stench of being “waterlogged” and the strife/discord of “unmusical rendering”.

**Accept any other reasonable answer.**

**(2 + 2 + 2) [6 marks]**

**LANGUAGE:**

***(Award as many as 2 marks for a full discussion of any ONE aspect of language. Candidates who mention other elements of language, other than the ones noted below, should be awarded the marks if their responses are reasonable.)***

- The language of the extract is symbolic, metaphoric, and full of imagery. These literary devices make the extract and its subject matter engaging and compelling.

LITERATURES IN ENGLISH  
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KEY AND MARK SCHEME

Question 3 cont'd

- Diction contributes to tone, mood and atmosphere. The tone of the extract is a serious one, which is conveyed via long sentences and words associated with darkness ("thunderous," "cloud," "midnight," and "rain"). The mood is sombre, caused by the rain, and the atmosphere is sad and dark, despite the celebratory subject matter. There is an obvious contrast or opposition between the serious/sad/sombre tone, mood and atmosphere on the one hand, and the celebratory subject matter on the other. This contrast is ironic.

**Accept any other reasonable answer.**

**[2 marks]**

**Narrative Point of View:**

*(Award as many as 2 marks for a comprehensive treatment of the narrative point of view.)*

- The story is told by a third person narrator.
- The narrator, in recounting the events surrounding the independence celebration, is somewhat ambivalent. In some sections of the extract, the narrator seems critical and cynical, yet at other places, the narrator seems positive and upbeat. These mixed feelings are conveyed through selected literary devices - irony, symbolism and imagery. The narrator's ambivalence towards independence gives the reader a cause for pause, to question why the narrator does not see the independence celebration as a positive activity.

**[2 marks]**

**ORGANIZATION INFORMATION:**

<b>Good/Excellent</b>	<b>2 marks</b>
<b>Satisfactory</b>	<b>1 mark</b>
<b>Poor</b>	<b>0 mark</b>

**[2 marks]**

**Total 16 marks**