



CARIBBEAN  
EXAMINATIONS  
COUNCIL

Caribbean Secondary  
Education Certificate®

# SYLLABUS

# ENGLISH

CXC 01/G/SYLL 25

Effective for examinations from May–June 2027

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## NOTE TO TEACHERS AND LEARNERS

This document CXC 01/G/SYLL 25 replaces CXC 01/G/SYLL 15 issued in 2015.

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

First published in 1977.  
Amendments are indicated by italics.

Revised 1997, 2003, 2009, 2015 and 2025.  
Amended 2026

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

For access to short courses, training opportunities and teacher orientation webinars and workshops go to our Learning Institute at <https://pli.cxc.org/>

### PLEASE NOTE



**This icon is used throughout the syllabus to represent key features which teachers and learners may find useful.**

# English Syllabus

## ◆ RATIONALE

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

*The CSEC® English syllabus is organised for examination as English A and English B. The syllabus objectives are organised under **understanding, analysing, evaluating** and **creating** in order to guide both content development and the assessment scheme (See Skills and Abilities to be Assessed). English A emphasises the development of oral and written language skills through a variety of strategies. English B provides opportunities for students to explore and respond critically to specific literary texts, to observe and appreciate the author’s craft, and to make meaningful connections with human daily interactions. The language and literature syllabus document recognises the separate value of these areas but advocates an approach to teaching that creates a strong inter-relatedness of the two. The syllabus seeks to express and invite the recognition of **reflection** as being intrinsic to both English A and English B. The principle is that structured language learning situations which use literature, provide opportunity for guided reflection on, and understanding of, the human condition and life itself. It also promotes meaningful comprehension, acquisition of grammatical correctness and other communication skills. Further, it acknowledges the central role that language plays in the curriculum and in everyday life.*

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

*Further, the English syllabus encourages receptive and expressive exploration of the three major literary genres - Drama, Poetry, and Prose – and the varieties related to those major divisions – in order to develop awareness of and familiarity with the many functions and purposes of language. It is recognised that a good language syllabus provides opportunity to discover and appreciate the six facets of the language arts: listening, speaking, reading, writing, viewing and visually representing. In addition, this syllabus strongly promotes reflection on the principle that it is the tool which helps individuals to clarify their own understanding and enables them to provide themselves and others with*

satisfying responses. This recognition is seen as being fundamental if teachers are to help students to reach their full creative potential. The literature of the region is fore-grounded so as to foster the positive sense of selfhood and Caribbean-ness. The focus encourages recognising our region's talents, valuing regional varieties of language, and developing the skills of selecting form, tone and register appropriate to the transactional context. The syllabus also recognises that language is essential to basic, effective transactions – personal, social, scientific, technical and business and therefore advocates for the use of authentic approaches to teaching and assessment. Literary texts are also chosen, therefore, to help in the development of appropriate responses to general human behaviours, to promote understanding of the human condition.

## ◆ AIMS

The syllabus aims to:

1. *develop the ability to understand and respond to spoken and written varieties of Standard English used in the Caribbean;*
2. *develop the ability to use the spoken and written varieties of Standard English used in the Caribbean;*
3. *promote an appreciation of the variety of purposes for which language is used;*
4. *promote an understanding and appreciation for the place and value of the varieties of English and of the dialects and creoles of the Caribbean and other regions in different social and cultural contexts;*
5. *develop the ability to use language effectively for communicating across cultures at different levels, that is, intra-personal, inter-personal and groups;*
6. *develop the ability to monitor personal thinking processes through the application of meta-cognitive strategies;*
7. *develop the ability to creatively express personal experiences (real or imagined) in spoken and written language and through audio-visual and graphic forms;*
8. *promote in students a willingness and ability to inform themselves about, and to contribute reasoned opinions on social issues;*
9. *develop a critical awareness and application of the use of language and organisational devices in oral and written expressions (narrative, persuasive and informative (expository) writing);*
10. *develop the ability to respond to literature for pleasure and insight, to recognise and respond to the writer's craft, and to make sensitive appraisals of value judgements and other concepts expressed in Literature;*
11. *foster the development of the values of respect and tolerance gained through individual and collaborative classroom experiences and exposure to various genres of literature;*
12. *use the research process to explore various sources of information and reference the contribution of such sources to their own ideas; and,*
13. *develop the capacity to assess the credibility, currency, validity, reliability, relevance and appropriateness of sources of information including those available on the Internet.*

## ◆ GENERAL OBJECTIVES

On completion of this syllabus, students should be able to:

1. understand written and spoken varieties of Standard English used in the Caribbean;
2. demonstrate the ability to use spoken and written varieties of Standard English used in the Caribbean effectively;
3. respond to spoken and written varieties of Standard English used in the Caribbean;
4. develop an awareness and appreciation of the varieties of purpose for which language is used;
5. develop an understanding and appreciation for the social context and value of the language varieties (Creole and dialect) of the Caribbean and other regions;
6. develop the ability to use language effectively to communicate across cultures and contexts;
7. demonstrate the ability to monitor personal thinking processes through the application of meta-cognitive strategies;
8. demonstrate the ability to creatively express personal experiences (real or imagined) in spoken and written language and through audio-visual and graphic forms;
9. demonstrate an awareness and understanding of social issues;
10. develop a critical awareness of the use of language and organisational devices in oral and written expressions (narrative, persuasive and informative (expository) writing);
11. appreciate the writer's exploration and presentation of various issues and ideas;
12. develop personal responses to different genres of literature;
13. demonstrate an understanding of purpose, audience and context to derive pleasure from literature;
14. develop respect and tolerance through collaboration and an exploration of diversity in literary genres;
15. demonstrate the ability to use varying modes of information (whether literal, figurative, or visual) based on the research process through reading and interpretive skills; and,
16. understand the importance of evaluating information from different sources.

## ◆ SUGGESTED TIMETABLE ALLOCATION

It is recommended that in order to satisfy the requirements of the English A and English B examinations, a minimum of six sessions should be allocated to English A and four to English B per week. However, it is recognised that students and teachers operate in a wide variety of situations and under an equally wide variety of conditions.

It is important that individual institutions develop an allocation of time, taking the following into consideration:

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

## ◆ ORGANISATION OF THE SYLLABUS

The syllabus is arranged in three **MODULES**. Each module covers a distinct set of topics that are clearly defined by General Objectives, Specific Objectives and corresponding Explanatory Notes, Suggestions for Learning Activities and Suggestions for Assessment. The Specific Objectives are indicative of the content on which the assessment will be based and should not be treated in isolation as they are related to the general objectives and syllabus aims. The knowledge and skills assessed for English B are integrated across the General and Specific Objectives and Explanatory Notes covered for the three modules – Informative Discourse, Literary Discourse and Persuasive Discourse.

### ENGLISH A

MODULE 1	-	INFORMATIVE DISCOURSE
MODULE 2	-	LITERARY DISCOURSE
MODULE 3	-	PERSUASIVE DISCOURSE

### ENGLISH B

MODULE 1	-	DRAMA
MODULE 2	-	POETRY
MODULE 3	-	PROSE FICTION

## ◆ RECOMMENDED APPROACHES TO FACILITATE LANGUAGE LEARNING

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

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

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

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

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

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

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

## **CLASSROOM RESOURCES**

*The choice of material to be used in the classroom will be guided by both the language needs of daily living and the need of the students to develop the skills and insights necessary if they are to derive satisfaction from novels, stories, poems and plays.*

*The approach in this syllabus calls for emphasis on the exposure of students to literature, not to the learning of facts about literary theory.*

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

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

*The reading list includes reference texts on the teaching of drama. The approach to drama implicit in the*

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

Refer to pages 82-105 for Suggested Reading List.

## ◆ ENGLISH A AND B: NOTES AND SUGGESTED ACTIVITIES (FORMS 1 – 5)

Communicative competence is a critical issue in any classroom and is the focus of the aims outlined earlier in this syllabus. Students will be expected to demonstrate good control of the mechanisms of language, write good, clear prose, and to communicate easily, precisely and fluently. It is a sound instructional principle to practise the skills required to achieve these features within situations that simulate the social contexts as nearly as possible. *The importance of the oral aspects of English should be emphasised.*



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

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

## ◆ QUALIFICATION OVERVIEW

### **CTEC® Overview**

*The Caribbean Targeted Education Certificate® (CTEC®) is a stackable micro-credential that allows individuals to achieve an intermediate or macro qualification.*

*Credentialing is defined as the issuing of formal certification for successful achievement of a defined set of outcomes targeting specific knowledge, skills, and competencies. It includes the granting of an award or digital unit of measurement for learning. CXC® offers three categories of credentials across all levels of qualifications:*

- 1. A micro-credential is awarded after successful completion of a module. The Caribbean Targeted Education Certificate® (CTEC®) is a stackable micro-credential that allows individuals to achieve an intermediate or macro qualification.*
- 2. An Intermediate credential is awarded after successful completion of a set of defined modules that together, make up a CSEC® subject; and,*
- 3. A macro-credential is awarded after successful completion of a combination of intermediate (subjects) and micro-credentials (modules) that culminate in the award of credits for a certificate, diploma or associate degree.*

## CSEC® English A

A total of three micro-credentials may be obtained from pursuing the discrete modules captured in CSEC® English A. Candidates who pursue the requirements of individual modules of the syllabus may qualify for micro-credentials while those who pursue all the modules in one sitting (the regular examination) may qualify for micro-credentials (if they earn Grades A-C) and the intermediate credential. The modules in the syllabus may be pursued in any order.

Module	Duration	Credit Weighting
Module 1: Informative Discourse	45-50 hours	1
Module 2: Literary Discourse	45-50 hours	1
Module 3: Persuasive Discourse	45-50 hours	1

\*The SBA is a requirement for the completion of the first micro-credential undertaken.

## CSEC® English B

A total of three micro-credentials may be obtained from pursuing the discrete modules captured in CSEC® English B. Candidates who pursue the requirements of individual modules of the syllabus may qualify for micro-credentials while those who pursue all the modules in one sitting (the regular examination) may qualify for micro-credentials (if they earn Grades A-C) and the intermediate credential. The modules in the syllabus may be pursued in any order.

Module	Duration	Credit Weighting
Module 1: Drama	45-50 hours	1
Module 2: Poetry	45-50 hours	1
Module 3: Prose Fiction	45-50 hours	1

\*The SBA is a requirement for the completion of the first micro-credential undertaken.

## ◆ CERTIFICATION

The syllabus is offered for General Proficiency certification. A candidate's performance will be indicated on the certificate by an overall numerical grade on a six-point scale for the intermediate qualification as well as a letter grade for each Module.

## ◆ SKILLS AND ABILITIES TO BE ASSESSED

The skills and abilities are categorised under the *three* broad headings: **Understanding**, the decoding and interpreting of messages through the *recognition* of the language structures and devices used in any given context, **Analysing**, the ability to examine use of language and literary skills and techniques and **evaluating and creating** the conveying of meaning through the selection of language structures and devices appropriate to each specific context. Performance will be reported under the profile dimensions **Understanding**, **Analysing** and **Evaluating and Creating**.

### 1. Understanding

The ability to:

- (a) understand meaning conveyed (in listening, in reading *and in viewing*) through word choice, grammar, *and graphics* and (in reading) through punctuation and paragraphing.

- (b) obtain information accurately, as demonstrated in the ability to:
- (i) recognise facts stated explicitly;
  - (ii) extract specific *and implied* information from what is read, heard or *viewed*;
  - (iii) *identify the author's purpose*;
  - (iv) identify stated or implied time sequence;
  - (v) draw valid conclusions and inferences from information presented;
  - (vi) *summarise information from given stimuli*;
  - (vii) *identify cause and effect relationships in given stimuli*;
  - (viii) *classify and categorise, compare and contrast pieces of information/data*;
  - (ix) *recognise different text structures*;
  - (x) identify main and subordinate ideas and trace their development;
  - (xi) recognise the difference between denotative and connotative language;
  - (xii) *differentiate between* passages whose main purpose is informative (expository) *and those that are literary or persuasive*; and,
  - (xiii) interpret and respond to tables and pictorial communication, such as diagrams, conventional signs and symbols.
- (c) grasp insights from reading literature demonstrating the ability to:
- (i) detect connotations in the use of words and in the presentation of ideas and distinguish between connotative and denotative meaning;
  - (ii) *identify* devices such as pun, innuendo, exaggeration, irony and symbolism;
  - (iii) recognise the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play; *and*,
  - (iv) recognise implicit themes.
- (d) recognise opinion expressed in various forms *as* demonstrated in the ability to:
- (i) distinguish factual statements from unsupported opinion statements;
  - (ii) *detect bias or particular perspective* in the use of words and *in* the presentation of ideas; *and*,
  - (iii) recognise the range of *persuasive* techniques employed in social *interaction* and in the mass media.

## 2. **Analysing**

The ability to:

- (a) *obtain relevant information accurately by applying research skills;*
- (b) *use appropriate diction, grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility;*
- (c) *acquire self-knowledge through self-expression and give aesthetic satisfaction to others in personal, creative and imaginative language by:*
  - (i) *organising and sequencing ideas to communicate emotional and imaginative interpretations of experience; and,*
  - (ii) *using language (tone, mood, register, code and style) appropriate to particular situations and contexts.*

## 3. **Evaluating and Creating**

The ability to:

- (a) *communicate factual information clearly, concisely and adequately in giving oral and written instructions, reports, summaries, and expositions;*
- (b) *communicate personal experiences (real or imagined) in spoken and written language and through audio-visual and graphic forms;*
- (c) *communicate personal opinion clearly and cogently in language which persuades or dissuades effectively. This will involve the ability to:*
  - (i) *present reasoned evaluative comments on proposals and situations of various kinds in language that is clear and appropriate to the occasion;*
  - (ii) *employ, wherever necessary, a range of narrative and persuasive techniques for impact;*
  - (iii) *present a logical argument using justifiable techniques related to sound oral and written debate; and,*
  - (iv) *research a topic or situation from different angles or perspectives in order to express an informed opinion.*
- (d) *obtain information accurately, as demonstrated in the ability to evaluate sources of information.*
- (e) *grasp insights from reading literature and demonstrating the ability to:*
  - (i) *deduce reasons and motives for particular spoken and written communication (other than those with an overt persuasive intent);*
  - (ii) *evaluate the appropriateness of different uses of tone, mood, register, code and style in talks and speeches, in non-literary forms including scientific or technical writing, and in literary forms (prose, poetry and drama), in relation to the author's intention;*

- (iii) *assess the apt use of devices such as pun, innuendo, exaggeration, irony and symbolism;*
  - (iv) *respond to the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play;*
  - (v) *visualise the situation, attitudes, mood and setting of a play and appreciate how they influence the actions and interaction of actors in the performance of that play;*
  - (vi) *respond to Caribbean and other literatures in English (novels, short stories, poems and plays); and,*
  - (vii) *respond to writers' evocation of feelings, moods, atmosphere; making critical appraisal of values and concepts expressed in literature and relate these to everyday living.*
- (f) *critique opinion expressed in various forms as demonstrated in the ability to:*
- (i) *evaluate the effectiveness of language devices used to persuade; and,*
  - (ii) *assess the effects of the range of techniques of persuasion employed in social interaction and in the mass media.*

## ◆ THE ENGLISH A EXAMINATION

### FORMAT OF THE EXAMINATIONS: ENGLISH A

*The examination will consist of three papers: Paper 01, an objective type paper, Paper 02, structured and essay type questions and Paper 03, the SBA (031) or its alternative (032). CXC® will offer candidates the following three options for sitting the Paper 01 and Paper 02.*

#### **Option A – Regular Sitting**

*For the regular sitting, candidates will be required to complete Paper 01, comprising of 60 multiple-choice questions from across all THREE modules with 20 questions on each module. Paper 02 consists of structured type and essay questions from all three modules.*

#### **Option B – Modular Sitting (One Module)**

*Candidates attempting one module will be required to complete a modular Paper 01 and a modular Paper 02. Paper 01 comprises of 20 multiple-choice questions from the selected module and Paper 02 comprises of structured type and essay questions from the one module selected.*

#### **Option C – Modular Sitting (Two Modules)**

*Candidates attempting two modules will be required to complete a modular Paper 01 and a modular Paper 02. This Paper 01 comprises of 40 multiple-choice questions from the selected modules and Paper 02 comprises structured type and essay questions from the two modules selected.*

All candidates will be required to attempt the SBA or the Paper 032 at the first sitting regardless of the option of sitting chosen.

PAPER	MODULAR REQUIREMENTS																				
<p><b>Paper 01</b></p> <p><i>Regular</i> (1 hour 30 minutes)</p> <p><b>Modular</b></p> <p><i>One Module</i> (30 minutes)</p> <p><i>Two Modules</i> (1 hour)</p>	<p>The requirement for EACH module is outlined below.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="background-color: #0070C0; color: white;">Module</th> <th style="background-color: #0070C0; color: white;">Number of Discrete Items</th> <th style="background-color: #0070C0; color: white;">Number of Reading Comprehension</th> <th style="background-color: #0070C0; color: white;">Marks</th> </tr> </thead> <tbody> <tr> <td>Module 1</td> <td>5</td> <td>15</td> <td>20</td> </tr> <tr> <td>Module 2</td> <td>5</td> <td>15</td> <td>20</td> </tr> <tr> <td>Module 3</td> <td>5</td> <td>15</td> <td>20</td> </tr> <tr> <td><b>Total</b></td> <td><b>15</b></td> <td><b>45</b></td> <td><b>60</b></td> </tr> </tbody> </table> <p>The reading comprehension items will be based on two stimuli for EACH module as follows:</p> <p><b>Module 1: Informative Discourse:</b></p> <ol style="list-style-type: none"> <li>one informative extract (for example, encyclopaedia extract, report, instructions, newspaper article, texts of speeches, transcript of conversations) and;</li> <li>one visual extract (for example, table, chart, form, diagram, illustration, map, cartoon, advertisement).</li> </ol> <p><b>Module 2: Literary Discourse:</b></p> <ol style="list-style-type: none"> <li>one poem and;</li> <li>one literary extract (for example, novel, short story, biography, diary, letter).</li> </ol> <p><b>Module 3: Persuasive Discourse:</b></p> <ol style="list-style-type: none"> <li>one persuasive extract (for example, an advertisement, a speech or a letter to the editor) and;</li> <li>one visual extract (for example, table, chart, form, diagram, illustration, map, cartoon, advertisement).</li> </ol>	Module	Number of Discrete Items	Number of Reading Comprehension	Marks	Module 1	5	15	20	Module 2	5	15	20	Module 3	5	15	20	<b>Total</b>	<b>15</b>	<b>45</b>	<b>60</b>
Module	Number of Discrete Items	Number of Reading Comprehension	Marks																		
Module 1	5	15	20																		
Module 2	5	15	20																		
Module 3	5	15	20																		
<b>Total</b>	<b>15</b>	<b>45</b>	<b>60</b>																		
<p><b>Paper 02</b></p> <p><b>Regular</b> (2 hours and 45 minutes)</p> <p><b>Modular</b></p> <p><i>One Module</i> (55 minutes)</p> <p><i>Two Modules</i> (1 hour 50 minutes)</p>	<p>Each candidate will be required to attempt two questions for each Module. The requirement for EACH module is outlined below.</p> <p><b>Module 1: Informative Discourse</b> consists of TWO questions.</p> <p>ONE compulsory question – informative discourse (summary) worth <b>10 marks</b>.</p> <p>ONE compulsory question – informative discourse (exposition) worth <b>30 marks</b>. This question will require candidates to respond to given stimulus material. The response may take the form of an email, letter, report, notice, or article. The question will change from year to year but will focus on the skills of communicating information concisely.</p>																				

PAPER	MODULAR REQUIREMENTS
	<p><b>Module 2: Literary Discourse</b> consists of <b>THREE</b> questions</p> <p><i>ONE compulsory question – literary discourse (summary) worth 10 marks.</i></p> <p><i>TWO optional questions – literary discourse (essay) each worth 30 marks which require candidates to produce a short story. Candidates are required to attempt ONE question.</i></p> <p><b>Module 3: Persuasive Discourse</b> consists of <b>TWO</b> questions.</p> <p><i>ONE compulsory question – persuasive discourse (summary) worth 10 marks.</i></p> <p><i>ONE compulsory question – persuasive discourse (essay) worth 30 marks. The format for the response may vary from year to year (for example, a speech, letter to Editor, essay).</i></p>
<p><b>Paper 031</b></p>	<p><i>The School-Based Assessment comprises a portfolio. Each student will create a Portfolio on a topic/theme selected by the students in the group and approved by the teacher. The topic/theme will also be orally presented. The topic/theme selected should <b>allow for meaningful investigation and presentation.</b></i></p> <p><i>A single SBA will be required to complete both aspects of the English Syllabus: English A and English B. A student who does English A only OR English B only OR English A and B will be required to submit ONLY one SBA. The SBA will be credited for both English A and B.</i></p>
<p><b>Paper 032</b> (2 hours)</p>	<p><i>Private candidates are required to write Paper 032, an Alternative Paper to the SBA. The Alternative Paper will assess the candidate's acquisition of skills in the same areas of the syllabus identified for the SBA.</i></p> <p><i>This paper will consist of a guided critique of three pieces of stimulus material from the following categories:</i></p> <ol style="list-style-type: none"> <li><i>1. a prose excerpt (for example, newspaper article on a topical issue, speech, short story);</i></li> <li><i>2. a cartoon strip or graphic/illustration on the same topical issue; and,</i></li> <li><i>3. poetry (for example, a poem, lyrics of a song).</i></li> </ol> <p><i>Candidates will answer three compulsory questions. Two questions will require short answer responses and one question will require the creation of an imaginative piece in response to the theme selected. Marks will be awarded for content, organization, effective use of language, voice or style, and word choice.</i></p>

PAPER	MODULAR REQUIREMENTS
	<ol style="list-style-type: none"> <li>1. Candidates will be required to respond to questions on:               <ol style="list-style-type: none"> <li>(a) issues raised in the stimulus;</li> <li>(b) possible impact on the intended audience; and,</li> <li>(c) language techniques used.</li> </ol> </li> <li>2. Candidates will be required to respond to questions about an oral presentation. Candidates must research and be aware of the characteristic features of an oral presentation.</li> <li>3. Candidates will select ONE of the issues/situations raised in the stimulus and create a personal response to it. The response can take the form of drama, poetry, prose, speech, persuasion and exposition (a satisfactory response for Drama or Prose pieces should be between 250-400 words in length).</li> </ol> <p>The genre chosen by the candidate <b>MUST</b> be from one of the following options:</p> <ol style="list-style-type: none"> <li>1. Narrative writing (for example, short story, monologue, spoken word and narrative poetry);</li> <li>2. Informative Discourse (for example, cause and effect, compare and contrast, problem and solution, process writing);</li> <li>3. Persuasive writing (for example, speech, letter to the editor); and,</li> <li>4. Drama.</li> </ol>

## ◆ ASSESSMENT GRID

The Assessment Grid shows the marks assigned to *Modules, Papers and to the Skills and Abilities to be Assessed*, and percentage contributions of each paper and *module* to the total scores. *Assessment Grid I* shows the overall marks assigned when the regular sitting is chosen, and *Assessment Grid II* shows the marks assigned to each module.

### **Assessment Grid I – Overall marks Assigned (Regular)**

PAPERS	MODULE 1	MODULE 2	MODULE 3	TOTAL WEIGHTED MARKS	TOTAL %
<b>Paper 01</b>	20	20	20	60	25
<b>Paper 02</b>	40	40	40	120	50
<b>Paper 031 OR Paper 032</b>	20	20	20	60	25
<b>Total (Weighted)</b>	<b>80</b>	<b>80</b>	<b>80</b>	<b>240</b>	<b>100</b>

### Assessment Grid II – Marks Assigned for EACH Module

PAPERS	UNDERSTANDING (UD)	ANALYSIS (AN)	EVALUATING & CREATING (E&C)	TOTAL WEIGHTED MARKS	TOTAL %
<i>Paper 01</i>	7	7	6	20	25
<i>Paper 02</i>	10	10	20	40	50
<i>Paper 031</i> <i>OR</i> <i>Paper 032</i>	5	7	8	20	25
<b>Total (Weighted)</b>	<b>22</b>	<b>24</b>	<b>34</b>	<b>80</b>	<b>100</b>

## ◆ THE ENGLISH B EXAMINATION

### INTRODUCTION

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

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

### EXAMINATION

The English B examination is intended to provide a test of the skills outlined below and those general skills listed on pages 4-6 of the syllabus under Understanding (c). Together with the English A examinations, this will provide a complete test of the full range of skills which the integrated syllabus is designed to develop.

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

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

1. respond to West Indian and other literatures in English: novels, short stories, poems and plays; to make rational and sensitive appraisal of value judgements, states of consciousness and other concepts *explored* in literature, and to relate these to everyday living;
2. describe (the outlining of relevant content), analyse (break down, select and comment on the significance of relevant details) and synthesise (bring together and condense in a new form) information drawn from various sections of a text for the purpose of answering a particular question);

3. communicate informed opinions and judgments in well-structured, analytical responses in oral and written form using the vocabulary of literary criticism;
4. produce balanced critical analyses;
5. recognise the writer's craft (the writer as a person who employs various techniques in the shaping of language and the presentation of character and behaviour);
6. recognise and distinguish between moral assumptions contained in a particular text; and,
7. grasp concepts and values and an understanding of how these are manifested in literature.

## ◆ FORMAT OF THE EXAMINATIONS ENGLISH B

The examination will consist of three papers: Paper 01, an objective type paper, Paper 02, an essay paper and Paper 03, the SBA (031) or its alternative (032). CXC® will offer candidates the following three options for sitting the Paper 01 and Paper 02.

### Option A – Regular Sitting

For the regular sitting, candidates will be required to complete Paper 01, comprising of 60 multiple-choice with questions from across all THREE modules with 20 questions on each module. Paper 02 consists of essay questions from all three modules.

### Option B – Modular Sitting (One Module)

Candidates attempting one module will be required to complete a modular Paper 01 and a modular Paper 02. Paper 01 comprises of 20 multiple-choice questions from the selected module and Paper 02 comprises of essay questions from the one module selected.

### Option C – Modular Sitting (Two Modules)

Candidates attempting two modules will be required to complete a modular Paper 01 and a modular Paper 02. This Paper 01 comprises of 40 multiple-choice questions from the selected modules and Paper 02 comprises essay questions from the two modules selected.

**All candidates will be required to attempt the SBA or the Paper 032 at the first sitting regardless of the option of sitting chosen.**

PAPER	MODULAR REQUIREMENTS												
<b>Paper 01</b> <b>Regular</b> (2 hours)	The requirement for EACH module is outlined below. <table border="1" style="margin: 10px auto;"> <thead> <tr> <th>Module</th> <th>Number of Items</th> <th>Marks</th> </tr> </thead> <tbody> <tr> <td>Module 1</td> <td>20</td> <td>20</td> </tr> <tr> <td>Module 2</td> <td>20</td> <td>20</td> </tr> <tr> <td>Module 3</td> <td>20</td> <td>20</td> </tr> </tbody> </table>	Module	Number of Items	Marks	Module 1	20	20	Module 2	20	20	Module 3	20	20
Module		Number of Items	Marks										
Module 1		20	20										
Module 2		20	20										
Module 3	20	20											
<b>Modular</b> One Module (40 minutes)													
Two Modules (1 hour 20 minutes)													
	Each Module comprises two stimuli: one piece of Caribbean literature and one other. Ten questions will be set on each stimulus.												

PAPER	MODULAR REQUIREMENTS
<p><b>Paper 02</b></p> <p><b>Regular</b> (2 hours and 15 minutes)</p> <p><b>Modular</b></p> <p>One Module (45 minutes)</p> <p>Two Modules (1 hour 30 minutes)</p>	<p><i>This paper consists of optional extended-essay questions (Type A and Type B). Type A questions require knowledge and study of one text. Type B are questions of comparison that require knowledge and study of 20 poems and 10 short stories. The requirement for EACH module is outlined below.</i></p> <p><b>Module 1: Drama</b> (Shakespeare and Modern Drama).</p> <p><i>There will be TWO optional Type A questions, one on each text. Candidates must answer ONE question; each question is worth <b>40 marks</b>.</i></p> <p><b>Module 2: Poetry</b> (a selection of 20 poems).</p> <p><i>There will be TWO optional Type B questions. Candidates must answer one question; each question is worth <b>40 marks</b>.</i></p> <ol style="list-style-type: none"> <li>1. <i>One generic question allowing candidates to use two appropriate choices from the prescribed poems.</i></li> <li>2. <i>One question based on two named poems from the prescribed list.</i></li> </ol> <p><b>Module 3: Prose Fiction</b> (EITHER West Indian novel OR other novels in English OR West Indian short story and other short stories in English).</p> <p><i>There will be FOUR optional questions. Candidates must answer ONE question; each question is worth <b>40 marks</b>.</i></p> <ol style="list-style-type: none"> <li>1. <i>TWO Type A questions ONE on each prescribed novel.</i></li> <li>2. <i>TWO Type B questions (ONE generic question allowing candidates to use two appropriate choices from the prescribed short stories and ONE question based on two named short stories from the prescribed list.)</i></li> </ol>
<p><b>Paper 031</b></p>	<p><i>The School-Based Assessment comprises a portfolio. Each student will create a Portfolio on a topic/theme selected by the students in the group and approved by the teacher. The topic/theme will also be orally presented. The topic/theme selected should <b>allow for meaningful investigation and presentation</b>.</i></p> <p><i>A single SBA will be required to complete both aspects of the English Syllabus: English A and English B. A student who does English A only OR English B only OR English A and B will be required to submit <b>ONLY one SBA</b>. The SBA will be credited for both English A and B.</i></p>

PAPER	MODULAR REQUIREMENTS
<p><b>Paper 032</b> (2 hours)</p>	<p><i>Private candidates are required to write Paper 032, an Alternative Paper to the SBA. The Alternative Paper will assess the candidate's acquisition of skills in the same areas of the syllabus identified for the SBA.</i></p> <p><i>This paper will consist of a guided critique of three pieces of stimulus material from the following categories:</i></p> <ol style="list-style-type: none"> <li>1. <i>a prose excerpt (for example, newspaper article on a topical issue, speech, short story);</i></li> <li>2. <i>a cartoon strip or graphic/illustration on the same topical issue; and,</i></li> <li>3. <i>poetry (for example, a poem, lyrics of a song).</i></li> </ol> <p><i>Candidates will answer three compulsory questions. Two questions will require short answer responses and one question will require the creation of an imaginative piece in response to the theme selected. Marks will be awarded for content, organization, effective use of language, voice or style, and word choice.</i></p> <ol style="list-style-type: none"> <li>1. <i>Candidates will be required to respond to questions on:</i> <ol style="list-style-type: none"> <li>(a) <i>issues raised in the stimulus;</i></li> <li>(b) <i>possible impact on the intended audience; and,</i></li> <li>(c) <i>language techniques used.</i></li> </ol> </li> <li>2. <i>Candidates will be required to respond to questions about an oral presentation. Candidates must research and be aware of the characteristic features of an oral presentation.</i></li> <li>3. <i>Candidates will select ONE of the issues/situations raised in the stimulus and create a personal response to it. The response can take the form of drama, poetry, prose, speech, persuasion and exposition (a satisfactory response for Drama or Prose pieces should be between 250-400 words in length).</i></li> </ol> <p><i>The genre chosen by the candidate <b>MUST</b> be from one of the following options.</i></p> <ol style="list-style-type: none"> <li>1. <i>Narrative writing (for example, short story, monologue, spoken word and narrative poetry);</i></li> <li>2. <i>Informative Discourse (for example, cause and effect, compare and contrast, problem and solution, process writing);</i></li> <li>3. <i>Persuasive writing (for example, speech, letter to the editor); and,</i></li> <li>4. <i>Drama.</i></li> </ol>

## ◆ ASSESSMENT GRID

The Assessment Grid shows the marks assigned to *Modules, Papers* and to the *Skills and Abilities to be Assessed*, and percentage contributions of each paper and *module* to the total scores. *Assessment Grid I* shows the overall marks assigned when the regular sitting is chosen, and *Assessment Grid II* shows the marks assigned to each module.

**Assessment Grid I – Overall marks Assigned (Regular)**

PAPERS	MODULE 1	MODULE 2	MODULE 3	TOTAL WEIGHTED MARKS	TOTAL %
Paper 01	20	20	20	60	25
Paper 02	40	40	40	120	50
Paper 031 OR Paper 032	20	20	20	60	25
<b>Total (Weighted)</b>	<b>80</b>	<b>80</b>	<b>80</b>	<b>240</b>	<b>100</b>

**Assessment Grid II – Marks Assigned for EACH Module**

PAPERS	UNDERSTANDING (UD)	ANALYSIS (AN)	EVALUATING & CREATING (E&C)	TOTAL WEIGHTED MARKS	TOTAL %
Paper 01	5	10	5	20	25
Paper 02	15	10	15	40	50
Paper 031 OR Paper 032	5	7	8	20	25
<b>Total (Weighted)</b>	<b>25</b>	<b>27</b>	<b>28</b>	<b>80</b>	<b>100</b>

## ◆ REGULATIONS FOR PRIVATE CANDIDATES



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

## ◆ REGULATIONS FOR RESIT CANDIDATES



Candidates may reuse any moderated SBA score within a four-year period. In order to assist candidates in making decisions about whether or not to reuse a moderated SBA score, the Council will continue to indicate on the preliminary results if a candidate's moderated SBA score is less than 50% in a particular

*subject. Candidates reusing SBA scores should register as “Resit candidates” and must provide the previous candidate number when registering. These candidates must rewrite Papers 01 and 02 of the examination for the year in which they reregister.*

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

*A candidate who sat the regular examination and was unsuccessful may opt to resit only the Module/s in which they were unsuccessful. That is, candidates may reuse their modular performance if they earned Grades A-C for any Module/s when they register to resit.*

## ◆ GUIDELINES FOR MODULAR CANDIDATES

*Candidates opting to sit the modular examinations must complete a Modular Paper 01, a Modular Paper 02 and EITHER the Paper 031 OR Paper 032 (Private Candidates only) at their first sitting. Candidates who are using a modular approach must successfully complete all modules within a four-year period to be awarded the full CSEC award.*

*Candidates using a modular approach may reuse their moderated SBA score or Paper 032 score from their first sitting within a four-year period when attempting the other modules. In order to assist candidates in making decisions about whether or not to reuse a moderated SBA score or the Paper 032 score, the Council will indicate on the preliminary results if a candidate’s moderated SBA or Paper 032 score is less than 50 per cent in the particular subject.*

*Modular candidates may enter through schools or recognised educational institutions, or as private candidates through the Local Registrar’s Office.*

## ◆ MODULE 1: INFORMATIVE DISCOURSE

### Skills and Abilities to be Assessed

The following represents the skills and abilities to be assessed within this module.

#### 1. **Understanding**

The ability to:

- (a) understand meaning conveyed (in listening, in reading and in viewing) through word choice, grammar, and graphics and (in reading) through punctuation and paragraphing;
- (b) obtain information accurately, as demonstrated in the ability to:
  - (i) identify cause and effect relationships in given stimuli;
  - (ii) recognise different text structures; and,
  - (iii) differentiate between passages whose main purpose is informative (expository).

#### 2. **Analysing**

The ability to:

- (a) obtain relevant information accurately by applying research skills; and,
- (b) use appropriate diction, grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility.

#### 3. **Evaluating and Creating**

The ability to:

- communicate factual information clearly, concisely and adequately in giving oral and written instructions, reports, summaries, and expositions.

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

**Duration: Minimum 45–50 Hours**

**Credit Weighting: 1 Credit**

### General Objectives:

1. understand written and spoken varieties of Standard English used in the Caribbean;
2. demonstrate the ability to use spoken and written varieties of Standard English used in the Caribbean effectively;
3. respond to spoken and written varieties of Standard English used in the Caribbean;
4. develop an awareness and appreciation of the varieties of purpose for which language is used;
5. develop an understanding and appreciation for the social context and value of the language varieties (Creole and dialect) of the Caribbean and other regions;
6. develop the ability to use language effectively to communicate across cultures and contexts;
7. develop a critical awareness of the use of language and organisational devices in oral and written expressions;
8. demonstrate an understanding of purpose, audience and context to derive pleasure from literature; and,
9. demonstrate the ability to use varying modes of information (whether literal, figurative, or visual) based on the research process through reading and interpretive skills.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
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### Understanding (Module 1) – Informative Discourse

Understand meaning conveyed (in listening, in reading *and in viewing*) through word choice, grammar, *and graphics* and (in reading) through punctuation and paragraphing.

Students should be able to:

- |   |   |   |  |
|---|---|---|--|
| 1. <b>explain</b> meaning conveyed through word choice and grammar, punctuation and paragraphing; | (a) <b>Word choice:</b><br><br><i>formal, informal, standard, non-standard, Creole, literal, figurative use, fixed phrases, synonyms, antonyms, homonyms.</i> | <i>Activities that target appropriateness of word choice and brainstorming.</i><br><br><i>Wide reading (class library); shared newspaper, assessing alternative Internet sites, listening to effective speeches, oral skills;</i> | (a) Cloze tests.<br>(b) Sentence completion.<br>(c) Synonyms.<br>(d) Antonyms.<br>(e) Definitions. |
|---|---|---|--|

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p><i>Striking word combinations, for example, alliterations, produce effective descriptions.</i></p> <p><i>Note: The language skills listening and reading should be considered.</i></p>	<p><i>Use of dictionary and thesaurus including e-dictionary and e-thesaurus; word puzzles, word-a-day, vocabulary notebooks, word-attack activities.</i></p> <p><i>Use students' writing to analyse word choice.</i></p>	<p>(f) <i>Word Matching.</i></p> <p>(g) <i>Diamante poems.</i></p>
	<p>(b) <b>Grammar:</b></p> <p>(i) <i>syntax – the ways in which words are ordered and connected to form phrases or sentences with particular meaning; and,</i></p> <p>(ii) <i>morphology – the ways in which the form of words and fixed phrases, and the changes made to them affect meaning.</i></p>	<p><i>Grammar and Spell check in word processing. (Stick consistently to American Standard English/British Standard English).</i></p> <p><i>Explicit language comparison and substitution and restructuring drills (as in second-language teaching); critical listening and reading exercises; identifying sentence patterns, analysing fact, evaluating arguments and opinions.</i></p> <p><i>Study and discussion of audio-visual extracts relating to standard English spoken:</i></p> <p>- <i>by Caribbean persons and other speakers of English.</i></p> <p><i>(Note word choice, check for agreement in grammar, common and different aspects of language use).</i></p> <p><i>Discuss variations in the meaning of synonyms.</i></p>	<p><i>Listening and reading comprehension exercises, with answers dependent on the understanding of particular forms, structures, patterns.</i></p> <p><i>Selecting appropriate words from a range of choices when describing.</i></p> <p><i>Combining words for effect, for example, adjectival phrases with double adjectives.</i></p>

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p>(c) <b>Punctuation:</b></p> <p>recognition of punctuation marks and their effect on meaning – capital letter, question mark, exclamation mark, full stop, semi-colon, comma, colon, apostrophe, quotation marks, brackets, dashes (en dash and em dash), hyphen, ellipsis.</p>	<p>Critical discussion and correction of punctuation used in selected and prepared material; dictation; reading aloud to identify contribution of punctuation to meaning.</p> <p>Unpunctuated passages used to focus on links between punctuation and interpretation.</p>	<p>Dictation:</p> <p>Reading aloud to show appreciation of punctuation; Explaining the effects of punctuation marks in context.</p> <p>Translate text messages into Standard English and punctuate them.</p>
	<p>(d) <b>Paragraphing:</b></p> <p>recognition that material is ordered in paragraphs in order to assist understanding and create particular emphases and effects.</p>	<p>Justifying choice of topic sentences in paragraphs read or heard; making an outline from a given article; evaluating peer's paragraphs, creation of dialogue and role play and other controlled oral activity, impromptu speech.</p> <p>Developing paragraphs using transitional words and phrases.</p>	<p>Written Exercises:</p> <p>(a) identify topic sentences;</p> <p>(b) explain the effect of paragraphing in passages with and without dialogue; and,</p> <p>(c) similar exercises to (a) and (b) using oral materials or visual media.</p>
<p>2. identify effective use of parts of speech word combinations, unusual turn of a phrase;</p>	<p>When used effectively, parts of speech (for example nouns, verbs, adjectives), word combinations, unusual turn of phrases, make the creative work more compelling and enjoyable.</p>	<p>Identifying effective use of parts of speech, words and phrases in various written material: social media posts, newspaper articles, blogs, texts, websites.</p>	<p>Written Exercises:</p> <p>Identify parts of speech, word combinations and unusual turn of phrase that have been used effectively.</p>

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
3. <i>identify facts and opinions, stated explicitly; (all)</i>	<i>As a level of questioning, this requires a basic understanding of information presented directly in language to be taken literally.</i>	<i>Identifying facts stated in various subject textbooks, manuals, newspaper reports, notices, recipes, tables, charts, signs, maps, diagrams, audio and visual media, blogs.</i>  <i>Using Internet articles on same/similar topics to separate facts from opinion.</i>	<i>Multiple choice, short-answer, oral questions relating to explicit information (read, heard or shown in a diagram). Who, what, where, when, why, how questions.</i>  <i>Following directions.</i>
4. <i>extract implied information;</i>	<i>Reading 'between the lines' is used in interpreting information presented indirectly.</i>	<i>Making inferences from suitable passages, literary works; deducing meaning of cartoons, and trends in charts, maps, advertisement, other oral, social media presentations.</i>  <i>Listening/watching visual media:</i>  <i>(a) make predictions based on speech, music, atmosphere, body language and on other behaviours;</i>  <i>(b) infer character traits based on dress, behaviours, speech; and,</i>  <i>(c) have a discussion on what 'setting' contributes to meaning: hearing and understanding, for example, influence of indoor/outdoor; social location, for example, church/market.</i>	<i>Multiple choice, short-answer, or oral questions re implied information (read, heard, or seen in graphic).</i>

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
5. <i>identify stated or implied time sequence;</i>	<i>Important for following instructions and for making good sense of information received in distorted or non-sequential order, as in flashbacks.</i>	<i>Reordering jumbled directions, picture sequences, planning activities; taking minutes of meetings; chronological listing of events in account; identifying cue-words (first, second, next, then; dates).</i>  <i>Reading and following instructions on the labels of commercial products.</i>	<i>Tasks that require following instructions, directions.</i>  <i>Arranging (events recounted, pictured) in sequence.</i> <i>Numbering logical sequence.</i>
6. <i>extract specific information from what is read, heard or viewed;</i>	<i>Selection of relevant information, making use of titles, introductions, topic sentences, illustrations, main ideas.</i>	<i>Note-taking; making outlines, summaries, paraphrases; giving titles; formulating questions to elicit data. Identifying relevant information in statistical reports, cartoons, advertisements.</i>	<i>Written and oral summaries, reports. Identify trends and patterns.</i>
7. <i>recognise cause-effect relationships;</i>	<i>To be distinguished from coincidence to avoid false conclusions.</i>	<i>Identifying cause and effect (and coincidence) in stories, reports of events and experiments.</i>	<i>Identifying (or predicting) effect of given cause (and vice versa) in a passage (narrative or expository).</i>
8. <i>recognise different text structures; and,</i>	(a) <i>Cause and effect.</i> (b) <i>Process/Chronology.</i> (c) <i>Description.</i> (d) <i>Problem and solution.</i> (e) <i>Compare and contrast.</i> (f) <i>Classification.</i> (g) <i>Definition.</i>	<i>Matching activity to match cards with examples of different text structures with their associated labels.</i>	<i>Games such as Go Fishing to pair text structures with their examples or descriptions.</i>

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
9. identify passages in which the main purpose is informative (expository) rather than literary or persuasive.	<p><i>Expository: to inform or explain.</i></p> <p><i>Literary: to entertain, stir feeling.</i></p> <p><i>Persuasive: to convince, direct, motivate.</i></p>	<p><i>Analysis of author's purpose and intended audience; focus on elements of style which support informative purpose.</i></p>	<p><i>Choose expository extracts from a mixed selection. Identify author's precise purpose and intended audience.</i></p> <p><i>Listening comprehension.</i></p>

### Analysing (Module 1) – Informative Discourse

Students should be able to:

1. use appropriate diction, grammatical forms and suitable punctuation and paragraphing to convey meaning with clarity and with facility;	<p><b>Diction:</b></p> <p><i>careful selection characterises word choice and influences style; and,</i></p> <p><i>appropriate diction, matches style, tone and mood to the purpose, situation, audience and content of the written or spoken discourse; accurate use of words, fixed phrases, idiom, synonyms and antonyms are expected.</i></p>	<p><i>Use of dictionary and thesaurus including audio samples on e-dictionaries; creating word puzzles; scrabble; word-a-day; vocabulary notebooks; rewriting items for different purposes, situations and audiences; oral and written sentence completion and cloze exercises.</i></p> <p><i>Creating idiom and proverb banks.</i></p> <p><i>Identifying elements and evaluating their appropriateness in television items, newspaper articles, magazines, manuals.</i></p> <p><i>Role play:</i></p> <p>(a) <i>various professions;</i></p> <p>(b) <i>use of hierarchy – (student/ principal), worker /superior; and,</i></p> <p>(c) <i>other relationships: civilian/law officer; salesclerk/customer.</i></p>	<p><i>Sentence completion and cloze tests.</i></p> <p><i>Word substitution.</i></p> <p><i>Equivalent sentences.</i></p> <p><i>Structured writing or speaking task to test appropriate diction.</i></p> <p><i>Synonym and antonym multiple choice type questions.</i></p>
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## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p><b>Grammar:</b></p> <p>adjustment of grammatical form for flexibility as appropriate to audience and context, sentence functions (declarative, interrogative, exclamatory, imperative) and types (simple, compound, complex), for accuracy: number, identification of subject, concord, pronoun reference, possessives, sequence of tenses.</p>	<p>Using grammar check on Microsoft Word and other editing tools.</p> <p>Practising appropriately structuring and altering statements, questions; synthesis; building complex and compound sentences.</p> <p>Oral, then written language comparison and restructuring drills; proof-reading exercises to identify and correct errors of number, concord, reported speech, journal writing, oral interviews, impromptu speeches.</p>	<p>Extended writing task to test use of suitable variety of sentences.</p> <p>Extended writing task to test accuracy in the statement of number and concord. Error recognition; error correction; changing direct to reported speech. Changing verb tenses, especially for irregular verbs.</p>
2. use punctuation accurately to convey meaning with clarity and with facility;	<p><b>Punctuation:</b></p> <p>Appropriate use of capital letters, question marks, exclamation marks, full stops, semi-colons, commas, colons, apostrophes, quotation marks, brackets/parentheses, dashes (en dash, em dash), hyphens, and ellipses.</p>	<p>Reading aloud; giving, taking dictation; proof-reading exercises. Editing paragraphs and peer writing.</p>	<p>Extended writing task to test appropriate use of necessary punctuation marks. Dictation.</p> <p>Correcting unpunctuated informative writing.</p> <p>Error recognition multiple choice type questions.</p>
3. draw valid conclusions and inferences from information presented; (all)	<p>Identifying sound and unsound deductions in particular examples, and generalisations from samples.</p>	<p>Recognising faulty reasoning and inadequate or biased samples in prepared explanations, reports, speeches and literary works.</p> <p>Analysis of various forms of writing.</p>	<p>Differentiating sound from unsound conclusions in given deductions and generalisations.</p>

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
4. trace the development of main and subordinate ideas; and, (all)	Structure seen through sequence of topics of individual paragraphs and their level of emphasis and development. Themes of longer works.	Note-taking; book-reports; analysing structure of paragraphs, short stories, novels, essays, oral narratives. Comparing novel with movie version.	Analysis of pieces of writing.
5. distinguish between denotative and connotative language; and,	Denotative (dictionary meaning) for literal, objective understanding; connotative (suggesting feelings) for subjective, emotional response.	Dictionary work; comparison of similar information presented in contrasting styles; study of effect of word choice on slant, bias in oral and written narratives.  Watch/listen for denotative and connotative use of key words discussed before start of viewing/listening.	Differentiating between denotative and connotative language in prepared extracts. Giving unbiased equivalents of loaded terms.
6. interpret tables and pictorial communication, such as diagrams, conventional signs and symbols.	Visual or graphically presented information is often used to amplify/condense the verbal presentation.	Analysing tables, charts, cartoon strips, signs, maps, diagrams; converting the information to verbal form; making inferences from the data.  Recognising and discussing trends; making predictions. Speaking or writing about visual impact.	Identify signs on maps.  Extract data.  Make inferences from tables, charts and cartoon strips. Summarise data in writing.  Continuous writing exercises, developing what is given in a visual.

### Evaluating and Creating (Module 1) – Informative Discourse

Students should be able to:

1. create suitable paragraphs to convey meaning with clarity and with facility;	<b>Paragraphing:</b>  Logical division of continuous writing into coherent paragraphs, including transitional devices;	Outlining a composition by grouping brainstormed (or jumbled) ideas; oral and written expanding of topic sentences into paragraphs;	Extended writing task (essay, short story) to test effective paragraphing; dividing passage into paragraphs; correcting faulty paragraphing.
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## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p><i>use of conventions of paragraphing shown in writing dialogue. Conventions of indented and block paragraphs. Structure of writing into introduction, body, and conclusion. Thesis statements and topic sentences.</i></p>	<p><i>adding properly sequenced paragraphs to create a longer work.</i></p> <p><i>Engage in pre-writing activities such as semantic mapping/webbing and free writing.</i></p> <p><i>Engage in drafting, revising and editing.</i></p> <p><i>Listening to speeches/news items; documenting, show-telling and giving instructions; podcasts to recognise how the flow of ideas helps/hinders audience understanding.</i></p> <p><i>Listening to speeches to note how natural chunking, pausing, voice change, suggest punctuation.</i></p>	<p><i>Create essay plans consisting of thesis statement and topic sentences.</i></p> <p><i>Use drag and drop and/or hotspots for error recognition.</i></p>
<p>2. communicate in appropriate language factual information clearly, concisely and adequately in:</p> <p>(a) oral/ written instructions;</p> <p>(b) oral/ written reports;</p> <p>(c) summaries; and,</p> <p>(d) expositions.</p>	<p>Information discourse takes various forms: essays, summaries, reports, instructions, <i>emails, letters, notices.</i></p> <p>Clarity of instructions depends upon precise language and <i>attention must be paid to delivering ideas using precise language and careful sequencing of information as well as tone and appropriate register.</i></p> <p>Reports are expected to be objective, accurate, comprehensive and well organised.</p>	<p>Writing instructions, recipes; designing application forms (<i>including virtually</i>); explaining how to play an <i>online game.</i></p> <p>Exercises in giving and following oral instructions. <i>Create game scenarios focused on relaying information accurately.</i></p> <p>Giving evidence to an investigator; reporting accidents; oral or written reports of surveys, news reports, minutes, <i>principal's address.</i></p>	<p>Writing directions and explaining how to operate an appliance.</p> <p>Report a missing person. Report on a club project. <i>Report to administration on an incident in the classroom (orally and in written format).</i></p> <p>A media report on a sports event.</p> <p>Press releases.</p> <p><i>Listen to a speech from an activist and report the salient points.</i></p>

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p>Summaries require economy of language, the careful selection of relevant main ideas, and the preservation of the intention of the original.</p>	<p>Writing instructions, recipes; designing application forms (<i>including virtually</i>); explaining how to play an <i>online</i> game.</p>	<p>Condense a newspaper report; summarise one of the topics in a recorded conversation; write <i>letters, emails</i>. Describe yourself to a social media contact.</p>
	<p>Expositions give information or explanation in an ordered manner, with supporting evidence for each element.</p>	<p>Exercises in giving and following oral instructions. <i>Create game scenarios focused on relaying information accurately.</i></p>	<p><i>Identifying irrelevant language use in an item and supply appropriate alternatives.</i></p>
	<p>The appropriateness of language for communicating factual information is largely dependent on the degree of formality (register) expected by the listener, reader or viewer.</p>	<p>Giving evidence to an investigator; reporting accidents; oral or written reports of surveys, news reports, minutes, <i>principal's address</i>.</p>	<p>Expository essays, for example, outlining two main problems of youth today.</p>
	<p>(Process writing encourages writers to generate and arrange ideas, to seek feedback and to draft and redraft, before final proofreading).</p>	<p>Writing <i>emails, letters, blogs, classified advertisements, resumes, minutes of a meeting; summarising a radio news item; condensing a passage, isolating the views of one debater.</i></p>	<p>Identifying inappropriate language use in an item and supplying appropriate alternatives.</p>
		<p>Writing notices, job applications, expository essays. Completing forms, explaining how things work; preparing notes for informational talks.</p>	
		<p>Making oral reports on set or observed activities; giving reasoned responses to situations; giving reports; assessing activities. These are to be delivered in limited time and words.</p>	

## MODULE 1: INFORMATIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p>Vocabulary “games” relevant to specific situations.</p> <p>Classifying the above reports according to the degree or formality expected; rewriting inappropriately written items.</p>	

## ◆ MODULE 2: LITERARY DISCOURSE

### Skills and Abilities to be Assessed

The following represents the skills and abilities to be assessed within this module.

#### 1. **Understanding**

The ability to:

- (a) understand meaning conveyed (in listening, in reading and in viewing) through word choice, grammar, and graphics and (in reading) through punctuation and paragraphing;
- (b) obtain information accurately, as demonstrated in the ability to:
  - (i) extract specific and implied information from what is read, heard or viewed;
  - (ii) identify the author's purpose;
  - (iii) draw valid conclusions and inferences from information presented;
  - (iv) recognise different text structures; and,
  - (v) differentiate between passages whose main purpose is literary.
- (c) grasp insights from reading literature demonstrating the ability to:
  - (i) detect connotations in the use of words and in the presentation of ideas and distinguish between connotative and denotative meaning;
  - (ii) identify devices such as pun, innuendo, exaggeration, irony and symbolism;
  - (iii) recognise the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play; and,
  - (iv) recognise implicit themes.

#### 2. **Analysing**

The ability to:

- (a) obtain relevant information accurately by applying research skills;
- (b) use appropriate diction, grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility;

## MODULE 2: LITERARY DISCOURSE (cont'd)

- (c) *acquire self-knowledge through self-expression and give aesthetic satisfaction to others in personal, creative and imaginative language by:*
  - (i) *organising and sequencing ideas to communicate emotional and imaginative interpretations of experience; and,*
  - (ii) *using language (tone, mood, register, code and style) appropriate to particular situations and contexts.*

### 3. **Evaluating and Creating**

*The ability to:*

- (a) *communicate personal opinion clearly, cogently and effectively. This will involve the ability to:*
  - (i) *creatively express personal experiences (real or imagined) in spoken and written language and through audio-visual and graphic forms; and,*
  - (ii) *present reasoned evaluative comments on proposals and situations of various kinds in language that is clear and appropriate to the occasion.*
- (b) *obtain information accurately, as demonstrated in the ability to evaluate sources of information;*
- (c) *grasp insights from reading literature and demonstrating the ability to:*
  - (i) *deduce reasons and motives for particular spoken and written communication (other than those with an overt persuasive intent);*
  - (ii) *evaluate the appropriateness of different uses of tone, mood, register, code and style in talks and speeches, in non-literary forms including scientific or technical writing, and in literary forms (prose, poetry and drama), in relation to the author's intention;*
  - (iii) *assess the apt use of devices such as pun, innuendo, exaggeration, irony and symbolism;*
  - (iv) *respond to the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play;*
  - (v) *visualise the situation, attitudes, mood and setting of a play and appreciate how they influence the actions and interaction of actors in the performance of that play;*
  - (vi) *respond to Caribbean and other literature in English (novels, short stories, poems and plays); and,*
  - (vii) *respond to writers' evocation of feelings, moods, atmosphere; making critical appraisal of values and concepts expressed in literature and relate these to everyday living.*

## MODULE 2: LITERARY DISCOURSE (cont'd)

**Duration: Minimum 45–50 Hours**

**Credit Weighting: 1 Credit**

### **General Objectives:**

1. *understand written and spoken varieties of Standard English used in the Caribbean;*
2. *demonstrate the ability to use spoken and written varieties of Standard English used in the Caribbean effectively;*
3. *respond to spoken and written varieties of Standard English used in the Caribbean;*
4. *develop an awareness and appreciation of the varieties of purpose for which language is used;*
5. *develop an understanding and appreciation for the social context and value of the language varieties (Creole and dialect) of the Caribbean and other regions;*
6. *develop the ability to use language effectively to communicate across cultures and contexts;*
7. *demonstrate the ability to creatively express personal experiences (real or imagined) in spoken and written language and through audio-visual and graphic forms;*
8. *demonstrate an awareness and understanding of social issues;*
9. *develop a critical awareness of the use of language and organisational devices in oral and written expressions;*
10. *appreciate the writer's exploration and presentation of various issues and ideas;*
11. *develop personal responses to different genres of literature;*
12. *demonstrate an understanding of purpose, audience and context to derive pleasure from literature;*
13. *develop respect and tolerance through collaboration and an exploration of diversity in literary genres; and,*
14. *demonstrate the ability to use varying modes of information (whether literal, figurative, or visual) based on the research process through reading and interpretive skills.*

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Understanding (Module 2) – Literary Discourse</b>			
Students should be able to:			
1. explain meaning conveyed through word choice and grammar, punctuation and paragraphing;	<p>(a) <b>Word choice:</b></p> <p><i>formal, informal, standard, non-standard, Creole, literal, figurative use, fixed phrases, synonyms, antonyms, homonyms. Striking word combinations, for example, alliterations, produce effective descriptions.</i></p> <p>(b) <b>Grammar:</b></p> <p><i>syntax – the ways in which words are ordered and connected to form phrases or sentences with particular meaning; and,</i></p> <p><i>morphology – the ways in which the form of words and fixed phrases, and the changes made to them affect meaning.</i></p>	<p><i>Engaging in activities that target appropriateness of word choice and brainstorming.</i></p> <p><i>Wide reading (class library); shared newspaper, assessing alternative Internet sites, listening to effective speeches, oral skills; using the dictionary and thesaurus including e-dictionary and e-thesaurus; word puzzles, word-a-day, vocabulary notebooks, word-attack activities.</i></p> <p><i>Using students' writing to analyse word choice.</i></p> <p><i>Grammar and Spell check in word processing. (Stick consistently to either American Standard English/British Standard English).</i></p> <p><i>Explicit language comparison and substitution and restructuring drills (as in second-language teaching); critical listening and reading exercises; identifying sentence patterns, analysing fact, evaluating arguments and opinions.</i></p>	<p>(a) Cloze tests.</p> <p>(b) Sentence completion.</p> <p>(c) Synonyms.</p> <p>(d) Antonyms.</p> <p>(e) Definitions.</p> <p>(f) Word Matching.</p> <p>(g) Diamante poems.</p> <p><i>Listen to and read comprehension exercises, with answers dependent on the understanding of particular forms, structures, patterns.</i></p> <p><i>Select appropriate words from a range of choices when describing.</i></p> <p><i>Combine words for effect, for example, adjectival phrases with double adjectives.</i></p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p><i>Studying and discussing audio-visual extracts relating to standard English spoken:</i></p> <ul style="list-style-type: none"> <li>- <i>by Caribbean persons and other speakers of English.</i></li> </ul> <p><i>(Note word choice, check for agreement in grammar, common and different aspects of language use).</i></p> <p><i>Reading poetry for how word choice conveys imagery, produces effective comparison and contrast.</i></p> <p><i>Discussing shades of meaning of synonyms.</i></p>	
	<p>(c) <b>Punctuation:</b></p> <p><i>Recognition of punctuation marks and their effect on meaning – capital letters, question marks, exclamation marks, full stops, semi-colons, commas, colons, apostrophes, quotation marks, brackets, dashes (en dash and em dash), hyphens, ellipses.</i></p>	<p><i>Critically discussing and correcting punctuation used in selected and prepared material; dictation; reading aloud to identify contribution of punctuation to meaning.</i></p> <p><i>Correcting unpunctuated passages used to focus on links between punctuation and interpretation.</i></p>	<p><b>Dictation:</b></p> <p><i>Reading aloud to show appreciation of punctuation; Explaining the effects of punctuation marks in context.</i></p> <p><i>Translating text messages into Standard English and punctuating them.</i></p>
	<p>(d) <b>Paragraphing:</b></p> <p><i>Recognition that material is ordered in paragraphs in order to assist</i></p>	<p><i>Justifying choice of topic sentences in paragraphs read or heard; making an outline from a given article; evaluating colleague's paragraphs,</i></p>	<p><i>Using written material:</i></p> <p>(a) <i>identify topic sentences;</i></p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<i>understanding and create particular emphases and effects.</i>	<i>creating dialogue and role play and other controlled oral activity, impromptu speech. Developing paragraphs using transitional words and phrases.</i>	(b) <i>explain the effect of paragraphing in passages with and without dialogue; and,</i>  (c) <i>similar exercises to (a) and (b) using oral materials or visual media.</i>
2. <i>identify effective use of parts of speech, word combinations and unusual turn of a phrase;</i>	<i>When used effectively, parts of speech (for example nouns, verbs, adjectives), word combinations, unusual turn of phrases, make the creative work more compelling and enjoyable.</i>	<i>Identifying effective use of parts of speech, words and phrases in various written material: prose, poetry and drama.</i>	<i>Using written material, identify parts of speech, word combinations and unusual turn of phrase that have been used effectively.</i>
3. <i>identify facts and opinions, stated explicitly; (all)</i>	<i>As a level of questioning, this requires a basic understanding of information presented directly in language to be taken literally.</i>	<i>Identifying facts stated in various subject textbooks, manuals, newspaper reports, notices, recipes, tables, charts, signs, maps, diagrams, audio and visual media, blogs.  Use of Internet articles on same/similar topics to separate facts from opinion.  Respond to the socio-historical contexts of literary works. (for literary discourse)</i>	<i>Multiple choice, short-answer, oral questions relating to explicit information (read, heard or shown in a diagram). Who, what, where, when, why, how questions.  Following directions.</i>
4. <i>extract implied information;</i>	<i>Reading 'between the lines' is used in interpreting information presented indirectly.</i>	<i>Making inferences from suitable passages, literary works; deducing meaning of cartoons, and trends in charts, maps, advertisement, other oral, social media presentations.</i>	<i>Multiple choice, short-answer, or oral questions re implied information (read, heard, or seen in graphic).</i>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
5. identify stated or implied time sequence;	Important for following instructions and for making good sense of information received in distorted or non-sequential order, as in flashbacks.	<p><i>Listening/watching visual media:</i></p> <p>(a) <i>make predictions based on speech, music, atmosphere, body language and on other behaviours;</i></p> <p>(b) <i>infer character traits based on dress, behaviours, speech; and,</i></p> <p>(c) <i>have a discussion on what 'setting' contributes to meaning: hearing and understanding, for example, influence of indoor/outdoor; social location, for example, church/market.</i></p> <p><i>Re-ordering jumbled directions, picture sequences, planning activities; taking minutes of meetings; chronological listing of events in account; identifying cue-words (first, second, next, then; dates).</i></p> <p><i>Read and follow instructions on the labels of commercial products.</i></p> <p><i>Read and follow linear and non-linear plots in literary works (literary).</i></p>	<p><i>Tasks that require following instructions, directions.</i></p> <p><i>Arranging (events recounted, pictured) in sequence.</i></p> <p><i>Numbering logical sequence.</i></p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
6. <i>extract specific information from what is read, heard or viewed;</i>	<i>Selection of relevant information, making use of titles, introductions, topic sentences, illustrations, main ideas.</i>	<i>Note-taking; making outlines, summaries, paraphrases; giving titles; formulating questions to elicit data. Identify relevant information in statistical reports, cartoons, advertisements.</i>	<i>Written and oral summaries, reports. Identify trends and patterns.</i>
7. <i>identify the choice of narrative perspectives;</i>	<i>Different narrative perspectives, for example, first person, third person.</i>	<i>Rewriting a piece of writing in an alternate narrative perspective.</i>  <i>Exposure to a range of material with different narrative perspectives.</i>	<i>Identify the narrative perspective in selected material.</i>
8. <i>identify characteristics, form and structure of different literary genres;</i>	<i>Identification and use of verse, stanza, dialogue, first and third person narratives, flashbacks, acts, stage directions.</i>	<i>Exposing students to a variety of material to show the range of forms and structure found in written and spoken statement. Studying folk expressions – all contributors to Caribbean culture.</i>	<i>Identify and describe form and structure found in given examples. Imitate models of form and structure with new content.</i>
9. <i>identify the literary elements and structures in texts; and,</i>	<i>Literary elements and structures, for example, plot/conflict, setting, characterisation, themes, tone, flashback, linear and nonlinear structures.</i>	<i>Using graphic organisers showing literary elements and structures in texts.</i>	<i>Identify literary elements and structures in different examples.</i>
10. <i>identify attitudes, mood and setting of a play.</i>	<i>Social, historical, cultural background of the writer significantly influences the pieces of writing or work.</i>	<i>Identifying (in group discussion and individual writing) values encountered in texts; evaluate them on (a) personal, (b) social, and (c) ethical levels.</i>	<i>Identify values expressed in texts; Assess these with reasons and supporting opinions.</i>  <i>Assess identity of a character and explain motivation.</i>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
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### *Analysing (Module 2) – Literary Discourse*

Students should be able to:

1. use appropriate diction, grammatical forms and suitable punctuation and paragraphing to convey meaning with clarity and with facility;	<b>Diction:</b>  Careful selection characterises word choice and influences style; and, appropriate diction, matches word choice, style, tone and mood to the purpose, situation, audience and content of the written or spoken discourse; accurate use of words, fixed phrases, idiom, synonyms and antonyms are expected.	<p>Using the dictionary and thesaurus including audio samples on e-dictionaries; creating word puzzles; scrabble; word-a-day; vocabulary notebooks; rewriting items for different purposes, situations and audiences; oral and written sentence completion and cloze exercises.</p> <p>Creating idiom and proverb banks.</p> <p>Identifying elements and evaluating their appropriateness in television items, newspaper articles, magazines, manuals.</p> <p>Role play:</p> <p>(a) various professions;</p> <p>(b) use of hierarchy – (student/ principal), worker /superior; and,</p> <p>(c) other relationships: civilian/law officer; sales, clerk/customer.</p>	<p>Sentence completion and cloze tests.</p> <p>Word substitution.</p> <p>Equivalent sentences.</p> <p>Structured writing or speaking task to test appropriate diction. Synonym and antonym multiple choice type questions.</p>
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## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p><b>Grammar:</b></p> <p>Adjustment of grammatical form for flexibility as appropriate to audience and context, sentence functions (declarative, interrogative, exclamatory, imperative) and types (simple, compound, complex), for accuracy: number, identification of subject, concord, pronoun reference, possessives, sequence of tenses.</p>	<p>Using grammar check on Microsoft Word and other editing tools.</p> <p>Practice in appropriately structuring and altering statements, questions; synthesis; building complex and compound sentences.</p> <p>Oral, then written language comparison and restructuring drills; proof-reading exercises to identify and correct errors of number, concord, reported speech, journal writing, oral interviews, impromptu speeches.</p>	<p>Extended writing task to test use of suitable variety of sentences.</p> <p>Extended writing task to test accuracy in the statement of number and concord. Error recognition; error correction; changing direct to reported speech. Change verb tenses, especially for irregular verbs.</p>
2. use punctuation accurately to convey meaning with clarity and with facility;	<p><b>Punctuation:</b></p> <p>Appropriate use of capital letters, question marks, exclamation marks, full stops, semi-colons, commas, colons, apostrophes, quotation marks, brackets/parentheses, dashes (en dash, em dash), hyphens, and ellipses.</p>	<p>Reading aloud; giving, taking dictation; proof-reading exercises. Editing paragraphs and peer writing.</p>	<p>Extended writing task to test appropriate use of necessary punctuation marks.</p> <p>Dictation.</p> <p>Correction of an unpunctuated passage.</p> <p>Error recognition multiple choice type questions.</p>
3. draw valid conclusions and inferences from information presented;	<p>Identifying sound and unsound deductions in particular examples, and generalisations from samples.</p>	<p>Recognising faulty reasoning and inadequate or biased samples in prepared explanations, reports, speeches and literary works.</p> <p>Analysis of various forms of writing.</p>	<p>Differentiating sound from unsound conclusions in given deductions and generalisations.</p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
4. trace the development of main and subordinate ideas;	Structure seen through sequence of topics of individual paragraphs and their level of emphasis and development. Themes of longer works.	Note-taking; book-reports; analysing structure of paragraphs, short stories, novels, essays, oral narratives. Comparing novel with movie version.	Analysis of pieces of writing.
5. deduce reasons, motives and narrative choice of perspectives;	<p>The purpose of the composer. The narrator's or the persona's voice is not necessarily the author's thus two motivations may exist in the same work.</p> <p>Exploration of the different narrative points of view.</p>	<p>Engaging in metacognitive exercises to help students to monitor their comprehension by studying the effect of visual, oral and written stimuli.</p> <p>Exposing students to a wide range of visual, oral and written extracts, for example, images, video clips, memes, cartoon clips, biographies, autobiographies, narrator independent from author; author speaking through a character; poems, fables, satires, where characters are often not human. Imitating styles of piece studied.</p> <p>Helping students to understand what happens to them when their thoughts wander.</p>	<p>In small groups, practise "think aloud" in which students say what they are thinking after viewing, reading or hearing the stimuli.</p> <p>Identify voice and point of view and comment on their effectiveness.</p>
6. explain connotations in the use of words and in the presentation of ideas;	<p>Connotative: emotional, cultural, social associations given to words.</p> <p>Denotative: standard meaning necessary for precise understanding of the word.</p>	<p>Guiding the effective use of the dictionary; exploring meanings of words in current use; slang, jargon; studying effect of word choice and shades of meaning on slant and bias in speech or writing.</p>	<p>Rank words according to their negative and positive connotations.</p> <p>Identify bias in given examples.</p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p>(for example, about gender, race, politics, religion, culture).</p> <p>Regular practice in identifying and assessing the effects of an increasing range of devices; students creating effects by using their own devices in descriptive writing.</p> <p>Small group activities: reading circles, and book clubs; video clips/ online shorts; Book reviews.</p>	<p>Identify reasons for effect produced in examples of biased writing or speech</p>
7. distinguish between connotative and denotative meaning;	Difference between connotative and denotative meaning.	Memory matching games to match denotative and connotative meaning.	True/false exercises.
8. discuss literary devices and techniques used in literary works;	Importance of understanding how a device/technique (such as pun, innuendo, exaggeration, irony, symbolism, contrast, satire, sarcasm, characterisation, back story, foreshadowing) is used and why it is effective.	Reading specifically to detect hidden meanings. Listening to song lyrics (for example: calypso, dub) to understand meanings.	Identify and explain devices in given written passages, oral extracts.
9. explain the writer's purpose, audience and context;	The writer's purpose is the writer's intention in creating a piece of literary work, for example to highlight a particular issue or critique a condition.	Reading, listening to and viewing different stimuli and identifying and explaining the writer's purpose, audience and context for each.	Hot Seating activities. Written exercises.

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
10. explain the significance of the literary elements and structures in texts;	<p><i>The audience is the intended recipient of the message, for example the reader or a member of a live audience.</i></p> <p><i>The context is the social, political, historical world that influences the writer's work/craft.</i></p> <p><b>Literary elements/structures include but are not limited to:</b></p> <p><i>Drama: stage direction, aside, costume, lighting, soliloquy, characterisation, setting, props, theme.</i></p> <p><i>Poetry: ballad, sonnet, ode, free verse, stanza, rhyme scheme, enjambement/run-on line.</i></p> <p><i>Prose: plot, characterisation, setting, point of view, conflict, theme.</i></p>	<p><i>Reading, listening to and viewing different stimuli and explaining the significance of the literary elements and structures.</i></p>	<p><i>Hot Seating activities.</i></p> <p><i>Written exercises.</i></p> <p><i>Group presentations.</i></p>
11. examine the situation in a drama performance;	<p><i>Recognition of the importance of the director and actors to the interpretation of a script; the need for the reader of a play to visualise it in performance.</i></p>	<p><i>Seeing a play or film (especially one that has been read) performed on stage or screen; Acting parts of a play in class; practising the reading of parts; investigating aspects of putting on plays: casting, set design, costumes, props, advertising.</i></p>	<p><i>Identify and explain differences between a text and movie of the text.</i></p> <p><i>Explain links between setting, action, motives, character.</i></p> <p><i>Direct a scene with fellow students.</i></p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
12. examine how writers use elements of literature to develop themes and ideas;	<p><i>Devices and techniques the poet, dramatist/playwright, novelist use to explore issues and ideas in everyday life that appear in literature to include:</i></p> <p><i>Tone: attitude expressed by the speaker or “voice”,</i></p> <p><i>Mood or atmosphere: emotion conveyed in a work.</i></p> <p><i>Register: selection of language in indicating level of formality.</i></p> <p><i>Code: language peculiar to a specific group.</i></p> <p><i>Style: manner of statement, including form, structure, language.</i></p>	<p><i>Internet research to locate and study pictures of unfamiliar places; Visits to galleries/study of print/photo collections.</i></p> <p><i>Field trips to view plays and engage with cast.</i></p> <p><i>Viewing and listening to various stimuli which engage in multiple versions of literary works, for example, a poem, song scene.</i></p> <p><i>Journaling to make links with literature and their personal lives.</i></p>	<p><i>Role play (for example, codes, register).</i></p> <p><i>Oral presentations.</i></p> <p><i>Writing exercises (for example, comparative essays, peer reviews).</i></p> <p><i>Reinterpretations of particular aspects of the texts (for example, change the setting from Shakespearean to modern).</i></p>
13. examine the links among the elements of literature and how they function to achieve the writer’s purpose;	<p><i>The interconnectedness of elements of literary works in achieving the writer’s purpose.</i></p>	<p><i>Hot Seating for example, explaining how a character’s perspective changes when the setting changes.</i></p> <p><i>Discussion forum, podcast, (providing evidence from the literary works).</i></p>	<p><i>Produce graphic organisers showing the links between literary elements.</i></p> <p><i>Oral and written exercises.</i></p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
14. use appropriate literary jargon to respond to literary works; and,	Literary jargon includes elements and techniques such as tone, mood, register, style.	Discussing the literary jargon used in poems, short stories, novels, plays and movies from the Caribbean and other cultures.	Compose responses to poems, stories, dramatic presentations and graphics.
15. explore a variety of socio-historical contexts in literary works.	Socio-historical contexts of the writer impact characters and plots in literary works.	Discussing how the writer's background influences the literary works.  Panel discussion for example compare the writer's background to their own.  Virtual tours.	Graphic organisers.  Written exercises – for example, blogs.  Visual representation – for example, story board.

### Evaluating and Creating (Module 2) – Literary Discourse

Students should be able to:

1. create suitable paragraphs to convey meaning with clarity and with facility;	<p><b>Paragraphing:</b></p> <p>Logical division of continuous writing into coherent paragraphs, including transitional devices; use of conventions of paragraphing shown in writing dialogue.</p> <p>Conventions of indented and block paragraphs. Structure of writing into introduction, body, and conclusion.</p> <p>Thesis statements and topic sentences.</p>	<p>Outlining a composition by grouping brainstormed (or jumbled) ideas; oral and written expanding of topic sentences into paragraphs; adding properly sequenced paragraphs to create a longer work. Semantic mapping.</p> <p>Engaging in pre-writing activities such as, semantic mapping/webbing and free writing.</p> <p>Listening to speeches/news items; documenting, show-telling and giving instructions;</p>	<p>Extended writing task (essay, short story) to test effective paragraphing; divide passage into paragraphs; correct faulty paragraphing.</p> <p>Create essay plans consisting of thesis statement and topic sentences.</p> <p>Use drag and drop and/or hotspots for error recognition.</p>
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## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p>podcasts to recognise how the flow of ideas helps/hinders audience understanding.</p> <p>Listening to speeches to note how natural chunking, pausing, voice change, suggest punctuation.</p>	
2. analyse implicit themes in novels, short stories, poems and plays;	<p>Themes identify general concerns, issues and challenges that are important to the writer.</p> <p>They can be dominant views that are stated or implied in the writer's work, for example, love, jealousy, heroism, freedom.</p>	<p>Discussing themes and related lessons/morals/values that arise out of the writer's purpose.</p> <p>Identifying and defining underlying ideas in a text in small groups or individually.</p> <p>Using visual media to present themes, for example, picture and written text collage comprising pictures/written text on "war".</p>	<p>Comparing two or more writers' treatment of specific themes followed by writing in continuous prose.</p> <p>Identifying and tracing themes.</p> <p>Assessing a theme's importance to the plot, with supporting evidence. Graphic representation followed by writing in continuous prose.</p> <p>Displays.</p>
3. interpret the different uses of tone, mood, register, code and style in literary forms in relation to the author's intention;	<p>Tone: attitude expressed by the speaker or "voice", mood or atmosphere: emotion conveyed in a work.</p> <p>Literary forms: prose, poetry and drama.</p> <p>Register: selection of language in indicating level of formality.</p> <p>Code: language peculiar to a specific group.</p>	<p>Reading, listening to and interpreting a range of literary and non-literary material, including poems, short stories, novels, plays and movies. This is not limited to the original piece but must be allowed to include the students' interpretations that may produce new versions. Viewing visual media with alternative conclusions and discussing changes in meaning effected.</p>	<p>Read and dramatise pieces of literary and non-literary material; Write evaluative comments.</p> <p>Write their thoughts about characters and issues in journals.</p> <p>Compare and contrast selections on the same issue, for example, literary extracts; poems and drama extracts; poems and prose extracts.</p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<p><i>Style: manner of statement, including form, structure, language.</i></p>	<p><i>Conducting self-editing sessions.</i></p>	
<p>4. <i>evaluate the writer's choice of poetic, narrative and dramatic elements and techniques to create meaning;</i></p>	<p><i>The writer's choice of literary elements and techniques is guided by audience, purpose and context.</i></p> <p><i>Teachers must have completed Analysing C specific objectives 4, 6 and 8.</i></p>	<p><i>Reading, listening to and evaluating a range of literary and non-literary material, including poems, short stories, novels, plays and movies.</i></p>	<p><i>Discuss the writers' treatment of literary elements and techniques followed by an extended piece of writing.</i></p> <p><i>Write a critical review of the writer's technique.</i></p>
<p>5. <i>analyse how various contexts influence literature;</i></p>	<p><i>Brief exploration of literary theory, for example post-colonial, feminist.</i></p> <p><i>Contexts include but not limited to: social, cultural, historical, political.</i></p>	<p><i>Conducting research on relevant literary theories.</i></p> <p><i>Discussion how the theories feature in the literary works.</i></p>	<p><i>Graphic organiser showing the application of the relevant theories to the literary work.</i></p> <p><i>Group oral presentations.</i></p>
<p>6. <i>create a variety of personal responses to literary texts;</i></p>	<p><i>Responses include oral, written, visual, performance.</i></p>	<p><i>Writing and reading stories, poetry, dramatic scenes.</i></p> <p><i>Journaling about their responses to any aspect of literary text.</i></p> <p><i>Creating story boards, drawings, collages and other visual representations.</i></p> <p><i>Various creative personal responses to the text followed by gallery walk.</i></p>	<p><i>Role play relevant themes from the text.</i></p> <p><i>Critique of the film version of literary text.</i></p>

## MODULE 2: LITERARY DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
7. relate issues and ideas in literary texts to their personal lives;	Literature is based on the lived experiences of people over the years and so it is not removed from students' experiences.	Sharing various creative personal responses to the text for example, writings, songs, dance and drama.  Interviewing local writers to gain insights into their work (in-person or virtually).	Book reports, personal reflection, journaling.
8. collaborate with peers to produce creative responses to literary works;	Responses to literary works include: oral, written, dramatic performance, audio-visual activities.	Developing creative adaptations of the literary work.  Facilitating group discussions on their responses to literary work.	Literary afternoon/literary night to showcase their personal responses for example dance, drama, spoken words).
9. explain how attitudes, mood and setting influence the actions and interaction of actors in the performance of a play; and,	The actions of characters in a play are largely determined by stage and speech directions, attitudes, moods and settings.	Discussing how stage directions provide insight into characters, plot, conflict and themes.  Role playing.	Dramatic presentations to show the impact of dramatic elements on characters.  Written activities.
10. organise ideas to communicate emotions and imaginative interpretations of experience.	Allowing students to explore their sense of self through spoken and written forms. Demonstrating control over structure of an order of presentation, especially when communicating emotional and imaginative slants to experiences.	Writing and reading stories, poetry, dramatic scene possibly after discussion of personal experience, a topical event, or some other stimulus.  Expressing feelings about experiences and observation.  Recounting poignant experiences.	Submit outline, draft and a fair copy of an imaginative piece, assessment of both final product and process of writing.  Practise independent revision of imaginative writing done under test conditions.  Produce a personal expressive essay.

## ◆ MODULE 3: PERSUASIVE DISCOURSE

### ***Skills and Abilities to be Assessed***

*The following represents the skills and abilities to be assessed within this module.*

#### **1. Understanding**

*The ability to:*

- (a) *understand meaning conveyed (in listening, in reading and in viewing) through word choice, grammar, and graphics and (in reading) through punctuation and paragraphing; and,*
- (b) *obtain information accurately, as demonstrated in the ability to:*
  - (i) *recognise facts stated explicitly;*
  - (ii) *draw valid conclusions and inferences from information presented;*
  - (iii) *recognise the difference between denotative and connotative language;*
  - (iv) *draw valid conclusions and inferences from information presented;*
  - (v) *recognise different text structures;*
  - (vi) *differentiate between passages whose main purpose is informative (expository) and those that are literary, descriptive or persuasive;*
  - (vii) *grasp insights from reading literature demonstrating the ability to;*
  - (viii) *detect connotations in the use of words and in the presentation of ideas and distinguish between connotative and denotative meaning;*
  - (ix) *identify devices such as pun, innuendo, exaggeration, irony and symbolism; and,*
  - (x) *recognise the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play.*
- (c) *recognise opinion expressed in various forms as demonstrated in the ability to:*
  - (i) *distinguish factual statements from unsupported opinion statements;*
  - (ii) *detect bias or particular perspective in the use of words and in the presentation of ideas; and,*
  - (iii) *recognise the range of persuasive techniques employed in social interaction and in the mass media.*

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

### 2. **Analysing**

*The ability to:*

- (a) *obtain relevant information accurately by applying research skills;*
- (b) *use appropriate diction, grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility; and,*
- (c) *acquire self-knowledge through self-expression and give aesthetic satisfaction to others in personal, creative and imaginative language by:*
  - (i) *organising and sequencing ideas to communicate emotional and imaginative interpretations of experience; and,*
  - (ii) *using language (tone, mood, register, code and style) appropriate to particular situations and contexts.*

### 3. **Evaluating and Creating**

*The ability to:*

- (a) *communicate personal opinion clearly and cogently in language which persuades or dissuades effectively. This will involve the ability to:*
  - (i) *present reasoned evaluative comments on proposals and situations of various kinds in language that is clear and appropriate to the occasion;*
  - (ii) *employ, wherever necessary, a range of narrative and persuasive techniques for impact;*
  - (iii) *present a logical argument using justifiable techniques related to sound oral and written debate; and,*
  - (iv) *research a topic or situation from different angles or perspectives in order to express an informed opinion.*
- (b) *obtain information accurately, as demonstrated in the ability to evaluate sources of information.*
- (c) *critique opinion expressed in various forms as demonstrated in the ability to:*
  - (i) *evaluate the effectiveness of language devices used to persuade; and,*
  - (ii) *assess the effects of the range of techniques of persuasion employed in social interaction and in the mass media.*

### MODULE 3: PERSUASIVE DISCOURSE (cont'd)

**Duration: Minimum 45–50 Hours**

**Credit Weighting: 1 Credit**

#### **General Objectives:**

1. *understand written and spoken varieties of Standard English used in the Caribbean;*
2. *demonstrate the ability to use spoken and written varieties of Standard English used in the Caribbean effectively;*
3. *respond to spoken and written varieties of Standard English used in the Caribbean;*
4. *develop an awareness and appreciation of the varieties of purposes for which language is used;*
5. *develop an understanding and appreciation for the social context and value of the language varieties (Creole and dialect) of the Caribbean and other regions;*
6. *develop the ability to use language effectively to communicate across cultures and contexts;*
7. *demonstrate the ability to monitor personal thinking processes through the application of meta-cognitive strategies;*
8. *demonstrate the ability to creatively express personal experiences (real or imagined) in spoken and written language and through audio-visual and graphic forms;*
9. *demonstrate an awareness and understanding of social issues;*
10. *develop a critical awareness of the use of language and organisational devices in oral and written expressions;*
11. *appreciate the writer's exploration and presentation of various issues and ideas;*
12. *develop respect and tolerance through collaboration and an exploration of diversity in literary genres;*
13. *demonstrate the ability to use varying modes of information (whether literal, figurative, or visual) based on the research process through reading and interpretive skills; and,*
14. *understand the importance of evaluating information from different sources.*

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
<b>Understanding (Module 3) – Persuasive Discourse</b>			
Students should be able to:			
1. explain meaning conveyed through word choice and grammar, punctuation and paragraphing;	<p>(a) <b>Word choice:</b></p> <p>Formal, informal, standard, non-standard, Creole, literal, figurative use, fixed phrases, synonyms, antonyms, homonyms. Striking word combinations, for example, alliterations, produce effective pieces of writings.</p> <p>(b) <b>Grammar:</b></p> <p>(i) syntax – the ways in which words are ordered and connected to form phrases or sentences with particular meaning; and,</p> <p>(ii) morphology – the ways in which the form of words and fixed phrases, and the changes made to them affect meaning.</p>	<p>Engaging in activities that target appropriateness of word choice and brainstorming.</p> <p>Wide reading (class library); shared newspaper, assessing alternative Internet sites, listening to effective speeches, oral skills; using dictionary and thesaurus including e-dictionary and e-thesaurus; word puzzles, word-a-day, vocabulary notebooks, word-attack activities.</p> <p>Using students' writing to analyse word choice.</p> <p>Grammar and Spell check in word processing. (Stick consistently to either American Standard English/British Standard English).</p> <p>Explicit language, comparison and substitution and restructuring drills (as in second-language teaching); critical listening and reading exercises; identifying sentence patterns, analysing fact, evaluating arguments and opinions.</p>	<p>(a) Cloze tests.</p> <p>(b) Sentence completion.</p> <p>(c) Synonyms.</p> <p>(d) Antonyms.</p> <p>(e) Definitions.</p> <p>(f) Word Matching.</p> <p>(g) Diamante poems.</p> <p>Listening and reading comprehension exercises, with answers dependent on the understanding of particular forms, structures, patterns.</p> <p>Select appropriate words from a range of choices when describing.</p> <p>Combine words for effect, for example, adjectival phrases with double adjectives.</p>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p><i>Studying of and discussing audio-visual extracts relating to standard English spoken:</i></p> <ul style="list-style-type: none"> <li>- <i>by Caribbean persons and other speakers of English.</i></li> </ul> <p><i>(Note word choice, check for agreement in grammar, common and different aspects of language use).</i></p> <p><i>Discussing variations in the meaning of synonyms.</i></p>	
	<p>(c) <b>Punctuation:</b></p> <p><i>Recognition of punctuation marks and their effect on meaning – capital letters, question marks, exclamation marks, full stops, semi-colons, commas, colons, apostrophes, quotation marks, brackets, dashes (en dash and em dash), hyphens, ellipses.</i></p>	<p><i>Critically discussing and correcting punctuation used in selected and prepared material.</i></p> <p><i>Unpunctuated passages used to focus on links between punctuation and interpretation.</i></p>	<p><i>Translate text messages into Standard English and punctuate them.</i></p>
<p>2. <i>identify effective use of parts of speech word combinations, unusual turn of a phrase;</i></p>	<p><i>When used effectively, parts of speech (for example nouns, verbs, adjectives), word combinations, unusual turn of phrases, make the creative work more compelling and enjoyable.</i></p>	<p><i>Identifying effective use of parts of speech, words and phrases in various written material: social media posts, newspaper articles, blogs, texts, websites.</i></p>	<p><i>Using written material, identify parts of speech, word combinations and unusual turn of phrase that have been used effectively.</i></p>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
3. <i>identify facts and opinions, stated explicitly;</i>	<i>As a level of questioning, this requires a basic understanding of information presented directly in language to be taken literally.</i>	<p><i>Identifying facts stated in various subject textbooks, manuals, newspaper reports, notices, recipes, tables, charts, signs, maps, diagrams, audio and visual media, blogs.</i></p> <p><i>Use of Internet articles on same/similar topics to separate facts from opinion.</i></p> <p><i>Respond to the socio-historical contexts of literary works (for literary discourse).</i></p>	<p><i>Multiple choice, short-answer, oral questions relating to explicit information (read, heard or shown in a diagram). Who, what, where, when, why, how questions.</i></p> <p><i>Following directions.</i></p>
4. <i>extract implied information;</i>	<i>Reading 'between the lines' is used in interpreting information presented indirectly.</i>	<p><i>Making inferences from suitable passages, literary works; deducing meaning of cartoons, and trends in charts, maps, advertisement, other oral, social media presentations.</i></p> <p><i>Listening/watching visual media:</i></p> <p>(a) <i>make predictions based on speech, music, atmosphere, body language and on other behaviours;</i></p> <p>(b) <i>infer character traits based on dress, behaviours, speech; and,</i></p> <p>(c) <i>have a discussion on what 'setting' contributes to meaning: hearing and understanding,</i></p>	<p><i>Multiple choice, short-answer, or oral questions re implied information (read, heard, or seen in graphic).</i></p>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<i>for example, influence of indoor/outdoor; social location, for example, church/market.</i>	
5. identify stated or implied time sequence;	<i>Important for following instructions and for making good sense of information received in distorted or non-sequential order, as in flashbacks.</i>	<i>Re-ordering jumbled directions, picture sequences, planning activities; taking minutes of meetings; chronological listing of events in account; identifying cue-words (first, second, next, then; dates). Read and follow instructions on the labels of commercial products.</i>	<i>Tasks that require following instructions, directions.  Arranging (events recounted, pictured) in sequence.  Numbering logical sequence.</i>
6. extract specific information from what is read, heard or viewed;	<i>Selection of relevant information, making use of titles, introductions, topic sentences, illustrations, main ideas.</i>	<i>Note-taking; making outlines, summaries, paraphrases; giving titles; formulating questions to elicit data. Identify relevant information in statistical reports, cartoons, advertisements.</i>	<i>Written and oral summaries, reports. Identify trends and patterns.</i>
7. detect connotations in the use of words and in the presentation of ideas;	<i>Bias and/or particular perspective may be detected in the choice of words and evidence in the presentation of ideas.</i>	<i>Discussing the effect of loaded expressions in advertisements and other persuasive material.  Comparing two accounts of the same event and descriptions of the same scene from different points of view and contexts.</i>	<i>Identify the persuasive effect of given devices, for example letters to the editor, letters of apology.</i>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
8. <i>identify the range of devices and techniques of persuasion employed in social discourse and by the mass media; and,</i>	<i>Devices and techniques of persuasion include but not limited to: appeals to authority, desires, fears and other emotions; use of statistics; association of ideas; contrast, ridicule; rhetorical questions and other language devices; visual and auditory effects in the persuasive process.</i>	Discussing likely reasons for the use of particular <i>devices and techniques</i> in advertisements and campaigns; identifying various techniques in material recalled or shown in class.  Studying proposals and reports to see how tables, charts are used.  Using the Internet, study visual media clips to note how visuals are used to persuade.	Identify examples of <i>devices and techniques</i> in given items; explain the purpose of <i>devices and techniques</i> used in a given example.
9. <i>identify a range of devices and techniques used to produce a persuasive essay.</i>	<i>In the persuasive essay students are expected to state a position and use devices, techniques and evidence to support their argument.</i>	<i>Debates for example, on topical issues.</i>  <i>Hot seating.</i>  <i>Role playing.</i>	<i>Create graphic organisers to compare and contrast themes, devices, and techniques.</i>  <i>Extended writing for example, paragraph writing on issues, devices and techniques.</i>

### Analysing (Module 3) – Persuasive Discourse

Students should be able to:

1. <i>use appropriate diction, grammatical forms and suitable punctuation and paragraphing to convey meaning with clarity and with facility;</i>	<b>Diction:</b>  <i>Careful selection characterises word choice and influences style; and, appropriate diction, matches word choice, style, tone and mood to the purpose, situation, audience and content of the written or spoken discourse; accurate use of words, fixed phrases, idiom, synonyms and antonyms is expected.</i>	<i>Using the dictionary and thesaurus including audio samples on e-dictionaries; creating word puzzles; scrabble; word-a-day; vocabulary notebooks; rewriting items for different purposes, situations and audiences; oral and written sentence completion and cloze exercises.</i>  <i>Creating idiom and proverb banks.</i>	<i>Sentence completion and cloze tests.</i>  <i>Word substitution.</i>  <i>Equivalent sentences.</i>  <i>Structured writing or speaking task to test appropriate diction.</i>  <i>Synonym and antonym multiple choice type questions.</i>
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## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p>Identifying elements and evaluating their appropriateness in television items, newspaper articles, magazines, manuals.</p> <p>Role play:</p> <p>(a) various professions;</p> <p>(b) use of hierarchy - (student/ principal), worker /superior; and,</p> <p>(c) other relationships: civilian/law officer; sales clerk/customer.</p>	
	<p><b>Grammar:</b></p> <p>Adjustment of grammatical form for flexibility as appropriate to audience and context, sentence functions (declarative, interrogative, exclamatory, imperative) and types (simple, compound, complex), for accuracy: number, identification of subject, concord, pronoun reference, possessives, sequence of tenses.</p>	<p>Using grammar check on Microsoft Word and other editing tools.</p> <p>Practising appropriately structuring and altering statements, questions; synthesis; building complex and compound sentences.</p> <p>Oral, then written language comparison and restructuring drills; proof-reading exercises to identify and correct errors of number, concord, reported speech, journal writing, oral interviews, impromptu speeches.</p>	<p>Extended writing task to test use of suitable variety of sentences.</p> <p>Extended writing task to test accuracy in the statement of number and concord. Error recognition; error correction; changing direct to reported speech.</p> <p>Changing verb tenses, especially for irregular verbs.</p>
2. use punctuation accurately to convey meaning with clarity and with facility;	<p><b>Punctuation:</b></p> <p>Appropriate use of capital letters, question marks, exclamation marks, full stops,</p>	<p>Reading aloud; giving, taking dictation; proof-reading exercises. Editing paragraphs and peer writing.</p>	<p>Extended writing task to test appropriate use of necessary punctuation marks.</p>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
	<i>semi-colons, commas, colons, apostrophes, quotation marks, brackets/parentheses, dashes (en dash, em dash), hyphens, and ellipses.</i>		<i>Dictation.  Correct an unpunctuated passage.  Error recognition multiple choice type questions.</i>
3. <i>draw valid conclusions and inferences from information presented;</i>	<i>Identifying sound and unsound deductions in particular examples, and generalisations from samples.</i>	<i>Recognising faulty reasoning and inadequate or biased samples in prepared explanations, reports, speeches and literary work. Analysis of various forms of writing.</i>	<i>Differentiating sound from unsound conclusions in given deductions and generalisations.</i>
4. <i>trace the development of main and subordinate ideas;</i>	<i>Structure seen through sequence of topics of individual paragraphs and their level of emphasis and development. Themes of longer works.</i>	<i>Note-taking; book-reports; analysing structure of paragraphs, short stories, novels, essays, oral narratives. Comparing novel with movie version.</i>	<i>Analysis of pieces of writing.</i>
5. <i>distinguish factual statements from opinions expressed in various forms;</i>	<i>If assertions are capable of being verified (factual, even if shown to be false), the appeal is to reason and the audience can use its judgment; opinions are based on the views of an individual.</i>	<i>Identifying and analysing statements of different kinds of prepared aural or written passages in advertisements, letters to the editor, reviews, sports reports; removing all but logical arguments from prepared passages, listening to and viewing videos of speeches, playing online games.  Reading court reports, current news items and reports on trials.  Studying short proposals, paying attention to structure and reasoning.</i>	<i>Identify verifiable and unverifiable statements in a passage, speech. Identify the more reasonable (logically presented) of two persuasive passages.  Listen to verbal presentations of classmates and other individuals, watch videos to distinguish between factual and opinion statements.</i>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
6. <i>interpret tables and pictorial communication, such as diagrams, conventional signs and symbols; and,</i>	<i>Visual or graphically presented information is often used to amplify/condense the verbal presentation.</i>	<i>Analysis of tables, charts, cartoon strips, signs, maps, diagrams; converting the information to verbal form; making inferences from the data. Recognise and discuss trends; make predictions. Speak or write about visual impact.</i>	<i>Identify signs on maps. Extract data. Make inferences from tables, charts and cartoon strips. Summarise data in writing. Continuous writing exercises, developing what is given in a visual.</i>
7. <i>explain the effectiveness of language devices used in written, visual and oral forms to persuade.</i>	<i>Explain the effects of rhetorical questions, repetitions, hyperbole, litotes, irony, sarcasm, paradox, oxymoron, snob appeal, emotional appeal and other persuasive techniques.</i>	<i>Identifying devices in oral, visual and written materials provided, explaining the effects of persuasive techniques on the audience.</i>	<i>Explain the effects of given persuasive devices. Use guided questions, watch videos, cartoons and view dramatisations to produce evidenced-based argument.</i>

### Evaluating and Creating (Module 3) – Persuasive Discourse

Students should be able to:

1. <i>create suitable paragraphs to convey meaning with clarity and with facility;</i>	<p><b>Paragraphing:</b></p> <p><i>Logical division of continuous writing into coherent paragraphs, including transitional devices; use of conventions of paragraphing shown in different types of writing, for example, dialogue. Conventions of indented and block paragraphs. Structure of writing into introduction, body, and conclusion.</i></p> <p><i>Thesis statements and topic sentences.</i></p>	<p><i>Outlining a composition by grouping brainstormed (or jumbled) ideas; oral and written expanding of topic sentences into paragraphs; adding properly sequenced paragraphs to create a longer work.</i></p> <p><i>Engaging in pre-writing (such as, semantic mapping/webbing and free writing), drafting, revising, editing activities.</i></p> <p><i>Listening to speeches/news items; documenting, show-telling and giving instructions;</i></p>	<p><i>Extended writing task (essay, short story) to test effective paragraphing; divide passage into paragraphs; correct faulty paragraphing.</i></p> <p><i>Create essay plans consisting of thesis statement and topic sentences.</i></p> <p><i>Use drag and drop and/or hotspots for error recognition.</i></p>
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## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
		<p><i>podcasts to recognise how the flow of ideas helps/hinders audience understanding.</i></p> <p><i>Listening to speeches to note how natural chunking, pausing, voice change, suggest punctuation.</i></p>	
<p>2. <i>communicate reasoned evaluative comments on proposals and situations of various kinds, in language that is clear and appropriate to the occasion;</i></p>	<p><i>Provide reasoned opinions, draw conclusions logically on the basis of facts. Giving opinions which others may not agree with, requires facts or other evidential support.</i></p>	<p>Supporting opinions with reasons; providing sound reasons for agreeing or disagreeing with suggestions; practising inoffensive ways of complaining, disagreeing.</p> <p>Preparing arguments for specific contexts (home/school).</p> <p>Constructing and supporting proposals. Role play (impromptu) arguments for and against.</p>	<p>State a position, for example, on new transport and traffic proposals, (community projects and institutions) orally (in a meeting) or in a letter to the newspaper Editor or create a blog, podcast, social media posts.</p> <p><i>Role play situations.</i></p> <p><i>Write a letter of complaint.</i></p> <p><i>Write a letter of appreciation.</i></p>
<p>3. <i>create persuasive oral, visual and written works to effect emotional responses from the audience;</i></p>	<p>Psychological persuasion is used, not only to manipulate people into buying goods or supporting beliefs, but to warn those in danger and to strengthen those in distress.</p>	<p>Advertising a product (a) deceptively and (b) responsibly, identifying situations where persuasion targeting emotions may be justified; practising such persuasion in speech, writing and audio-visual productions.</p> <p><i>Exploring the use of connotative language in creative works.</i></p>	<p><i>Create advertisements to evoke emotional responses from an audience for example, to dissuade children from using illegal drugs.</i></p>

## MODULE 3: PERSUASIVE DISCOURSE (cont'd)

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR LEARNING ACTIVITY	SUGGESTIONS FOR ASSESSMENT
4. present a logical argument using suitable techniques;	Persuasive essays and speeches <i>use reasoning and logic</i> . Appeals to logic and emotion may be useful persuasive tools. The writer's stance must be made clear.	Practice in generalising from appropriate evidence, and deducing logically from facts, debating issues, and writing items to persuade with a minimum of emotional appeal.	Write persuasive essays, letters, and media articles and commentaries.  Discuss the effectiveness of chosen <i>techniques in oral and written pieces</i> .
5. <i>formulate an informed position on topical issues;</i>	<i>Critical issues that affect our lives emerge from time to time. It is necessary to understand them, discuss them and take informed positions.</i>	<i>Reading newspapers, listening to discussions, noting expert views, viewing social media posts, discussing them, discussing some forms of public behaviour. Differentiating between gossip/ propaganda and reliable information.</i>	<i>Create a blog entry, podcast, write and deliver a speech/ monologue, participate in a debate.</i>
6. <i>compare ideas and themes as presented in different oral, written and visual works;</i>	<i>Comparing themes and ideas allow one to appreciate different perspectives on issues as presented by writers, artists and speakers.</i>	<i>Engage in class group discussions on themes presented in creative works. Interviewing of different writers to determine different perspectives on themes/issues.</i>	<i>List similarities and differences in poems and short stories.</i>
7. <i>evaluate the use of connotative language to persuade an audience; and,</i>	<i>Evaluating the function of words in evoking emotions and providing cultural context to create meaning and influence the audience's perceptions and feelings.</i>	<i>Evaluating the words used by authors in groups. Identifying connotative language used in text and evaluating to determine the effects on the audience.</i>	<i>Rewrite passages with negative connotations and replacing them with positive connotations.  Explore how authors use connotations for emotional impact.</i>
8. <i>assess the effects of persuasive devices and techniques used in written, oral and visual works.</i>	<i>Persuasive devices and techniques are used by the creatives to make their works effective.</i>	<i>Evaluating advertisements.  Creating work using persuasive devices and techniques and critiquing each other's work.</i>	<i>Evaluate advertisements, written and visual works.  Peer review of written, oral and visual work.  Produce written, oral and visual works.</i>

## ◆ PRESCRIBED TEXTS FOR ENGLISH B

**TEXTS PRESCRIBED FOR UP TO JANUARY 2028 EXAMINATION ARE AS FOLLOWS**

### **TEXT**

### **AUTHOR**

#### **DRAMA**

**Four Type A Questions will be set**

*Twelfth Night*  
*Anansi*

*William Shakespeare*  
*Alistaire Campbell*

#### **POETRY**

**Two Type B Questions will be set**

*Selections from A World of Poetry*  
*(New Edition)*

*Hazel Simmons-McDonald and*  
*Mark McWatt*

**POEMS PRESCRIBED FOR UP TO JANUARY 2028 EXAMINATIONS ARE AS FOLLOWS**

### **TEXT**

### **AUTHOR**

*An African Thunderstorm*  
*Once Upon a Time*  
*Little Boy Crying*  
*West Indies, U.S.A.*  
*Sonnet Composed Upon Westminster Bridge*  
*Birdshooting Season*  
*The Woman Speaks to the Man who has*  
*Employed Her Son*  
*It is the Constant Image of your Face*  
*A Lesson for this Sunday*  
*A Stone's Throw*  
*Test Match Sabina Park*  
*My Parents*  
*Landscape Painter, Jamaica*  
*Dulce et Decorum Est*  
*This is the dark time, my love*  
*O'Higues*  
*Mirror*  
*South*  
*Death be Not Proud*  
*Dreaming Black Boy*

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

#### **PROSE FICTION**

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

*For the Life of Laetitia*

*Merle Hodge*

## **OTHER LITERATURE IN ENGLISH**

*Animal Farm*

*George Orwell*

### **SHORT STORY – TWO TYPE B QUESTIONS WILL BE SET FROM THE TEN NAMED SHORT STORIES**

*Selections from a World of Prose for CXC®  
(New Edition)*

*David Williams and  
Hazel Simmons-McDonald*

### **SHORT STORIES PRESCRIBED FOR UP TO JANUARY 2028 EXAMINATIONS ARE AS FOLLOWS**

#### **TEXT**

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

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

### **TEXTS PRESCRIBED FOR THE JUNE 2028 – JANUARY 2033 EXAMINATIONS ARE AS FOLLOWS**

#### **TEXT**

#### **AUTHOR OR EDITOR**

#### **DRAMA**

**Two Questions will be set**

*Macbeth*  
*Highway in the Sun (All four plays)*

*William Shakespeare*  
*Samuel Selvon*

#### **POETRY**

**Two Questions will be set**

*Selections from A World of Poetry for CXC®  
(Third Edition)*

*Hazel Simmons-McDonald and  
Mark McWatt*

### **POEMS PRESCRIBED FOR THE JUNE 2028 – JANUARY 2033 EXAMINATIONS ARE AS FOLLOWS**

**Two type B Questions will be set**

#### **TEXT**

#### **AUTHOR**

A Grandfather Sings  
A Quartet of Daffodils  
A Song in the Front Yard  
A Stone's Throw  
Attention

Jennifer Rahim  
Lorna Goodison  
Gwendolyn Brooks  
Elma Mitchell  
Mindelense

Black  
Birdshooting Season  
Dulce et Decorum Est  
God's Grandeur  
*Hinckson*  
*How Dreams Grow Fat and Die*  
*I Remember, I Remember*  
*It was the Singing*  
*Jamaica Journal*  
*On the Brooklyn Bridge*  
Once Upon a Time  
*School Play*  
*Test Match Sabina Park*  
*Vendor*  
*West Indies, U.S.A*

Dennis Craig  
Olive Senior  
Wilfred Owen  
Gerard Manley Hopkins  
*Anthony Kellman*  
*Tanya Stephen*  
*Thomas Hood*  
*Edward Baugh*  
*Cecil Gray*  
*Winston Farrell*  
Gabriel Okara  
*Hazel Simmons-McDonald*  
*Stewart Brown*  
*Esther Phillips*  
*Stewart Brown*

### **PROSE FICTION**

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

#### **West Indian**

**Text to be chosen from the following:**

*Harriett's Daughter*

*Marlene Nourbese Philip*

#### **Other Literature in English**

**Text to be chosen from the following:**

*A Man of the People*

*Chinua Achebe*

### **SHORT STORY – TWO TYPE B QUESTIONS WILL BE SET FROM THE TEN NAMED SHORT STORIES**

*Selections from A World of Prose for CXC®*  
(Third Edition)

*David Williams and*  
*Hazel Simmons-McDonald*

### **SHORT STORIES PRESCRIBED FOR THE JUNE 2028 – JANUARY 2033 EXAMINATIONS ARE AS FOLLOWS**

#### **TEXT**

*The Creek*  
*Raymond's Run*  
*The Girl Who Can*  
*Blood Brothers*  
*The Pain Tree*  
*Berry*  
*To Da-duh, in Memoriam*  
*Georgia and Them There United States*  
*Shabine*  
*Two Boys Named Basil*

#### **AUTHOR**

*Subraj Singh*  
*Toni Cade Bambara*  
*Ama Ata Aidoo*  
*John Wickham*  
*Olive Senior*  
*Langston Hughes*  
*Paule Marshall*  
*Velma Pollard*  
*Hazel Simmons-McDonald*  
*Mark McWatt*

**TEXTS PRESCRIBED FOR THE JUNE 2033 – JANUARY 2038 EXAMINATIONS ARE AS FOLLOWS**

**TEXT**

**AUTHOR**

**DRAMA**

**Two Type A Questions will be set**

*A Midsummer Night's Dream*  
*An Echo in the Bone from Plays for Today*

*William Shakespeare*  
*Dennis Scott*

**POETRY**

**Two Type B Questions will be set**

*Selections from A World of Poetry*  
*(Third Edition)*

*Hazel Simmons-McDonald and*  
*Mark McWatt*

**POEMS PRESCRIBED FOR THE JUNE 2033–JANUARY 2038 EXAMINATIONS ARE AS FOLLOWS**

**TEXT**

**AUTHOR**

*A Grandfather Sings*  
*A Quartet of Daffodils*  
*A Song in the Front Yard*  
*Attention*  
*Black*  
*Ethics*  
*For Fergus*  
*Hinckson*  
*How Dreams Grow Fat and Die*  
*I Remember, I Remember*  
*It was the Singing*  
*Jamaica Journal*  
*Ol'Higue*  
*On the Brooklyn Bridge*  
*School Play*  
*Silk Cotton Tree*  
*The Child Ran into the Sea*  
*Vendor*  
*Whales*  
*Wharf Story*

*Jennifer Rahim*  
*Lorna Goodison*  
*Gwendolyn Brooks*  
*Mindelense*  
*Dennis Craig*  
*Linda Pastan*  
*Jane King*  
*Anthony Kellman*  
*Tanya Stephen*  
*Thomas Hood*  
*Edward Baugh*  
*Cecil Gray*  
*Mark McWatt*  
*Winston Farrell*  
*Hazel Simmons-McDonald*  
*Hazel Simmons-McDonald*  
*Martin Carter*  
*Esther Phillips*  
*Stewart Brown*  
*Anthony Kellman*

**PROSE FICTION**

**West Indian**

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

**Text to be chosen from the following:**

*Claire of the Sea Light*

*Edwidge Danticat*

**Other Literature in English**

**Text to be chosen from the following:**

Text Selection Pending

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

Selections from *A World of Prose for CXC®*  
(Third Edition)

David Williams and  
Hazel Simmons-McDonald

**SHORT STORIES PRESCRIBED FOR THE JUNE 2033 – JANUARY 2038 EXAMINATIONS ARE AS FOLLOWS**

**TEXT**

**AUTHOR**

*The Creek*  
*Raymond's Run*  
*The Girl Who Can*  
Blood Brothers  
*The Pain Tree*  
*Berry*  
*Mint Tea*  
Ta Da-duh, in Memoriam  
The Man of the House  
Mom Luby and the Social Worker

*Subraj Singh*  
*Tony Cade Bambara*  
*Ama Ata Aidoo*  
John Wickham  
*Olive Senior*  
*Langston Hughes*  
*Christine Craig*  
Paule Marshall  
Frank O'Connor  
Kristin Hunter

## ◆ GUIDELINES FOR SCHOOL-BASED ASSESSMENT

### SCHOOL-BASED ASSESSMENT



*School-Based Assessment is an integral part of student assessment in the course covered by this syllabus. It is intended to assist students in acquiring certain knowledge, skills and attitudes that are associated with the subject. The activities for the School-Based Assessment are linked to the syllabus and should form part of the learning activities to enable the student to achieve the objectives of the syllabus. Students are encouraged to work in groups of no more than six.*

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

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

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

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

### MODERATION OF SCHOOL-BASED ASSESSMENT



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

*All School-Based Assessment Record of marks must be submitted online using the SBA data capture module of the Online Registration System (ORS) by stipulated deadlines. ALL SBAs must be electronically submitted to **CXC**<sup>®</sup> for moderation purposes. Each candidate's assignment should be a single word processing document (preferably PDF) with all the supporting images embedded.*

*These assignments will be reassessed 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' assignment that are not submitted must be retained by the school until three months after publication by **CXC**<sup>®</sup> of the examination results.*

### SCHOOL-BASED ASSESSMENT (SBA)

A single SBA will be required to complete both aspects of the English Syllabus: English A and English B. A student who does English A only OR English B only OR English A and B will be required to submit **ONLY** one SBA. The SBA will be credited for both English A and B. The SBA is expected to be done by each student working as an **individual, AND as a member of a small group of no more than six persons** approved by the teacher where:

1. **individual** refers to each student, who has responsibility for his/her own portfolio; and,
2. **group** refers to no more than six students sharing a general topic, who work together to discuss and solve problems, explain ideas, learn from peers, improve oral skills, and practise social skills and leadership roles.

The marks assigned to a student will consist of:

1. his/her individual mark (Reflections, Writing Task, Oral Presentation and Bibliography); and,
2. the mark assigned to the group (Plan of Investigation).

## **PORTFOLIO**

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

The Portfolio should include the following:

1. **PLAN OF INVESTIGATION** – an introduction to the topic/theme (A satisfactory response should be no more than 125-150 words).
  - (a) Why did the group choose this general topic/theme?
  - (b) What are the sub-topics/theme chosen by individuals in the group?
  - (c) Why was the individual theme chosen?
  - (d) How do you intend to collect relevant information on your topic/theme and use this in your presentation?
  - (e) What are the expected benefits of completing the SBA to the members of the group?
2. **REFLECTION** – THREE pieces of material, for example, print, audio, visual media must be collected and presented in the Portfolio and should address the sub-topic/theme selected. One of the three pieces must be print. ALL artefacts chosen must include identifiable language strategies, for example, literary devices, statistics, sub-headings, dialogues. **Candidates are required to submit the text, image, or transcript of their artefacts in their portfolio.**

TWO entries in which the student reflects on the topic/ theme selected should be completed. In the first entry the student must indicate how each piece of material helped to shape his or her thinking about the topic/ theme. The reflection should be written in class under the teacher's supervision. Each reflection **MUST** be between 150-200 words.

- (a) Reflection 1: in the first entry the student **MUST** indicate how each artefact helped to shape his or her thinking about the sub-topic/theme.

The responses to the following **MUST** be included in the reflection:

- (i) What did you know about the sub-topic/theme before starting the SBA?
- (ii) What was the main issue/idea in **EACH** of the artefacts you selected for your sub-topic/theme?
- (iii) What new knowledge was gained and how did the artefacts affect your thinking on the sub-topic/theme?

- (b) Reflection 2: the second entry **MUST** discuss the use of language techniques in the artefacts selected.

For **EACH** artefact:

- (i) identify at least **ONE** language technique used;
- (ii) give an example of the language technique as used in the artefact; and,
- (iii) comment on its effectiveness.

3. **WRITING TASK** – The candidate will create an **ORIGINAL** response related to the sub-topic/theme. This response should be 250-400 words.

Candidates **MUST** include an outline/plan appropriate for the specific writing task selected. The response should be 40-50 words. (A graphic organiser may be used to plan the writing task)

The genre chosen by the candidate **MUST** be from one of the following options.

- (a) Narrative writing (for example, short story, monologue, spoken word and narrative poetry);
- (b) Informative Discourse (for example, cause and effect, compare and contrast, problem and solution, process writing);
- (c) Persuasive writing (for example, speech, letter to the editor); and,
- (d) Drama.

4. **ORAL PRESENTATION** – A personal response related to a sub-topic should be delivered orally in 3 to 5 minutes. The oral presentation should be delivered predominately in Standard English and in a genre of the student's choosing, for example, poetry, prose, speech, persuasion and exposition.

**Candidates are required to submit a detailed outline or detailed notes or transcript of their oral presentation in their portfolio in order for the marks to be accepted.**

5. **REFERENCES/BIBLIOGRAPHY** – At the conclusion of the SBA all sources **MUST** be acknowledged using the APA documentation style.

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

1. SBA tasks should provide opportunities and space to enable all secondary students to:
  - (a) **produce** language (spoken, written) for a wide variety of purposes;
  - (b) **understand** language (spoken, written) as used in homes, schools, the community, the market place, and the playing field; and,
  - (c) **use** language as a principal tool in their cognitive, metacognitive and affective development and growth.
2. SBA tasks should motivate each student to engage in searching for relevant information. That is:
  - (a) Every student in the English programme should be required to **search, collect and record** relevant information (as is presently done in real life).
  - (b) The tasks should involve distinctive activities usually undertaken in English A and English B. However, both English A and B are essentially social events. They both are primarily concerned with being lucid in oral communications; with using language and bodily expressions which are easily and readily produced or received in classrooms, in playing fields and in the community; with the cognitive, the affective and the metacognitive facets of all human behaviours; explicitly and implicitly, privately and publicly, and randomly and purposively.
  - (c) Thus, each student working as a member of a small group (no more than six) is expected to participate in a set of group activities, one of which will be assessed by the teacher.  
Every student is expected to engage in self-to-self transactions which may assume many tangible forms such as keeping diaries, making and keeping notebooks, writing poems to oneself, engaging in a blogfest, reflecting-restructuring-recording images of one's changing perspectives on real-life issues, monitoring and evaluating how the individual solves problems, how the individual learns how to learn and how to project useful affective states onto cognitive tasks.
3. Some of the tasks (SBA) should be done by the students under normal classroom conditions and supervised by the classroom teacher.
4. Every student has a carefully defined role in the SBA assignment:
  - (a) Displaying (and thereby defining), through oral and written language, his or her communicative independence.
  - (b) Analysing texts (oral and written) that have been identified, selected and recorded as expressions of creativity and imagination.



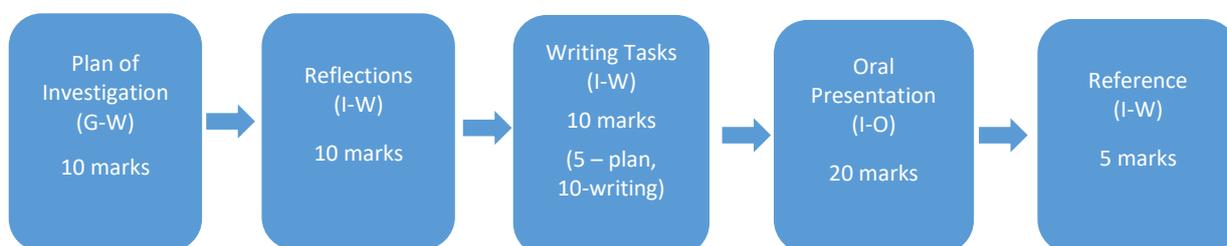
- (c) *Self-monitoring the development and growth of the abilities to reflect, plan, review, evaluate and redesign.*
- (d) *Evaluating the impact of a learning strategy (used in English) in terms of:*
  - (i) *the issue to be resolved and making sense of the complexities and subtleties of the texts being analysed; and,*
  - (ii) *the cognitive and affective development of the student and deepening the student's perception of him/herself.*

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

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

## ◆ ASSESSMENT CRITERIA

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



**Key:**

*I-W: Individual – Written*

*I-O: Individual – Oral*

*G-W: Group – Written*

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

**RUBRIC: PLAN OF INVESTIGATION (10 Marks)**

Areas		Rating Scale				Final Score
		3	2	1	0	
(a)	<b>Identifying theme and subtopics</b>		<i>BOTH</i> theme and subtopics given.	Only theme <b>OR</b> subtopics given.	No theme and subtopics given <b>OR</b> obscure / inappropriate theme and subtopics.	/2 (UD)
(b)	<b>Reasons for choosing the theme</b>	At least <b>TWO</b> reasons are provided which are well written, appropriate and supported.	<b>ONE-TWO</b> reason(s) are provided which are well written, appropriate and but not supported.	At least <b>ONE</b> reason is provided which may <b>not</b> be well written, appropriate and/or supported.	No reason is given or the reason(s) given is/are unrelated to the theme.	/3 (E&C)
(c)	<b>Proposes Sources of Material</b>		At least <b>TWO</b> types of sources are given which are relevant to the theme (for example, Blog, Newspaper, Books given).	<b>ONE</b> type of source (for example, Blog, Newspaper, Books) is given which is relevant to the theme.	Proposed sources not given or are <b>not</b> relevant to the theme.	/2 (UD)
(d)	<b>Expected benefits to you as students of English</b>	<b>THREE</b> English Language specific skills are given that will be developed as a student (for example, summary writing, persuasive writing, expository presentation).	<b>TWO</b> English Language specific skills are given that will be developed as a student. (for example, summary writing, persuasive writing).	<b>ONE</b> English Language specific skill is given) that will be developed as a student (for example, summary writing).	No benefits given.	/3 (E&C)
						<b>/10</b>

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

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

**RUBRIC: PLAN OF WRITING TASK (5 Marks) (AN)**

	<b>Score</b>	<b>Criteria</b>
<b>Rating Scale</b>	<b>5</b>	<i>Plan fully developed. All aspects of the genre present.</i>
	<b>4</b>	<i>Plan mostly developed. Most aspects of the genre present.</i>
	<b>3</b>	<i>Plan has evidence of some development. Some aspects of the genre present.</i>
	<b>2</b>	<i>Minimal planning evident. Minimal knowledge of aspects of the genre evident.</i>
	<b>1</b>	<i>Plan incomplete. No knowledge of aspects of the genre evident.</i>
	<b>0</b>	<i>No plan present.</i>

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

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

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

## RUBRICS: REFLECTION (10 Marks) (AN)

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

1. Theme factors – critical knowledge related to theme, how material shaped thinking.
2. Language factors – analysis of language, good organisation.

### Rubric for Reflection 1 (5 marks)

Rating Scale	Score	Criteria
<b>Rating Scale</b>	<b>5</b>	<p><i>An excellent reflection which discusses the previous knowledge, issues in the THREE pieces of material, AND showing how each has affected the candidate’s thinking about the subject/issue.</i></p> <p><i>{“Excellent” can be interpreted to mean (for example) the details in the piece prompt the student to ask questions about the truth, importance, relevance, increase his/her understanding...; he/she is able to express reactions clearly in Standard English.}</i></p>
	<b>4</b>	<p><i>A very good reflection which discusses the THREE pieces of material AND showing how each has affected the candidate’s thinking about the subject/issue.</i></p> <p><i>{“Very Good” can be interpreted to mean, for example, the details in the piece prompt the student to ask questions about the truth, importance, relevance, increase his/her understanding...but he/she is unable to achieve the highest level of clarity in the language.}</i></p>
	<b>3</b>	<p><i>A good reflection which addresses the treatment of the issue in the three pieces.</i></p> <p><i>{A “good” reflection misses some aspects and may be faulty in clarity and language.}</i></p>
	<b>2</b>	<p><i>A limited reflection which mentions and comments on very little of the content (less than half of the details in the three pieces.)</i></p> <p><i>{A “limited” reflection misses most aspects and may be very flawed in clarity and language.}</i></p>
	<b>1</b>	<p><i>A weak reflection which simply mentions the issue.</i></p> <p><i>{A “weak” reflection fails to make any meaningful comment.}</i></p>
	<b>0</b>	<p><i>No Reflection present or no reference to any artefact.</i></p>

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

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

**Rubric: Reflection 2 (5 marks)**

	<b>Score</b>	<b>Criteria</b>
<b>Rating Scale</b>	<b>5</b>	<p>An excellent reflection which correctly identifies a language technique, gives an example of the technique, AND fully examines the language in the THREE pieces of material.</p> <p>Examines the language means – recognizing (by identifying) and commenting on the different types of language used (dialect, slang, jargon, literary devices, statistics, examples).</p>
	<b>4</b>	<p>A very good reflection which correctly identifies a language technique AND examines MOST of the language in the THREE pieces of material.</p> <p>{“Very Good” can be interpreted to mean (for example) the student identifies and comments on most of the strategies used to send the message. He/she is able to use language effectively.}</p>
	<b>3</b>	<p>A good reflection which notes AND comments on some of the language in the THREE pieces of material.</p> <p>{A “good” reflection misses some aspects and may be faulty in clarity and language.}</p>
	<b>2</b>	<p>A limited reflection which mentions and comments on very little of the kind of language and the techniques used (less than half of the language in the three pieces).</p> <p>{A “limited” reflection misses most aspects and may be very flawed in clarity and language.}</p>
	<b>1</b>	<p>A weak reflection which simply mentions the language used.</p> <p>{A “weak” reflection fails to make any meaningful comment.}</p>
	<b>0</b>	<p>No Reflection present no reference to any artefact.</p>

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

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

### **RUBRIC: WRITING TASK (10 Marks)**

The following criteria will be used to assess the composition of the Writing Task:

1. *Content and relevance of response: the piece presented should show some **analysis** on the topic through the use of at least **THREE** of the following:*
  - (a) *The relevance of topic and material must be unquestionable.*
  - (b) *The focus of the response must be clear and connected to the subtopic.*
  - (c) *Appropriate and adequate use of details to create an authentic picture.*
    - (i) *The topic/issue should be well developed (as required by genre).*
    - (ii) *In a short story or drama, actions/events must be clearly motivated.*
    - (iii) *In a poem, language must suggest the poetic (for example, have sensory appeal).*
    - (iv) *For all genres, character and setting must be clear.*

**2 marks for each aspect, 1 for presenting and 1 for effectiveness (6 marks) (E&C)**

2. *Organisation*
  - (a) *Events/actions must be logically and effectively sequenced.*
  - (b) *There must be a sense of introduction and conclusion in **ALL** genre.*
  - (c) *There must be coherence (achieved by transitions or connections between ideas and paragraphs).*
  - (d) *In discussion/argument/exposition, paragraph should meet the criteria of good paragraphing.*

**2 marks for each aspect, 1 for presenting and 1 for effectiveness (6 marks) (AN)**

3. *Use of language*

(a) *The use of language would be well developed (as required by genre):*

- (i) *Where the student uses poetry/song, work must show knowledge of basic literary devices (sensory appeal, personification, metaphor, rhyme, alliteration ...).*
- (ii) *Where the student uses drama, work should show knowledge of how to create setting, use dialogue, give stage directions.*
- (iii) *In prose pieces (for example, short story, argument, description, letter, journal entries ...) the expression (vocabulary, tone ...) and development strategies should be appropriate to the topic and good detail, syntax and punctuation must make meanings clear.*

(b) *Indicate character (more than name), for example, through dialogue and character traits.*

(c) *Sentence structures should be varied (simple, complex and compound).*

**2 marks for each aspect, 1 for presenting and 1 for effectiveness (6 marks) (UD)**

4. *Word Choice*

(a) *Submissions must reflect the opinion of the candidate (should avoid plagiarism).*

(b) *Work should use natural, as opposed to stilted, verbose or pompous language.*

(c) *Strong verbs accurately used, precise nouns and appropriate adjectives and adverbs must be used to enhance meaning.*

(d) *Submissions should show awareness of the vocabulary appropriate to the topic (for example, jargon associated with topic).*

(e) *Vocabulary and language should show reflection and thoughtful insight.*

**Any three aspects - 2 marks each, 1 for presenting and 1 for effectiveness (6 marks) (E&C)**

5. *Voice (opinion and attitude)/ Style (technique, method, approach).*

(a) *The writing must reflect a consistent personal voice (have an original reaction and avoid plagiarising other works).*

**1 for presenting and 1 for effectiveness (2 marks)  
(E&C)**

(b) *Show an awareness of and effort to address the kind of audience to whom the created response is designed to appeal. (4 marks)*

**2 for presenting and 2 for effectiveness  
(4 marks) (E&C)**

*Scale down to 10 marks*

***The marks earned by a student are scaled down to 10 for this section and rounded to the nearest whole number. For example, if a student earns 26 out of 30 for this section, 9 marks will be assigned. The total score will be 27 divided by 3 = 8.6 which is rounded to 9.***

### SCORING RUBRIC FOR ORAL PRESENTATION (20 Marks)

Facets of Tasks	Rating Scale				
	5-6	4	3	1-2	0
1. Articulation <b>(E&amp;C)</b>	<i>Clear, precise, and confident speech; easy to follow and understand.</i>	<i>Mostly clear, some hesitation or unclear parts. Generally understandable.</i>	<i>Some unclear articulation; frequent hesitation or monotone.</i>	<i>Hard to understand, poor articulation; difficult to follow.</i>	Jerky, halting.
	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
2. Style of presentation of delivery <b>(AN)</b>	<i>Maintains excellent eye contact, dynamic body language, and engages the audience throughout.</i>	<i>Maintains some eye contact and good body language, engages audience but could be more dynamic.</i>	<i>Minimal eye contact and body language, limited audience engagement.</i>	<i>Lacks eye contact or body language, disengaged from the audience.</i>	<i>Inappropriate body language, posture, no eye contact, confidence, gesture.</i>
	<b>5-6</b>	<b>4</b>	<b>3</b>	<b>1-2</b>	<b>0</b>
3. Structure, Comprehensibility, and development of topic <b>(E&amp;C)</b>	<i>Well-structured, clear introduction, body, and conclusion. Highly relevant and detailed content.</i>	<i>Clear structure; mostly relevant and detailed but could have more depth.</i>	<i>Some structure but lacks clarity or sufficient detail in parts.</i>	<i>Disorganized or incomplete; content lacks clarity and focus.</i>	
	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
4. Language use and vocabulary <b>(UD)</b>	<b>Excellent</b> use of grammar and vocabulary.	<b>Good</b> use of grammar and vocabulary but there are few lapses.	Fair use of grammar and vocabulary but there are many lapses.	Weak use of grammar and vocabulary. There are significant lapses.	Lacks basic words; lacks specificity; very many errors in words and sentences.

Score awarded = \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_ /20

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

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

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



**RUBRIC: BIBLIOGRAPHY (UD)**

	<b>Score</b>	<b>Criteria</b>
<b>Rating Scale</b>	<b>5</b>	<p><i>All 3 references are cited correctly and completely according to the specified style guide (APA).</i></p> <p><i>All bibliographic details present (Author's name, Year of publication, Title, Publisher or URL [where applicable], Alphabetical order).</i></p>
	<b>4</b>	<p><i>All 3 references are cited correctly and completely according to the specified style guide (APA).</i></p> <p><i>1 bibliographic detail missing (Author's name, Year of publication, Title, Publisher or URL (where applicable), Alphabetical order).</i></p>
	<b>3</b>	<p><i>2 references are cited correctly and completely according to the specified style guide (APA).</i></p> <p><i>1-2 bibliographic details missing (Author's name, Year of publication, Title, Publisher or URL (where applicable), Alphabetical order).</i></p>
	<b>2</b>	<p><i>1-2 references are cited correctly and completely according to the specified style guide (APA).</i></p> <p><i>2-3 bibliographic details missing (Author's name, Year of publication, Title, Publisher or URL (where applicable), Alphabetical order).</i></p>
	<b>1</b>	<p><i>1-2 references are cited correctly and completely according to the specified style guide (APA).</i></p> <p><i>More than 3 bibliographic details missing (Author's name, Year of publication, Title, Publisher or URL (where applicable), Alphabetical order).</i></p>
	<b>0</b>	<i>No bibliography.</i>

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

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

## ◆ SUGGESTED READING LIST

(For selecting literature for class study and library reading)

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

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

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

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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Garnett, Eve	The Family from One-End Street	F. Muller	1
	Further Adventures of the Family from One End Street	Penguin	1
George, Jean	My Side of the Mountain	Thorndike	1
Gilmore, Kate	Of Griffins and Graffiti	Penguin	3
Gilroy, Beryl	Frangipani House	Heinemann	4 and 5
	Boy Sandwich	Heinemann	4 and 5
Godden, Rumer	Listen to the Nightingale	Penguin	4 and 5
	Thursday's Children	Viking	4 and 5
Goldsmith, Oliver	The Vicar of Wakefield	Wordsworth	4 and 5
Gordimer, Nadine	July's Children	Longman	4 and 5
Grahame, Kenneth	The Wind in the Willows	Heinemann New Windmills, Methuen, Puffin, Wordsworth Publishers	1 and 2
Green, Roger Lancelyn	The Adventures of Robin Hood	Puffin	2
	King Arthur and His Knights of the Round Table	Penguin	2
	Myths of the Norsemen	Penguin	2
	Tales of Ancient Egypt	Sagebrush	2
	Tales of the Greek Heroes	Penguin	2
	The Luck of Troy	Penguin	2
	The Tale of Troy	Penguin	2
Greene, Graham	The Fallen Idol/The Third Man	Penguin	4 and 5
	The Heart of the Master	Heinmann, Mandarin, Penguin	5
Guy, Rosa	And I Heard A Bird Sing	Delacorte	3, 4 and 5
	Paris, Peewee and Big Dog	Orion	1
	The Disappearance	Tandem	5
Haddon, Mark	The Curious Incident of the Dog in the Night-time	Alexandria	4 and 5
Haggard, H. Rider	King Solomon's Mines	Wildside	3
Hardy, Thomas	Far from the Madding Crowd	Plain Label	4 and 5
	The Mayor of Casterbridge	Norton	5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
	Tess of the D'Urbervilles	Reprint Services Corporation	5
Harold, Gwyneth	Bad Girls in School	Heinemann	4 and 5
Hart, James V.	The Novelisation	Penguin	4 and 5
Hartley, L. P.	The Go-Between	Heinemann	4 and 5
Hautzig, Esther	The Endless Steppe	Penguin	3
Hawthorne, Nathaniel	The Scarlet Letter	Houghton Mifflin	5
Head, Bessie	Mary	Heinemann	4 and 5
Hearne, John	Voices Under the Window	Pepal Tree	4 and 5
Hemmingway, Ernest	A Farewell to Arms	Charles Scribner's Sons	4 and 5
	For whom the Bell Tolls	Simon & Schuster	4 and 5
	The Old Man and the Sea	Klett Ernst	4 and 5
Hentoff, Nat	The Day They Came to Arrest the Book	Dell	3
Herriott, James	All Creatures Great & Small	St. Martin's	4 and 5
	All Things Bright and Beautiful	Bantam	4 and 5
	All Things Wise and Wonderful	St. Martin's	4 and 5
	Every Living Thing	St. Martin's	4 and 5
	The Lord God Made Them All	St. Martin's	4 and 5
Higgins, Jack	The Eagle has Landed	Penguin	4 and 5
Hines, Barry	A Kestrel for a Knave	Penguin	4 and 5
Hinton, S. E.	The Outsiders	Lions Tracks	3, 4 and 5
	That Was Then, This Is Now	Turtleback	4 and 5
Hodge, Merle	Crick Crack Monkey	Heinemann	3
	For The Life of Laetitia	Farrar Straus and Giroux	3, 4 and 5
Holman, Felice	Slake's Limbo	Aladdin Paperbacks	5
Holme, Anne	I am David	Harcourt Children's Books	1
Hughes, Richard	A High Wind in Jamaica	Penguin	3

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Huxley, Aldous	Brave New World	Klett Ernst	5
Imoja, Nailah	Pick of the Crop	Heinemann	4 and 5
<i>Jacob, Debbie</i>	<i>Wishing for Wings</i>	<i>Ian Randle Publishers</i>	<i>4 and 5</i>
James, C.L.R.	Minty Alley	University Press of Mississippi	4
James, Henry	The Turn of the Screw Portrait of a Lady	Courier Dover Galley Press	4 and 5 4 and 5
Jerome, J. K.	Three Men in a Boat	Kessinger	4 and 5
Johnson, Samuel	History of Rasselas, Prince of Abyssinia	J. Limbird	4 and 5
Jones, Evan	Skylarking	Longman	1
Jones, Toeckey	Go Well, Stay Well	Harper & Row	4 and 5
Kanawa, Kiri Te and Foreman, Michael	Land of the Long White Cloud	Arcade	1
Kastner, Erich	Emil and the Detectives	Overlook	1
Kaye, M. M.	The Ordinary Princess	Penguin	1
Keyes, Daniel	Flowers for Algemon	Harcourt, Brace & World	4 and 5
Khan, Ismith	The Jumbie Bird	I. Obolensky	4 and 5
Kincaid, Jamaica	Annie John	Farrar, Straus & Giroux	2, 3 and 4
Kipling, Rudyard	Jungle Book The Second Jungle Book	1 <sup>st</sup> World Publishing Kessinger	1 2
L'Engle, Madeline	A Wrinkle in Time	Collins Educational	1 and 2
Lamming, George	In the Castle of My Skin	University of Michigan	5
Le Guin, Ursula	A Wizard of Earth Sea City of Illusions Left Hand of God Very Long Way From Anywhere Else	DemcoMedia Berkley Longman Harcourt New Windmills	1, 2 and 3 4 and 5 4 and 5 3
Lee, Harper	To Kill a Mockingbird	HarperCollins	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Lessing, Doris	The Grass is Singing	Heinemann	5
Lester, Julius	Basketball Game	Penguin	3, 4 and 5
	Long Journey Home	Dial Books	4
	To Be a Slave	Penguin	3 and 4
Lewis, C. Day	The Otterbury Incident	Putnam	2 and 3
Lewis, C. S.	The Chronicles of Namia:		
	Book I: The Lion the	HarperCollins	1
	Witch and the		
	Wardrobe	HarperCollins	1
	Wardrobe	HarperCollins	1
	Book II: Prince Caspian		
	Book III: The Voyage of the	HarperCollins	1
	“Dawn Treader”	HarperCollins	1
	Book IV: The Silver Chair		
	Book V: The Horse and His	HarperCollins	1
	Boy		
	Book VI: The Magician’s	HarperCollins	1
	Nephew		
	Nephew		
	Book VII: The Last Battle		
Lindgren, Astrid	Pippi Goes Abroad	Oxford University Press	1
	Pippi Longstocking	Oxford University Press	1
	Pippi in the South Seas	Oxford University Press	1
Lindsay, Joan	Picnic at Hanging Rock	Buccaneer	3, 4 and 5
Lingard, Joan	The Guilty Party	Penguin	1 and 2
Little, Jean	Mama’s Going to Buy you a Mockingbird	Penguin	1
Lively, Penelope	A Stitch in Time	Dutton	1
Lofting, Hugh	Doctor Doolittle	Tom Doherty	1
London, Jack	The Call of the Wild	Heinemann, Penguin, Wordsworth Publishers	1, 2 and 3
	White Fang	Heinemann New Windmills, Puffin	2
Lovelace, Earl	The Schoolmaster	Heinemann	4 and 5
	The Dragon Can’t Dance	Persea	4 and 5
	Wine of Astonishment	Heinemann	4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Lowry, Lois	<i>The Giver</i>	EMC	2 and 3
Maartens, Maretta	Paper Bird	Nelson	5
MacDonald, George	At the Back of the North Wind	Kessinger	1
	The Princess and the Curdie	Kessinger	1
	The Princess and the Goblin	Kessinger	1
MacDonald, Ian	The Hummingbird Tree	Heinemann	4 and 5
MacKay, Claire	The Minerva Programme	Puffin	1
McKay, Claude	Banana Bottom	X Press	4
Mais, Roger	Black Lightning	Heinemann	4 and 5
	Brother Man	Heinemann	4 and 5
	The Hills Were Joyful Together	Heinemann	4 and 5
Mankowitz, Wolf	A Kid for Two Farthings	ISIS	1
Marshall, Alan	I Can Jump Puddles	Longman	3
Marshall, James Vance	A River Ran Out of Eden	Sundance	2, 3, 4 and 5
	Walkabout	Sundance	2, 3, 4 and 5
Marshall, Paule	Reena and Other Stories	Feminist	4 and 5
	Brown Girl, Brownstones	Feminist	4 and 5
	Praise song for the Widow	Penguin	4
Matthews, P.E.	State of the Heart	Penguin	3
Maugham, W. S.	The Razor's Edge	Vintage	4 and 5
McCormick, Patricia	Sold	Hyperion	3 and 4
McCutcheon, Elsie	The Storm Bird	Farrar, Straus, Giroux	4 and 5
Meniru, Teresa	Uzo	Evans	3
Milne, A. A.	Winnie the Pooh	Puffin	1
Mittelholzer, Edgar	Corentyne Thunder	Heinemann	4 and 5
	My Bones and My Flute	Longman	4
Monk Kidd, Sue	<i>The Secret Life of Bees</i>	Viking	2, 3 and 4
Montgomery, L.M.	Anne of Avonlea	Courier Dover	1
	Anne of Green Gables	1 <sup>st</sup> World Publishing	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
	Anne's House of Dreams	Haynes Barton	1
	Anne of Ingleside	Bantam	1
	Anne of the Island	Hayes Barton	1
	Anne of Windy Willows	Puffin	1
Moore, Brian	Lives of Silence	Longman	4 and 5
Morrison, Toni	Song of Solomon	Vintage	5
Morrow, H. L.	The Splendid Journey	Harcourt Education	2 and 3
Munonye, John	The Only Son	Heinemann	3
Naipaul, Shiva	The Chip-Chip Gatherers	Vintage	4 and 5
Naipaul, V.S.	A House for Mr. Biswas	Penguin	5
	Miguel Street	Heinemann	3
	The Mimic Men	Deutsch	4 and 5
	They Mystic Masseur	Vintage	4 and 5
	The Suffrage of Elvira	Penguin	4 and 5
Narayan, R. K.	The Guide	Viking	4 and 5
	Man-Eater of Malgudi	Penguin	4 and 5
Nash, Ogden	Custard and Company	Little Brown & Co.	2
Nesbit, E.	New Treasure Seekers	Penguin	1
	The Phoenix and the Carpet	Kessinger	1
	The Railway Children	Courier Dover	1
	The Story of the Treasure Seekers	Biblio Bazaar	1
	The Wouldbegoods	Kessinger	1
Ngugi, James	The River Between	Heinemann	4 and 5
	Weep Not, Child	Heinemann	4 and 5
Nicholls, Millis	A Father for Christmas	Nelson Caribbean	1
Norton, André	Crystal Gryphon	Atheneum	1
	Iron Cage	Penguin	1 and 2
Norton, Mary	The Borrowers	Thorndike Press	1
	The Borrowers Afield	Harcourt	2
	Borrowers Afloat	Harcourt	2
	The Borrowers Avenged	Harcourt	2
Nwapa, Flora	Efuru	Heinemann	4 and 5
O'Brien, Robert	Mrs Frisby and the Rats of Nimh	Aladdin	4 and 5
	Z for Zachariah	Simon Pulse	

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
			4 and 5
O'Dell, Scott	Island of the Blue Dolphin	HMco Children's Books	3 and 4
	My Name is No Angelica	HMco Children's Books	3
	Streams to the River, River to Sea	Fawcett Juniper	3
O'Hara, Mary	My Friend, Flicka	HarperCollins	1
Okoro, Nathaniel	The Twin Detectives	Evans Bros	4 and 5
Orwell, George	Animal Farm	Random House	4 and 5
Palmer, C. Everard	A Cow Called Boy	Macmillan	1
	Baba and Mr Big	Collins	1
	Big Doc Bitterroot	Macmillan	1
	My Father Sun Sun Johnson	Deutsch	1
	The Cloud with the Silver Lining	Macmillan	1
	The Hummingbird People	Deutsch	1
	The Sun Salutes You	Bobbs Merrill	1
	The Wooing of Beppo Tate	Nelson Thornes	1
Parris, Terry	Jason Whyte	Oxford University Press	1
Paton, Alan	Cry, The Beloved Country	Spark	4 and 5
Patterson, Orlando	The Children of Sisyphus	Bolivar	5
Pausewang, Gudrun	Fall-Out	Viking	2, 3, 4 and 5
Pearce, Phillipa	A Dog So Small	Chivers North America	1
	Downhill All the Way	Oxford University Press	2
	Who, Sir? Me, Sir?	Oxford University Press	2
Poe, Edgar Allan	Tales of Mystery and Terror	Penguin	4 and 5
Pollard, Velma	Homestretch	Longman, Caribbean	3, 4 and 5
Ramsay, Paulette	Aunt Jen	Heinemann	4 and 5
Ransome, Arthur	Swallows & Amazons	David R. Godine	2
Redmond, Diane	The Comic Strip Odyssey	Penguin	1
Reid, V.S.	Peter of Mount Ephraim	Jamaica Publishing House	2
	Sixty-Five	Longman	2
	The Leopard	Viking	4
	The Young Warriors	Longman	1

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Rhue, Morton	The Wave	Delacorte	4
Rhys, Jean	Wide Sargasso Sea	W.W. Norton	4 and 5
Rowling, J.K.	The Harry Potter Series	Scholastic Trade	1 through 5
Salinger, J.D.	The Catcher in the Rye	Little, Brown	4 and 5
Salkey, Andrew	A Quality of Violence	Hutchinson	5
Schaefer, Jack	Shane	HMco Children's Books	2, 3, 4 and 5
Scott, Paul	Staying On	Avon	4 and 5
Selormey, Francis	The Narrow Path	Praeger	3, 4 and 5
Selvon, Samuel	A Brighter Sun	Longman	3 and 4
	The Lonely Londoners	Penguin	4 and 5
	Ways of Sunlight	Longman Kenya	3 and 4
Serrailer, Ian	The Clashing Rocks	Walck	2
	The Enchanted Island	Oxford University Press	2
	The Road to Canterbury	Kestrel	2
	The Silver Sword	Heinemann New Windmills	2
	The Way of Danger	Oxford University Press	2
Sewell, Anna	Black Beauty	Pearson Prentice Hall	1 and 2
Shelley, Mary	Frankenstein	Courier Dover	4 and 5
Sherlock, Philip M.	The Iguana's Tail	Nelson	1
	Three Finger Jack's Treasure	St. Martin's Press	1
Shute, Nevil	No Highway	House of Stratus	2 and 3
	Silver Sword	Heinemann New	2
Smith, Dodie	The Hundred and One Dalmations	Viking	1
Smith, Wilbur	Elephant Song	Random House	4 and 5
Smucker, Barbara	Underground to Canada	Clarke, Irwin	1
Spark, M.	The Prime of Ms Jean Brodie	Penguin	4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
<i>Sparks, Beatrice</i>	<i>It Happened to Nancy: A True Story from the Diary of a Teenager</i>	<i>Bt. Bound</i>	<i>3, 4 and 5</i>
Sperry, Armstrong	The Boy Who Was Afraid	Heinemann	1
St. Omer, Garth	Lights on the Hill	Heinemann	4 and 5
<i>St. Rose, Marlene</i>	<i>Into the Mosaic</i>	<i>Athen</i>	<i>1, 2 and 3</i>
Steinbeck, John	Cannery Row	Penguin	4 and 5
	Of Mice and Men	Penguin	4 and 5
	The Red Pony	Penguin	3
	The Grapes of Wrath	Modern Library	4 and 5
	The Pearl	Bantam	3
Stevenson, R. L.	Dr. Jekyll and Mr. Hyde	Bantam	2
	Kidnapped (Abridged)	Signet Classic	2
	Treasure Island	Oxford University Press	1 and 2
Stoker, Bram	Dracula	Signet Classic	4 and 5
Storr, Catherine	The Boy and the Swan	Deutsch	2
Stowe, Harriet Beecher	Uncle Tom's Cabin	Prentice	3 and 4
<i>Stratton, Allan</i>	<i>Chanda's Secrets</i>	<i>Longman</i>	<i>4 and 5</i>
Streatfield, Noel	Ballet Shoes	Random House	1
Stuart, Morna	Marassa and Midnight	Heinemann	1, 2 and 3
Sutcliff, Rosemary	Dawn Wind	Oxford University Press	2 and 3
	The Mark of the Horse Lord	Front	2 and 3
	Three Legions	Oxford University Press	2
Swarthout, Glendon	Bless the Beasts and Children	Doublday	3
Swift, Jonathan	Gulliver's Travels (Abridged)	Nelsons	3
Taylor, Mildred	Roll of Thunder, Hear My Cry	Puffin	2 and 3
Taylor, Theodore	The Cay	Laurel Leaf	1 and 2
	Timothy of the Cay	Harcourt	1 and 2
Temple, Francis	The Ramsay Scallop	Harper Trophy	3,4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Theroux, Paul	A Christmas Card	Puffin	1
Tolkien, J. R. R.	The Hobbit	Houghton Mifflin	3
Twain, Mark	The Prince and the Pauper	Penguin	2
	The Adventures of Huckleberry Finn	Dent, Heinemann, Longman, Penguin Heinemann, Nelson, Penguin	4 and 5 2, 3 and 4
Ullstein, Susan	Martin Luther King	Longman	5
	Mother Theresa	Gareth Stevens	5
Van Der Leoff, A. R.	Avalanche	Penguin	2
	Children of the Oregon Trail	Puffin	2
Verne, Jules	Around the World in Eighty Days	Puffin	2
	The Mysterious Island	Signet	2
	Twenty Thousand Leagues Under the Sea	Dodo Press	2
Walker, Alice	The Colour Purple	The Women's Press	5
Warner, Rex	Greeks and Trojans	Heinemann New Windmills	2
	Men and Gods	NYRB Classics	1 and 2
Waugh, Evelyn	A Handful of Dust	Penguin	4 and 5
Webster, Jean	Daddy Long Legs	Penguin	2 and 3
Westall, Robert	The Machine Gunners	Heinemann	5
Wharton, Edith	The Age of Innocence	Signet	4 and 5
White, Patrick	The Aunt's Story	Trafalgar Square	4 and 5
	The Tree of Man	Vintage	4 and 5
Wiggin, K. D.	Rebecca of Sunnybrook Farm	Penguin	4 and 5
Wilde, Oscar	The Happy Prince and Other Stories	Dover	4 and 5
	The Picture of Dorian Gray	Prestwick House Inc.	4 and 5
Wilder, Laura	Farmer Boy	Harper Trophy	1
	Little House in the Big Woods	Harper Festival	1
	Little House on the Prairie	Harper Trophy	1

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Williams, Tennessee	The Glass Menagerie	Penguin	4 and 5
Williamson, Henry	Tarka the Otter	Puffin	1
Wodehouse, P.G.	Lord Emsworth Acts for the Best	Penguin	4 and 5
	The Collected Blandings Short Stories	Penguin	4 and 5
Woodford, Peggy	Misfits	Heinemann New Windmills	3
Wright, Richard	Native Son	Blooms Literary Criticism	4 and 5
Wyndham, John	The Chrysalids	Penguin	4 and 5
Wyss, J. D.	The Swiss Family Robinson	Signet	1 and 2

## ANTHOLOGIES OF SHORT STORIES AND/OR EXCERPTS FROM NOVELS

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
<b><u>West Indian</u></b>			
Adler, Sue	Mightier Than the Lipstick	Penguin	5
Anthony, Michael	Cricket In the Road The Chieftain's Carnival and Other Stories	Deutsch Longman	1 4 and 5
Black, C. V.	Tales of Old Jamaica	Collins	3
<i>Brown, Orville</i>	<i>Sunday in Granny's Church and other Stories</i>	<i>Create Space Independent Publishing</i>	4 and 5
Collins, Merle	Rain Darling	Women's Press	4
Ellis, Zoila	On Heroes, Lizards and Passion	Cubola Productions	2, 3, and 4
Faustin, Charles	Under the Storyteller's Spell: Folk Tales from the Caribbean	Puffin, Viking	1
Goodison, Lorna	Baby Mother and the King of Swords	Longman	4
Gordimer, Nadine	Some Monday for Sure	Heinemann	4 and 5
Gray, Cecil	Response	Nelson	2 and 3
Guisseppi, Neville and Undine	Backfire	MacMillan	2
<i>Wallace, R. et al</i>	<i>The Gold Anthology: Award Winning Pieces from the JCDC Literary Festival 1999-2006</i>	<i>Pelican Publishers Limited</i>	3, 4 and 5
Lovelace, Earl	A Brief Conversation and Other Stories	Persea Books	5
Mais, Roger	Listen, the Wind	Longman	5
Marshall, Paule	Reena and Other Stories	Feminist Press	3, 4 and 5
McKenzie, Alecia	Satellite City and Other Stories	Longman	4 and 5
McKenzie, Earl	Two Roads to Mount Joyful A Boy Named Ossie	Longman Heinemann	4 and 5 2, 3 and 4

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

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Hunter, Jim	Modern Short Stories	Faber	4 and 5
Ireson, Barabara	In a Class of Their Own	Puffin	2 and 3
James, Joyce	Dubliners	Penguin, Wordsworth Publishers, Prestwick House	4 and 5
Kerven, Rosalind	Earth Magic, Sky Magic	Cambridge	3 and 4
Kipling, Rudyard	Just So Stories	Puffin	1
Lawrence, D.H.	Love Among the Haystack and Other Stories Selected Tales	Viking	5 4 and 5
Lester, Julius	Long Journey Home	Puffin	4 and 5
Martinez, Christina	The Earth Needs Friends	Penguin	1 and 2
Maugham, W. Somerset	The Kite and Other Stories	Macmillan	2
Phinn, Gervase	The Turning Tide and Other Short Stories	Nelson	2
Reeves, James	Heroes and Monsters: Legends of Ancient Greece	Hippocrene Books	1
Rich, Hilary and Mann, Ann	Frankie Mae and Other Stories	Nelson	5
Rutherford & Hannah	Commonwealth Short Stories	Holmes and Meier	5
Smyth, W. M.	Good Stories	Edward Arnold	3
Taylor, Mildred D.	The Friendship and Other Stories	Puffin	2
Thomas, Dylan	A Prospect of the Sea Quite Early One Morning (Part 1)	Aldine New direction Publishing	4 and 5 4 and 5
Walker, Alice	Everyday Use and Other Stories	Rutgers University Press	4 and 5
Wambeu, Daniel	A Girl for Sale and Other Stories	Evans	5
Welch, John	Stories from South Asia Misfits	Oxford University Press Teens	4 and 5 4

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
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### SOURCES OF POEMS

#### West Indian

Bailey, Nahdjla	Time for Poetry	Nelson	5
Bennett, Paula	The Penguin Book of Caribbean Verse in English	Penguin	5
Brathwaite, Edward	The Arrivants	Oxford University Press	5
Brown, Stewart	Caribbean Poetry Now	Edward Arnold	5
<i>Bryan, Beverley and Styles Morag</i>	<i>Teaching Caribbean Poetry</i>	<i>Routledge</i>	<i>Teachers</i>
Foster, John	Spaceways. An Anthology of Space Poetry	Oxford University Press	1
Figueroa, J. F.	Caribbean Voices (2 Vols.)	Evans	4
Gasztold, Carmen Bernos	Prayers from the Ark	Penguin	1, 2 and 3
Gray, Cecil	Bite In – Stage 2	Nelson	2
	Bite In – Stage 3	Nelson	3
	Bite In 3	Nelson	4
Guiseppi, Neville and Undine	Out for Stars 1	MacMillan	1, 2 and 3
Irish, J. A. George	There is An Isle Somewhere	Caribbean Research Centre	5
Mansfield and Armstrong	Every Man Will Shout	Oxford University Press	2, 3 and 4
McKay, Claude	Selected Poems	Dover	3
Morris, Mervyn	The Pond & Other Poems	New Beacon Books	4 and 5
Mordecai, P. and Walker-Gordon, G.	Sun Song 1	Longman	2
Nichols, Grace	Poetry Jump Up	Puffin Books	
Phinn, Gervasse	Lizard Over Ice	Nelson	1, 2 and 3
Pollard, Velma	Anansesem	Longman	3

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Ramchand & Gray	West Indian Poetry	Longman	3, 4 and 5
Seymour, A. J.	Selected Poems	Blue Parrot Press	4
Walmsley, Anne	The Sun's Eye	Longman Caribbean	2 and 3
Wilson, Donald	New Ships	Oxford University Press	2 and 3

**Other**

Belloc, Hilaire	Cautionary Verses for Boys and Girls	Puffin	2 and 3
Benson, Gerard	This Poem Doesn't Rhyme	Puffin	2
Bleiman, Barbara	Five Modern Poets	Longman	4 and 5
Collins, V.H.	A Book of Narrative Verses	Oxford University Press	4 and 5
Forde, A.N.	Talk of the Tamarids	Hodder Murray	3
Frost, Robert	Selected Poems	Cliff Road Books	4 and 5
Gasztold, Carmen Bernos	Prayers from the Ark	Penguin	2 and 3
Guisseppi, Neville and Undine	Out for Stars	MacMillan	2 and 3
Hewett, R.	A Choice of Poets	Nelson	5
Hughes, Ted	Here Today	Nelson Thornes Ltd.	4 and 5
Magee, Wes	The Puffin Book of Christmas Poems	Puffin	3 and 4
Porrit, Johnathan	Once Upon a Planet	Puffin	2
Rosen, Michael	Culture Shock	Puffin	2

**PLAYS**

**West Indian**

Braithwaite, Edward	Odale's Choice	Evans	3
Campbell, Alistaire	Anansi	Nelson	3, 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Hill, Errol	The Ping Pong <sup>1</sup> Plays for Today	MacMillan Longman	4 3, 4 and 5
Hillary, Samuel	<u>Chippy</u>	UWI Extra Mural Department	3
James, C. L. R.	Beyond a Boundary	Random Housing U.K.	5
Noel, Keith	Carlong Caribbean Drama for the Classroom	Carlong Publishers	3
Redhead, Wilfred	Canaree and Pot <sup>2</sup>	UWI Extra Mural Department	1
	Hoist Your Flag <sup>2</sup>	UWI Extra Mural Department	1
	Three Comic Sketches <sup>2</sup>	UWI Extra Mural Department	1
Roach, Eric	Belle Fanto	UWI Extra Mural Department	4 and 5
	Calabash of Blood	UWI Extra Mural Department	5
Rhone, Trevor	<i>Bella's Gate Boy</i>	<i>Macmillan Caribbean</i>	<i>4 and 5</i>
	<i>Two Can Play and Other Plays</i>	<i>Macmillan Caribbean</i>	<i>4 and 5</i>
	<i>Old Story Time</i>	<i>Longman</i>	<i>3, 4 and 5</i>
Stone, Judy	<i>Champions of the Gayelle</i>	<i>MacMillan Caribbean</i>	<i>4 and 5</i>
Waite-Smith, Cicely	Africa Sling-Shot	UWI Extra Mural Department	2
Walcott, Derek	Malcauchon, or Six in the Rain	UWI Extra Mural Department	5

**NB <sup>1</sup>The Ping Pong by Errol Hill is available in *Carray! A collection of six plays, edited by James Lee Wah, published by MacMillan. Other plays in the collection are: Africa Sling shot by Cicely Waite-Smith; dog and Iguana by Gladys Stuart; Riding Haas by Colville Young; Goose and Gander by Wilfred Redhead and Tears in the Gayelle by Dennis Noel.***

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

Walcott, Roderick	The Harrowing of Benjy	UWI Extra Mural Department	2
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### Other

Anouilh, Jean	Antigone (French language edition)	French & European Pub.	4 and 5
Bolt, Robert	A Man for all Seasons	A & C Black	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Brecht, Bertolt	The Caucasian Chalk Circle	University of Minnesota Press	5
	The Life of Galileo	Penguin	5
Chapman, Robert and Coxe, Louise	Billy Budd	Hill and Wary	4 and 5
Chekhov, Anton	The Cherry Orchard	Diareads.com	5
Daviot, Gordon	Richard of Bordeaux	Little Brown	5
Gheon, Henri	Christmas in the Market Place	J. Miller Ltd.	2
Gogol, Nikolai	The Government Inspector	Oberon Books	4 and 5
	The Long and Short and the Tall	Heinemann	5
Hansberry, Lorraine	To Be Young, Gifted and Black	Vintage, 1 <sup>st</sup> Vintage Books	4 and 5
	A Raisin in the Sun	Vintage	5
Ibsen, Henrik <sup>1</sup>	Noah	Penguin	5
	An Enemy of the People	Modern Library	4 and 5
Jones, Toeckey	In Search of Dragon's Mountain	Nelson	4 and 5
Miller, Arthur <sup>2</sup>	Death of a Salesman	Penguin	5
	<u>The Crucible</u>	Heinemann, Penguin	4 and 5
O'Casey, Sean	Juno and the Paycock	Players Press	4 and 5
Pomerance, Bernard	The Elephant Man	Grove Press	5
Priestly, J.B.	An Inspector Calls	Dramatists Play Service Inc.	5
<b>N.B.:</b> <sup>1</sup> Ibsen Plays Two published by Methuen, contains both An enemy of the People and A doll's House as well as Hedda Gabler.			
<sup>2</sup> Miller Plays published by Methuen, contains the following plays: All My sons, Death of a Salesman, The Crucible and A Memory of Two Mondays.			
Rattigan, Terrence	The Winslow Boy	Nick Hern Books	3
Rose, R.	Twelve Angry Men	Penguin	4 and 5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Shakespeare, William	As You Like It Hamlet	Collins, E. Arnold, Heinemann, Longman, MacMillan, Methuen, Oxford University Press, Penguin	4 and 5
	Julius Caesar	Cambridge University Press, Collins, E. Arnold, Heinemann, Longman, MacMillan Oxford University Press, Penguin, Rout, Stanley Thornes	3, 4 and 5
	Macbeth	Blackie, Cambridge University Press, Circle Press Publications, Collins, E. Arnold, Heinemann, Hodder, Longman, MacMillan, Methuen, Oxford University Press, Penguin	3, 4 and 5
	The Merchant of Venice	Cambridge University Press, Collins, E. Arnold, Heinemann, Hutchinson, Longman, MacMillan, Methuen, Oxford University Press, Penguin, Routledge, Stanley Thornes	3, 4 and 5
	Richard III	Oxford University Press, Penguin	4 and 5
	Romeo and Juliet	Cambridge University Press, Collins E. Arnold, Heinemann, Longman, MacMillan	4 and 5
	Twelfth Night	Cambridge, E. Arnold, Heinemann, MacMillan, Methuen, Penguin	4 and 5
	A Midsummer's Night Dream	Oxford World's Classics	3 and 4
Shaw, George Bernard	Pygmalion	Nu Vision Publication	4 and 5
	Saint Joan		5

<b>AUTHOR OR EDITOR</b>	<b>TITLE</b>	<b>PUBLISHER</b>	<b>RECOMMENDED YEAR GROUP</b>
Sheridan, Richard	The Rivals The School for Scandal	Book Jungle Digireads.com	4 and 5 5
Swift, Paul	No Man's Land	Nelson	4 and 5
Synge, John	Riders to the Sea	Dodo Press	4 and 5
Thomas, Dylan	Under Milk Wood	New Directions Publishing	4 and 5
Wesker, Arnold	Chips with Everything	Random House	5
Wilde, Oscar	The Importance of Being Earnest	Prestwick House Inc.	5
Wilder, Thornton	Our Town	Harper Perennial Modern Classics	4 and 5
Williams, Tennessee	Glass Menagerie A Streetcar Named Desire	New Directions Publishing New Directions Publishing	4 and 5 4 and 5

#### **SOURCES OF IDEAS FOR DRAMA ACTIVITIES**

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

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

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

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

**Western Zone Office**  
**23 January 2026**

# CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate®  
CSEC®



## English

# Specimen Papers and Mark Schemes/Keys

**Specimen Papers, Mark Schemes and Keys:**

- Paper 01
- Paper 02
- Paper 032



CARIBBEAN EXAMINATIONS COUNCIL  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION

ENGLISH A

Paper 01 – General Proficiency

*1 hour 30 minutes*

SPECIMEN PAPER

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This test consists of 60 items. You will have 1 hour and 30 minutes to answer them.
2. In addition to this test booklet, you should have an answer sheet.
3. Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read each item you are about to answer and decide which choice is best.
4. On your answer sheet, find the number which corresponds to your item and shade the space having the same letter as the answer you have chosen. Look at the sample item below.

Sample Item

Choose the word that BEST completes each sentence.

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

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

Sample Answer



The best answer to this item is “contagious”, so (C) 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.**

Items 1–6

**Instructions:** Choose the word or phrase that is most nearly **OPPOSITE** in meaning to the underlined word. Mark your choice on the answer sheet.

1. How feasible will it be for you to complete your study for it to be published?
  - (A) unfair
  - (B) prudent
  - (C) possible
  - (D) unrealistic
2. Mr Russell is a compassionate man who was well known in his community.
  - (A) fussy
  - (B) cruel
  - (C) benevolent
  - (D) dissatisfied
3. Davianna thought that her brother was arrogant and condescending.
  - (A) superior
  - (B) naughty
  - (C) polished
  - (D) respectful
4. The principal prohibited the chewing of gum in school.
  - (A) allowed
  - (B) disliked
  - (C) outlawed
  - (D) encouraged
5. Prior to leaving Earth, the spacecraft's trajectory was preset for the duration of the journey.
  - (A) schedule
  - (B) pathway
  - (C) direction
  - (D) deviation
6. He was always adept at evading questions at interviews, and that skill was often needed to reduce conflict.
  - (A) polite
  - (B) careless
  - (C) unskilled
  - (D) convincing

Items 7–12 - Module 2

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

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

7. The company have received the letter about the damaged fan purchased in November.  
A B C No error  
D
8. I am writing to you because I became quite ill after consuming food from your establishment.  
A B C No error  
D
9. Unfortunately, I had to replace the shocks on my vehicle which costs me a lot of money.  
A B C No error  
D
10. I hope that arriving at a hour like this in my house never happens again!  
A B C No error  
D
11. Joseph said to Tyler, “They’re too many errors in your writing so check over your work to  
A B C  
avoid careless errors.” No Error  
D
12. The two robbers, not knowing the value of the loot, were unable to agree on how to divide it among  
A B C  
themselves. No Error  
D

GO ON TO THE NEXT PAGE

**Items 13–15**

**Instructions:** Each sentence in this section is followed by four sentences, A, B, C and D. Choose the one NEAREST in meaning to the original sentence.

13. According to local experts, the factory is capable of using almost any material to produce edible oil.
- (A) Experts believe that the factory is producing edible oil from almost any material.
  - (B) Local experts claim that the factory can use almost any material to make edible oil.
  - (C) Local experts have been able to produce edible oil in the factory from almost any material.
  - (D) It is the view of local experts that edible oil can be extracted from almost any material in the factory.
14. Although it was raining heavily, they decided to go for a hike in the mountain.
- (A) The group decided to hike another day because of heavy rainfall.
  - (B) The mountain hike could not be postponed in spite of the heavy rains.
  - (C) Despite the heavy rains they proceeded with the hike in the mountain.
  - (D) Since the rain fell heavily the hikers chose to delay the hike in the mountains.
15. The mood among the striking workers is one of uncertainty rather than defiance.
- (A) The defiant workers are in an uncertain mood.
  - (B) The strikers are in a mood of defiant uncertainty.
  - (C) The strikers' mood is not defiance but uncertainty.
  - (D) The workers were uncertain and in a defiant mood.

GO ON TO THE NEXT PAGE

**NOTHING HAS BEEN OMITTED.**

Items 16–22

**Instructions:** Read the following passage carefully and then answer Items 16–22 on the basis of what is stated or implied.

In 2017, Hurricane Maria swept across the eastern Caribbean island of Dominica, taking lives, destroying homes, and damaging the natural landscape that sustains the tourism industry which the 270-square-mile island relies on. The storm’s overall cost to Dominica was an estimated US\$930 million, almost double the country’s GDP. Maria went on to cause havoc in Puerto Rico, directly and indirectly killing more than 2,900 people. It was the deadliest storm Puerto Rico and Dominica had experienced in more than a century.

In recent years, the Caribbean has seen its hurricane season — from June to November — become more destructive. The change has been attributed to global warming due to climate change, a crisis that many have been warning for decades could have particularly devastating effects for the Caribbean. With the glaring evidence of crushed infrastructure, homes, and lives, more people seemed prepared to listen and take action. But much of the increase in global temperatures seems irreversible, and effects will get worse.

What experts and activists hope for now is that temperatures won’t rise to a point where they threaten the very existence of small islands like Dominica. “I come to you straight from the front lines of the war on climate change,” said Dominica’s Prime Minister Roosevelt Skerrit in a heartfelt appeal to the UN General Assembly, shortly after Maria’s passage. “We as a country and as a region did not start this war against nature. We did not provoke it. The war has come to us. There is no more time for conversation. There is little time left for action.”

The global mean temperature (GMT) has been increasing rapidly following the Industrial Revolution, largely due to carbon dioxide and other greenhouse gases generated by humans’ use of fossil fuels. By 2030, it is predicted to increase by one degree Celsius over what it was in 1880. The repercussions of that are already being felt. Among them: stronger storms, rising sea levels that cause coastal erosion, droughts that reduce the water supply and crop yields, and the acidification of the ocean, killing coral reefs — which are habitats for fish, and major tourist attractions.

Beyond 2030, the GMT is inevitably going to increase by at least 1.5 degrees Celsius, and international bodies and scientists are racing against time to keep it there, through various efforts — called mitigation — to reduce the production of greenhouse gases. In the landmark 2015 Paris Agreement, 197 countries agreed to do all they could to keep global warming well below two degrees Celsius and to regularly report their progress. But countries not only have to work on mitigation, they have to pursue adaptations that make them less vulnerable to the effects of global warming. Those adaptations are particularly important for small, poor, sea-dependent countries.

*Extract from Andrews, E. (2019, September 1).  
The climate change countdown | Green. Caribbean  
Beat Magazine. [https://www.caribbean-beat.com/  
issue-159/the-climate-change-countdown-green](https://www.caribbean-beat.com/issue-159/the-climate-change-countdown-green)*

GO ON TO THE NEXT PAGE

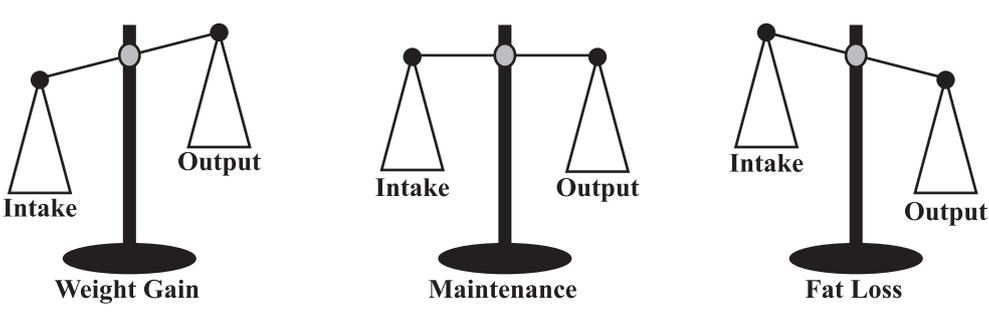
16. According to lines 1–5 Hurricane Maria
- I. devastated the island of Dominica and Puerto Rico
  - II. negatively impacted the tourist industry of Dominica
  - III. wreaked havoc on the natural resources of the Caribbean
- (A) I and II
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
17. The expression “from the front lines of the war on climate change” (lines 14–15) is an example of
- (A) allusion
  - (B) metaphor
  - (C) hyperbole
  - (D) personification
18. Which of the following BEST describes Prime Minister Skerrit’s tone in his address to the UN?
- (A) Concerned
  - (B) Sarcastic
  - (C) Agitated
  - (D) Arrogant
19. The MAIN idea of the passage is the
- (A) effects of hurricanes on Dominica
  - (B) natural disasters are impacting the planet
  - (C) small, poor, sea-dependent countries are fighting to survive
  - (D) environmental and economic impact of climate change on small islands
20. Which of the following is MOST evident in the passage?
- (A) Prime Minister Skerrit started a war.
  - (B) The hurricane season is dangerous to all countries.
  - (C) Some effects of global warming cannot be reversed.
  - (D) The UN is trying to educate countries about global warming.
21. Which of the following does NOT contribute to the credibility of the article?
- (A) The use of facts and statistics
  - (B) Quotes from the United Nations
  - (C) The use of direct personal appeal
  - (D) Extract from the prime minister’s speech
22. According to the passage, it can be concluded that the global mean temperature (GMT) is rising because of
- (A) carbon dioxide, natural disasters and global warming
  - (B) industrialization, greenhouse gases and carbon dioxide
  - (C) hurricanes, carbon dioxide and global warming
  - (D) greenhouse gases and carbon dioxide

GO ON TO THE NEXT PAGE

Items 23–30

**Instructions:** Study the following illustration carefully and then answer Items 23–30.

**FIND YOUR BALANCE**



**Balancing Calorie Intake and Output**

<p>Intake</p> 	<p>Output</p> 
--	--

A message from the Department of Healthy Living

Walking On Our Healthy Journey Together

23. Which of the following combinations is the BEST example of what is referred to as output in the illustration?
- (A) Running, swimming, yoga
  - (B) Jumping rope, dancing, sitting
  - (C) Cycling, watching a movie, kickboxing
  - (D) Walking, talking with friends, reading a book
24. This information is MOST likely found in
- (A) an airport carousel
  - (B) a health magazine
  - (C) a fast-food restaurant
  - (D) a staffroom notice board
25. The use of the scales in the illustration is effective because it communicates the
- (A) importance of weighing daily
  - (B) importance of exercising daily
  - (C) uneven balance necessary for weight loss
  - (D) need for balance to achieve a healthy lifestyle
26. A person who falls into the “Weight Gain” category MOST likely
- (A) does a lot of cycling and a low-calorie diet
  - (B) does equivalent food consumption and exercise
  - (C) has less food consumption with more exercise
  - (D) has reduced exercise with higher food intake
27. The “Department of Healthy Living” is MOST likely a
- (A) health club
  - (B) government agency
  - (C) sector of a fast-food company
  - (D) non-governmental organization (NGO)
28. The expression “Walking On Our Journey Together” is an example of a
- (A) motto
  - (B) call to action
  - (C) health advice
  - (D) rhetorical statement
29. The title of the graphic “Find Your Balance” suggests that
- (A) each person can choose to be in any of the three categories
  - (B) obese persons should have high intake and low output
  - (C) economic balance is critical to a healthy diet and lifestyle
  - (D) individuals should have an equal intake and output of food and exercise
30. To BEST interpret the message of the illustration one must pay attention to the
- (A) title given to the information
  - (B) key that defines the intake and output
  - (C) caption that identifies the creators of the illustration
  - (D) greyscale layout that does not distract from the information

Items 31–38

**Instructions:** Read the following poem carefully and then answer Items 31–38.

**Last Love**

The first flower of the spring is not so fair  
Or bright, as one the ripe midsummer brings.

The first faint note the forest warbler<sup>1</sup> sings  
Is not as rich with feeling, or so rare  
5 As when, full master of his art, the air  
Drowns in the liquid sea of song he flings  
Like silver spray from beak, and breast, and wings.

The artist's earliest effort wrought with care,  
The bard's first ballad, written in his tears,  
10 Set by his later toil seems poor and tame.

And into nothing dwindles at the test.

So with the passions of maturer years  
Let those who will demand the first fond flame,  
Give me the heart's last love, for that is best.

*Source: <https://keytopoetry.com/ella-wheeler-wilcox/poems/last-love/>*

<sup>1</sup>Warbler – small songbird that sings in trilling or quavering voice

31. The poem, "Last Love" is MAINLY about the
- (A) significance of love
  - (B) beauty and richness of love
  - (C) fleeting nature of youthful love compared to mature love
  - (D) feelings of frustration that are accompanied by being in love
32. The effect of the comparison of the warbler's "first faint note" (line 3) with his later "full master of his art" (line 5), is to emphasize
- I. wisdom
  - II. adulthood
  - III. sophistication
- (A) I and II
  - (B) I and III
  - (C) II and III
  - (D) I, II and III
33. The significance of the phrase "liquid sea of song" (line 6) is that it
- (A) symbolizes the bird's mastery of its art
  - (B) represents the vastness of nature's beauty
  - (C) illustrates the smoothness of the bird's melody
  - (D) suggests the depth of the bird's emotional expression
34. In the third stanza, the poet suggests that the artist's **earliest** efforts compared to his later works are
- (A) more vivid
  - (B) less refined
  - (C) more passionate
  - (D) less experimental
35. The impression created by the poet's use of the word "maturer" (line 12) is that the speaker
- (A) accepts that age and love bring maturity
  - (B) prefers love without the passions of youth
  - (C) believes that young people cannot portray true love
  - (D) values the depth and wisdom that comes with experience
36. Which of the following figurative devices is used in "the first fond flame" (line 13) ?
- (A) Metaphor
  - (B) Hyperbole
  - (C) Alliteration
  - (D) Personification
37. What technique does the writer employ to illustrate the message in the poem?
- (A) Cause and effect
  - (B) Problem and solution
  - (C) Compare and contrast
  - (D) Advantages and disadvantages
38. The overall tone of the poem is one of
- (A) nostalgia
  - (B) contentment
  - (C) appreciation
  - (D) disillusionment

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Items 39–45

**Instructions:** Read the following passage carefully and then answer Items 39–45 on the basis of what is stated or implied.

About an hour later, Christopher heard movement in the yard below. It sounded as if someone had brought back the ladder and was propping it against the wall. The workmen! They were going to clean the tank after all. The point was, should he wait for them to come up and find him or should he go to meet them? Perhaps it would be better if he did something; pretended to be enjoying himself, 5 so that they wouldn't think that he was worried or penitent. He quickly installed himself on the edge of the roof, dangled his feet in the water and splashed vigorously. A head appeared over the edge of the parapet. It was Donald's. Christopher was so surprised that he forgot to splash. Donald certainly wouldn't be coming to clean the tank....

'You got to come down now, Master Chris,' Donald said.

10 Christopher gaped at him. 'How did you know I was here?'

Donald did not look at him. 'The master told me to fetch you down, that's all.'

Christopher's heart sank. He did not bother to ask how his father had known; he just followed Donald down the ladder.

'I suppose,' he said, when they reached the bottom, 'he wants to see me?'

15 'In the office, Master Chris.'

As he turned away, Donald gave him a playful slap on the behind. Christopher did not know whether it was affection or warning, but he ignored it. Head down, he went upstairs to his father's office. Ralph Stephens did not look up when Christopher appeared in the doorway. He seemed to be adding a column of figures. Christopher hesitated. Perhaps it was all part of the punishment. He, 20 however, was anxious to get the business over and done with.

'Donald says you want me?' he said.

Ralph Stevens did not turn. 'Yes,' he drawled absentmindedly.

'Did you enjoy yourself on the roof, Christopher?'

Christopher was familiar with the technique. It was the way Boodles played with a mouse. He did 25 not bother to answer.

'You must be careful next time not to walk in the gutters. They're not very strong, you know. Besides, you can be heard in the rooms below.'

A sudden thought struck Christopher. Listlessness fell away as anger flushed into his cheeks.

*Geoffrey Drayton, "Christopher". In West Indian Narratives, p.70.*

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39. Based on details at the beginning of the passage, what significant event took place earlier?
- (A) The workmen decided to clean the tanks that day.
  - (B) Christopher had been having fun playing on the roof.
  - (C) The ladder Christopher used to climb the roof was removed.
  - (D) Christopher heard sounds coming from the yard below the roof.
40. The impression Christopher was trying to give when he “dangled his feet in the water and splashed vigorously” (line 6) was that he was
- (A) having a good time alone on the roof
  - (B) not worried but was having fun on the roof
  - (C) not concerned that he was found on the roof
  - (D) surprised that they took so long to find him on the roof
41. Donald refers to Christopher as “Master Chris” to
- (A) indicate that he fears him
  - (B) highlight respect for his social position
  - (C) demonstrate their history as master and slave
  - (D) show the differing class distinction between them
42. What device is used in the expression “Christopher’s heart sank” (line 12)?
- (A) Simile
  - (B) Metaphor
  - (C) Hyperbole
  - (D) Personification
43. The MOST likely reason that Christopher hesitated to enter his father’s office is that he was
- (A) anxious and angry
  - (B) fearful and uncertain
  - (C) respectful but resentful
  - (D) mannerly but frustrated
44. Based on the interaction between father and son, the relationship between them can BEST be described as
- (A) tolerant and kind
  - (B) rebellious and rude
  - (C) playful and friendly
  - (D) respectful and cautious
45. Christopher’s feelings from the beginning of the passage to the end changes from
- (A) cheerful to upset
  - (B) restless to gloomy
  - (C) playful to hopeless
  - (D) uncertain to furious

Items 46–53

**Instructions:** Read the following passage carefully and then answer Items 46–53 on the basis of what is stated or implied.

I’m honored and grateful for the invitation today. It’s always great to be on the Penn campus. I had to come, even though I was afraid I might make a fool of myself. In fact, I had to come... exactly because I might make a fool of myself. What am I talking about? Well, here it is.

- I’ve found that nothing in life is worthwhile unless you take risks. Nothing. Nelson Mandela said:
- 5 “There is no passion to be found playing small—in settling for a life that’s less than the one you’re capable of living.” I’m sure in your experiences people have told you to make sure you have something to “fall back on”. But I’ve never understood that concept, having something to fall back on. If I’m going to fall, I don’t want to fall back on anything, except my faith. I want to fall... forward. At least I figure that way I’ll see what I’m about to hit. Fall forward.
- 10 Here’s what I mean. Reggie Jackson<sup>1</sup> struck out 2,600 times in his career—the most in the history of baseball. But you don’t hear about the strikeouts. People remember the home runs. Fall forward. Thomas Edison<sup>2</sup> conducted 1,000 failed experiments. Did you know that? I didn’t either—because #1,001 was the light bulb. Fall forward. Every failed experiment is one step closer to success. You’ve got to take risks. And I’m sure you’ve probably heard that before. But I want to talk about
- 15 why it’s so important.

First, you will fail at some point in your life. Accept it. You will lose. You will embarrass yourself. You will suck at something. There is no doubt about it. That’s probably not a traditional message for a graduation ceremony. But, hey, I’m telling you—embrace it. Because it’s inevitable. And I should know: In the acting business, you fail all the time.

- 20 Early in my career, I auditioned for a part in a Broadway musical. A perfect role for me, I thought—except for the fact that I can’t sing. After the first verse, the director cuts me off: “Thank you. Thank you very much, you’ll be hearing from me.” The next part of the audition is the acting part. I figure, I can’t sing, but I know I can act. But the guy I was paired with to do the scene couldn’t be more overdramatic and over-the top. Suffice to say, I didn’t get the part.
- 25 But here’s the thing: I didn’t quit. I didn’t fall back. I walked out of there to prepare for the next audition, and the next audition, and the next one. I prayed and I prayed, but I continued to fail, and I failed, and I failed.

Last year I did a play called *Fences* on Broadway and I won a Tony Award. And here’s the kicker—it was at the Court Theater, the same theater where I failed that first audition 30 years prior.

- 30 The point is, every graduate here today has the training and the talent to succeed. But do you have guts to fail?

*Adapted from Penn State University Commencement Address given Monday, May 16, 2011 by Denzel Washington, Academy Award-winning and Tony Award-winning actor and director.*

Source: <https://almanac.upenn.edu/archive/volumes/v57/n34/comm-washington.html>

Nelson Mandela<sup>1</sup> – A South African, freedom fighter who became the first black president of the country

Reggie Jackson<sup>2</sup> – An American professional baseball player

Thomas Edison<sup>3</sup> – The inventor of the lightbulb

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46. What was the occasion for the speech?
- (A) Guest lecture
  - (B) Motivational talk
  - (C) An award ceremony
  - (D) University graduation
47. When the speaker says that he had to come “...exactly because I might make a fool of myself” (lines 2–3), he suggests that he
- (A) welcomes the opportunity to be a fool
  - (B) is willing to take the risk to be foolish
  - (C) almost always makes himself look foolish
  - (D) would enjoy making a fool of himself
48. The speaker refers to Nelson Mandela, Reggie Jackson and Thomas Edison to
- (A) support his argument that perseverance is necessary for success
  - (B) make his opinion seem to be widespread and reasonable
  - (C) compare his ideas about risks to the actions of successful people
  - (D) show that failure is inevitable in life
49. The literary device used in the phrase “fall back on” (line 7) is an example of
- (A) irony
  - (B) idiom
  - (C) metaphor
  - (D) juxtaposition
50. The word “auditioned” (line 20) as used in the extract means
- (A) try-out
  - (B) probation
  - (C) interview
  - (D) practice run
51. The purpose of the question “Do you have the guts to fail?” (lines 30–31) is MOST likely to
- (A) encourage the audience to avoid failure
  - (B) appeal to the audience to accept failure
  - (C) challenge the audience to risk failing
  - (D) warn the audience that failing is painful
52. Which of the following adds the MOST credibility to the speaker’s presentation?
- (A) Choice of venue
  - (B) Use of visual aids
  - (C) Reputation of the speaker
  - (D) The topic of the presentation
53. The effect of the conversational tone used by the speaker is to
- (A) create a formal setting
  - (B) develop a humorous atmosphere
  - (C) distance himself from the listeners
  - (D) establish a relationship with the audience

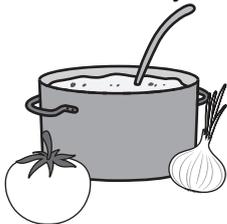
GO ON TO THE NEXT PAGE

Items 54–60

Instructions: Read the following advertisement carefully and then answer Items 54–60.

Are you always **busy**?  
Is your schedule **hectic**?  
Do you sometimes forget to take time to **eat**?

If you answered “yes” to any of these questions, then you need



## QUICKEATS

HEALTHY EATING THAT FITS  
YOUR DAILY ROUTINE.

Vacuum-sealed meals for people on the go!  
Nutritious, low-sugar, low-fat, well-balanced meals in a convenient pouch!  
They don't spoil!

Are you in the mood for a hot meal? Or do you prefer a cold dish instead?  
Hot or cold, **Quickeats** are delicious, and the tantalizing aroma will have you believing you are eating a home-cooked meal. A variety of meals is already available at leading grocery stores in your area.

Try our **Red Hot Quickeats!**  
(Heat in a microwave for 3 minutes.)  
Stew with Garden Vegetables  
Barbecued Chicken and Rice  
Creamy Ham and Noodles

Choose one of our **Cool Blue Quickeats!**  
(Refrigerate for extra coldness, if desired.)  
Yogurt with Dried Fruit and Nuts  
Vegetables and Pasta Salad  
Tuna Salad and Whole Wheat Crackers

**Quickeats** are reasonably priced and ready to eat. Take the coupon below to a participating store to receive a free Red Hot or Cool Blue container that will fit neatly in your backpack, briefcase, or shoulder bag, and keep your **Quickeats** meal hot or cold until you're ready to eat it. Each container holds up to 4 **Quickeats**.

If you have questions or suggestions, please contact our national office:  
Neavest Inc., P.O. Box 90210, Lexinet, VA  
or call 1-999-293-3151

---

✓ **One FREE container for Quickeats with the purchase of one Quickeats meal.**

GO ON TO THE NEXT PAGE

54. To which of the following groups would this advertisement MOST appeal?
- (A) Elderly folks
  - (B) School children
  - (C) Working people
  - (D) Health-conscious individuals
55. The word “tantalizing” suggests that the aroma of Quickeats will
- (A) attract
  - (B) satisfy
  - (C) confuse
  - (D) discourage
56. Which of the following is NOT a fact about Quickeats?
- (A) They do not spoil.
  - (B) Packaged in a convenient pouch.
  - (C) Available at leading grocery stores.
  - (D) They must be heated for three minutes.
57. Which of the following literary devices is used in the advertisement?
- (A) Rhetorical questions
  - (B) Onomatopoeia
  - (C) Hyperbole
  - (D) Metaphor
58. The intended effect of the use of bold and capital letters in the advertisement is to
- (A) highlight their importance
  - (B) enhance the advertisement
  - (C) capture the reader’s attention
  - (D) divert attention from other words
59. Which of the following would MOST likely convince the average consumer to purchase QUICKEATS?
- (A) Reasonably priced
  - (B) Fits neatly in your bag
  - (C) A free coupon to receive a container
  - (D) Its availability at leading grocery stores
60. Which of the following persuasive techniques is used in the advertisement?
- (A) Emotional Appeal
  - (B) Snob Appeal
  - (C) Bandwagon
  - (D) Testimonial

**END OF TEST**

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

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

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

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**ENGLISH A**

**SPECIMEN PAPER 2025**

Question	Key	Syllabus Objective	Module	Skill	Question	Key	Syllabus Objective	Module	Skill
1	D	1(a)	1	UD	31	C	4	2	UD
2	B	1(a)	1	UD	32	D	1	2	AN
3	D	1(a)	2	UD	33	C	4	2	E&C
4	A	1(a)	2	UD	34	B	4	2	UD
5	D	1(a)	3	UD	35	D	1	2	AN
6	C	1(a)	3	UD	36	C	8	2	AN
7	D	1(b)	1	AN	37	C	8	2	AN
8	B	1(b)	1	AN	38	B	3	2	E&C
9	A	1(b)	2	AN	39	C	6	2	UD
10	A	1(b)	2	AN	40	B	4	2	UD
11	A	1(b)	3	AN	41	B	4	2	UD
12	C	1(b)	3	AN	42	D	1	2	AN
13	B	1	1	E&C	43	B	3	2	E&C
14	C	1	2	E&C	44	D	3	2	E&C
15	C	1	3	E&C	45	D	3	2	E&C
16	A	6	1	UD	46	D	6	3	UD
17	B	1	1	AN	47	B	4	3	UD
18	A	1	1	AN	48	A	8	3	E&C
19	D	1	1	E&C	49	A	8	3	UD
20	C	6	1	UD	50	A	1	3	E&C
21	C	2(d)	1	E&C	51	A	4	3	AN
22	D	1	1	E&C	52	C	8	3	E&C
23	A	4	1	UD	53	D	7	3	E&C
24	B	4	1	UD	54	C	4	3	UD
25	D	3	1	AN	55	A	1	3	UD
26	D	3	1	AN	56	D	5	3	AN
27	B	4	1	UD	57	A	7	3	AN
28	B	3	1	AN	58	C	7	3	AN
29	A	1	1	E&C	59	A	7	3	E&C
30	B	1	1	E&C	60	A	7	3	AN

\*UD (Understanding)

\*AN (Analysing)

\*E&C (Evaluating and Creating)

SPEC 01218020/2025



TEST CODE 01218020

CARIBBEAN EXAMINATIONS COUNCIL  
CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION

ENGLISH A

Paper 02 – General Proficiency

*2 hours 45 minutes*

SPECIMEN PAPER

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of THREE sections.
2. Section I consists of TWO questions. You MUST answer both questions.
3. Section II consists of THREE questions. You MUST answer Question 3 and EITHER Question 4 OR Question 5.
4. Section III consists of TWO questions. You MUST answer both questions.
5. Write your answers in the spaces provided in this booklet.
6. Do NOT write in the margins.
7. You are advised to take some time to read through the paper and plan your answers.
8. If you need to rewrite any answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
9. **If you use the extra page(s), you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

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

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01218020/CSEC/SPEC 2025

“\*”Barcode Area”\*”  
Sequential Bar Code

SECTION I

MODULE 1 – INFORMATIVE DISCOURSE

(Suggested time: 55 minutes)

This module consists of TWO questions. Answer both questions.

- 1. Read the extract below carefully and answer the questions which follow.

**How Do We Drive Students to Cheat?**

Students who cheat lack something. Usually, they lack a sense of relevance of what they are learning, or know how, or timely feedback. Recognizing why students cheat will help teachers make decisions regarding instruction that will reduce cheating and promote real learning.

Finding shortcuts is a strategy that helps people negotiate their busy lives. Children hate wasting time doing things they deem useless. When students do not see how the content they are learning is connected to their lives, cheating comes easy. When they perceive tasks as difficult, they look for shortcuts.

Additionally, the lack of individual feedback on assignments, combined with the feeling that one low test score or poorly done writing assignment can be damaging to their grade point average, can lead students to cheat. One of the best ways to reduce cheating is to provide timely feedback for students to use.

*Educational leadership, Vol.71.No.6 March 2014, pp. 50-53.  
https://www.ascd.org/el/articles/how-we-drive-students-to-cheat*

- (a) State the writer’s purpose of the extract.

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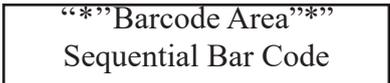
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(3 marks)

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- (b) In no more than 50 words, use THREE points to summarize the writer's purpose. You must use your own words as far as possible.

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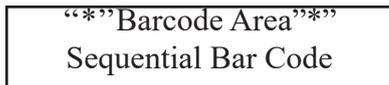
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(7 marks)

**Total 10 marks**



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2. Study the situation presented below and then complete the task that follows.

Your family recently purchased a cable package from a local television company, Entertainment Plus, located at 1995 Industry Estate, Botanica. The company's advertisements claimed that for the fee of \$150, customers would have access to 100 channels offering a range of popular television stations. After utilizing the package for one month, you realize that only 80 of the stations were available. Further, no sports channels were available. In addition, your family was billed for \$250 at the end of the month.

Your mother has asked you to write a **letter of complaint** to the Store Manager, Julia James, on her behalf.

In the letter you should:

- Identify the problem
- Show how you are inconvenienced by the problem
- State what you would like the store manager to do to address the issues.

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

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

- **format the letter of complaint**
- **select relevant and complete information**
- **organize and express the information**
- **use appropriate grammar, sentence structure, vocabulary, spelling and punctuation.**

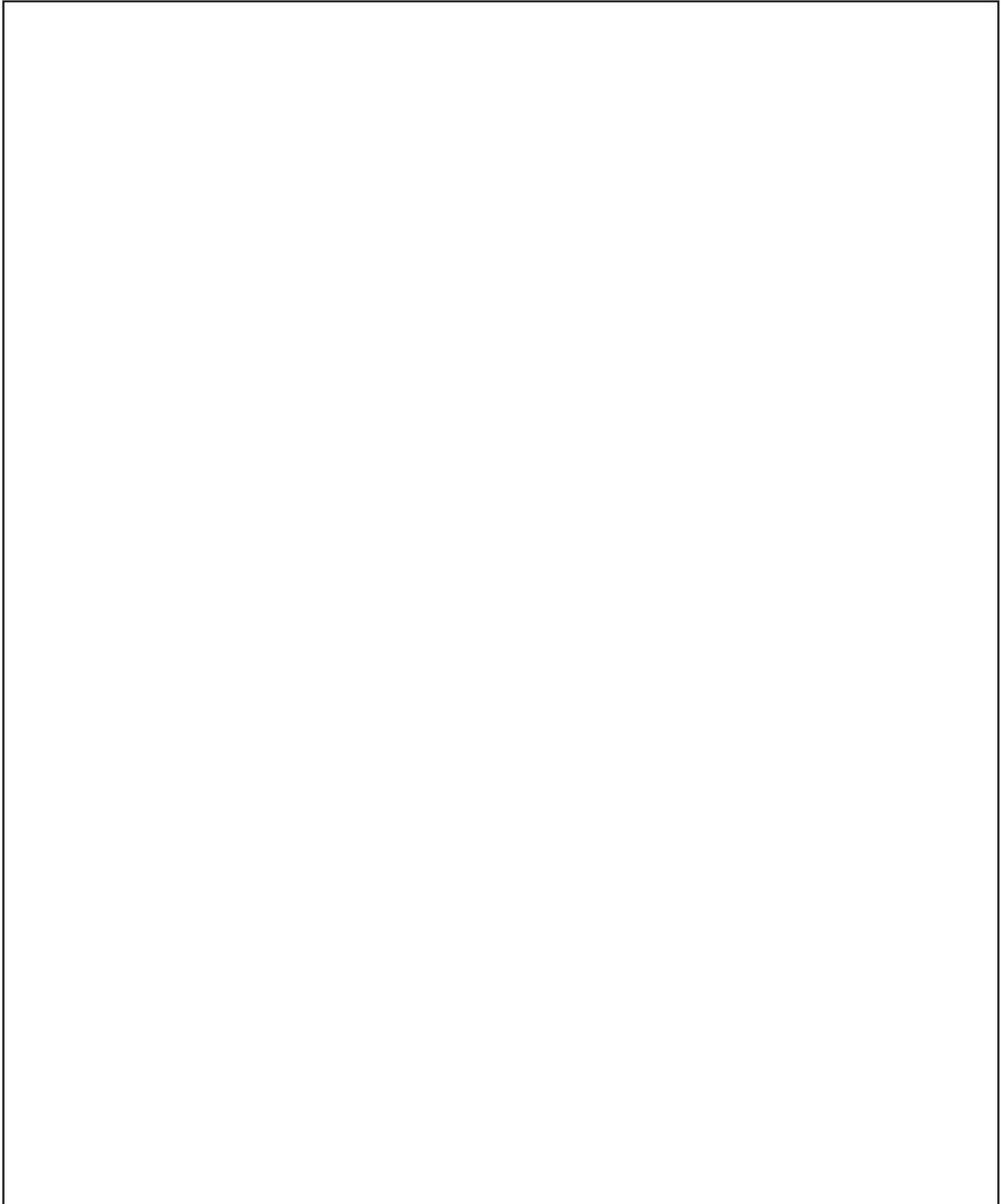
**Write your answer on the RULED PAGES provided, pages 6 and 7. There is a blank space on page 5 for any notes you may want to make. THIS WILL NOT BE MARKED.**

**Total 30 marks**

GO ON TO THE NEXT PAGE

**MODULE 1 – INFORMATIVE DISCOURSE**

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



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GO ON TO THE NEXT PAGE

“\*”Barcode Area\*”  
Sequential Bar Code





SECTION II

MODULE 2 – LITERARY DISCOURSE

(Suggested time: 55 minutes)

This module consists of THREE questions. You MUST answer Question 3 and EITHER Question 4 OR 5.

3. Read the following extract carefully and then answer the question that follows.

The ash falling from the volcano had not stopped and my island, Montserrat, is covered with it. It is August 1, 1996. My grandmother is leaving for England and I decide to drive north with my son, Nathan, to take her to the airport.

The ash is everywhere and seeps through the windows. The mountain cracks. Crack, crash! She mocks. Crack, crash! She scolds. Crack, crash! She shrieks. Darkness envelopes us, like the end of time. I reach for my son. The darkness is so intense I cannot see my son’s eyes or even his teeth. I remain still and keep my eyes firmly fixed in the black space in front of me. I fear if I move the mountain will get even angrier. Soon the black clouds move on and light peeps its way into the darkness. For a second I wonder if this light will return my island to its old time. But, no, the mountain pours her dark mud over us, and the darkness returns. It is the beginning of a new time, a world of endless darkness.

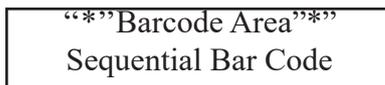
*Adapted from Yvonne Weekes, ‘Volcano’.  
In Stories from Blue Latitudes  
Seal Press (US), 2002, pp. 319–322.*

(a) Describe the setting of the extract.

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(3 marks)

GO ON TO THE NEXT PAGE



DO NOT WRITE IN THIS AREA

- (b) In no more than 50 words, use THREE points to summarize the experiences of the narrator in the extract. You must use your own words as far as possible.

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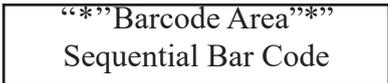
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(7 marks)

**Total 10 marks**



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### SHORT STORY

The suggested length for either Question 4 or 5 is approximately 400 to 450 words.

Write your answer on the RULED PAGES provided, pages 12–16. There is a blank space on page 11 for any notes you may want to make. THIS WILL NOT BE MARKED.

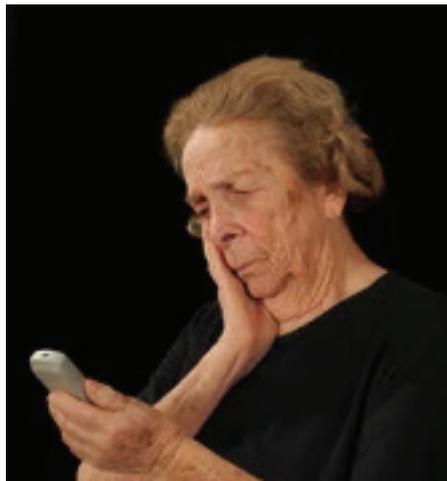
You MUST write in Standard English. However, dialect may be used in conversation.

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

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

### EITHER

4. Write a story based on the picture below.



Source: <https://images.app.goo.gl/LFRpA8vodAJEpWLQA>

**Total 30 marks**

### OR

5. Write a story based on the sentence below.

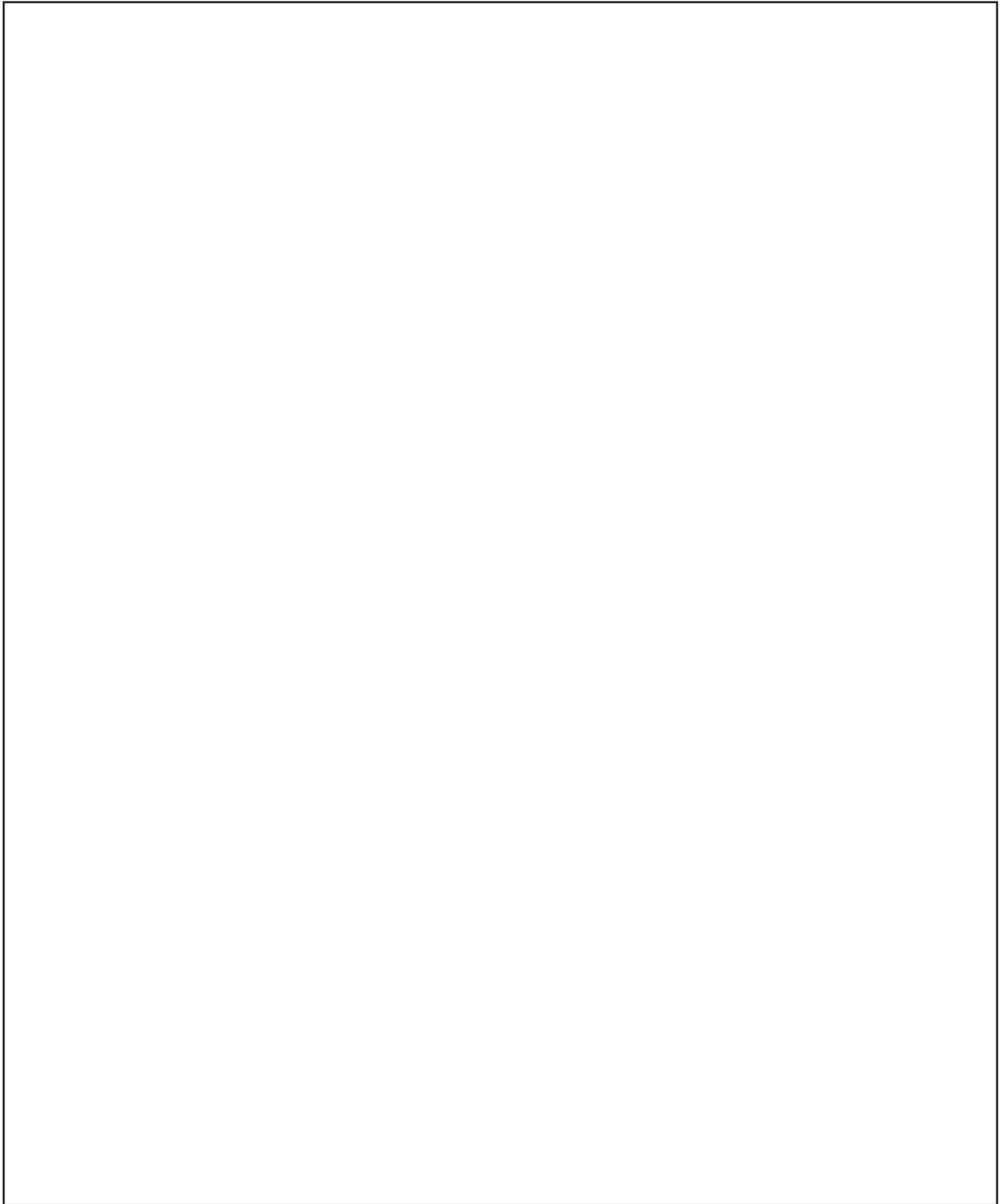
“As I rose to address the audience, I glimpsed Sam and Patricia, at the back of the room, whispering.”

**Total 30 marks**

GO ON TO THE NEXT PAGE

**MODULE 2 – LITERARY DISCOURSE**

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



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“\*”Barcode Area\*”  
Sequential Bar Code











SECTION III

MODULE 3 – PERSUASIVE DISCOURSE

(Suggested time: 55 minutes)

You MUST answer BOTH questions from this section.

Answer Questions 6 and 7.

6. Read the extract below and then answer the questions that follow.

Digital books and resources are associated with less learning and more problems than print resources. A study done on tablet vs book reading found that people read 20–30% slower on tablets, retain 20% less information, and understand 10% less of what they read compared to people who read the same information in print. Additionally, staring too long at a screen has been shown to cause numerous health problems, including blurred vision, dizziness, dry eyes, headaches, and eye strain, at much higher instances than reading print does. People who use tablets and mobile devices excessively also have a higher incidence of more serious health issues such as fibromyalgia, shoulder and back pain, carpal tunnel syndrome, and muscle strain. I know that whenever I read from my e-reader for too long, my eyes begin to feel tired and my neck hurts. We should not add to these problems by giving people, especially young people, more reasons to look at screens.

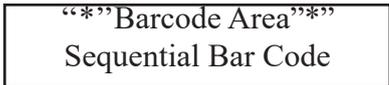
<https://www.cliffsnotes.com/study-notes/21914231>

(a) State the writer’s purpose of the extract.

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(3 marks)

GO ON TO THE NEXT PAGE



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- (b) In no more than 50 words, use THREE points to summarize the purpose of the extract. You must use your own words as far as possible.

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(7 marks)

**Total 10 marks**

“\*”Barcode Area”  
Sequential Bar Code

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**PERSUASIVE ESSAY**

**Answer Question 7**

The suggested length for Question 7 is approximately 250 to 300 words. The FIVE paragraph essay format is the minimum requirement for this module.

Write your answer on the RULED PAGES provided, pages 21–24. There may be more space than you need. There is a blank page, page 20, for any notes you want to make. THIS WILL NOT BE MARKED.

You MUST write in Standard English.

In your answer you will be assessed on the

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

7. “Security cameras should be installed on all school premises.”

Write an essay giving your views on the statement.

**Total 30 marks**

**MODULE 3 – PERSUASIVE DISCOURSE**

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

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01218020/KMS/SPEC

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

ENGLISH A

PAPER 02

MARK SCHEME

Specimen Paper

ENGLISH A  
Paper 02 - General Proficiency  
MARK SCHEME

**MODULE 1 - INFORMATIVE DISCOURSE**

Question 1 (a)

Marks will be awarded as follows:

**P2 ANALYSING PROFILE:** Maximum - **3 marks**  
Candidates identify the writer's purpose/intent

Question 1 (b)

**P1 UNDERSTANDING PROFILE:** Maximum - **3 marks**  
Three points from the passage stated in the candidates' own words.

**P3 EVALUATING AND CREATING:** Maximum - **4 marks**  
Use of Language (Grammar and mechanics, expression, linkages between sentences).

RANGE	Descriptor
<b>Excellent</b> <b>4 marks</b>	Superiority in the use of language (expression, connectives, grammar and mechanics). There are few minor lapses that do not detract from the quality of the writing.
<b>Good</b> <b>3 marks</b>	Competent in the use of language (expression, connectives, grammar and mechanics). There are minor lapses which do not significantly detract from the quality of the writing.
<b>Fair</b> <b>2 marks</b>	Limited in the use of language (expression, connectives, grammar and mechanics). The candidate's work has noticeable lapses that detract from the quality of the writing.
<b>Weak</b> <b>0 - 1 mark</b>	Extremely limited in the use of language (expression, connectives, grammar and mechanics). There are many lapses that affect the quality of the writing

(a) The writer's purpose is to identify the reasons students cheat so that teachers can use the information to tailor their instructions to promote learning and reduce cheating.

**(3 marks) Analysing**

(b) **Points for summary - ANY THREE, 1 mark each**

1. Lack of relevance of what they are learning can cause students to cheat.
2. When students see no connection of the content they learn to their lives, they cheat.
3. Lack of timely feedback on assignments is another reason people cheat.
4. Poor performance on examinations that may lead to a low GPA (Grade Point Average).

**(3 marks)**

**Profile 1-Understanding**

ENGLISH A

Paper 02 - General Proficiency

MARK SCHEME

**Sample Summary**

Children cheat when they do not see the relevance of what they are learning and how it is linked to their personal lives. Untimely lack of feedback on assignments can also cause cheating. Finally, feelings that assignment done poorly can lead to poor GPAs can cause students to cheat. (49 words)

**(4 marks) Evaluating and Creating**

**Total 10 marks**

ENGLISH A  
Paper 02 - General Proficiency  
MARK SCHEME

**MODULE 1-INFORMATIVE DISCOURSE**

Question 2

Marks will be awarded as follows:

<b>P1</b>	<b>UNDERSTANDING PROFILE:</b>	Maximum - <b>7 marks</b>
<b>P2</b>	<b>ANALYSING PROFILE:</b>	Maximum - <b>7 marks</b>
<b>P3</b>	<b>EVALUATION AND CREATING PROFILE:</b>	Maximum - <b>16 marks</b>

(i) **UNDERSTANDING (7 marks)**

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

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

(ii) **ANALYSING (7 marks)**

- Format and Conventions **3 marks**
- Sense of audience (appropriate appeals are in place) **2 marks**
- Sequencing, (presentation of information guided by subtopics) **2 marks**

(iii) **EVALUATING AND CREATING (16 marks)**

- Conciseness (avoids repetition and long-windedness) **3 marks**
- Coherence (relationships and connections are clear ) **2 marks**

The following will be considered in awarding the marks:

(a) Correct use of structure and language ( 8 marks)

- Sentences must be complete
- Sentences must be clear and meaningful
- There must be effective and appropriate transition between sentences and between paragraphs
- Subjects and verbs must agree
- Pronouns must agree with their antecedents
- There must be consistency in the use of tense

ENGLISH A  
Paper 02 - General Proficiency  
MARK SCHEME

Question 2 (cont'd)

(b) Accuracy of Mechanics (3 marks)

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

**NB: If it is obvious that the candidate has lifted heavily from the original, the maximum mark possible under Language is 5.**

**(16 marks)**

Sample Letter of Complaint

West Valley  
The Pine

May 06, 2025

Ms. Julia James  
Store Manager  
Entertainment Plus  
1995 Industry Estate  
Botanica

Dear Ms James

On March 18, 2025, my mother, Susan Summers purchased a cable package from your establishment, Entertainment Plus, and I am disappointed with the service received.

Our main concern is with the marketed components of the package. For a fee of \$150.00, we were promised access to 100 channels. However, after use, we realized that only 80 channels were available. While we were promised a range of popular television stations, no sports channels were available. Our family suffered the inconvenience of the limited channels and the bill of \$250 which was \$100 more than what was advertised.

We would be grateful if the amount of \$100 can be reimbursed to us, or if it can be used as a deposit on our account for this month end.

We look forward to a favourable response to this request.

Yours sincerely  
Juan Summers

**Module Total 40 marks**

ENGLISH A  
Paper 02 - General Proficiency  
MARK SCHEME

**MODULE 2 -LITERARY DISCOURSE**

Question 3 (a)

Marks will be awarded as follows:

**P2 ANALYSING PROFILE:** Maximum - **3 marks**  
Candidates describe the setting of the extract.

Question 3 (b)

**P1 UNDERSTANDING PROFILE:** Maximum - **3 marks**  
**Three points** from the passage stated in the candidates' own words which identify the experiences of the writer.

**P3 EVALUATING AND CREATING:** Maximum - **4 marks**  
Use of Language (Grammar and mechanics, expression, linkages between sentences).

RANGE	Descriptor
<b>Excellent</b> <b>4 marks</b>	Superiority in the use of language (expression, connectives, grammar and mechanics). There are few minor lapses that do not detract from the quality of the writing.
<b>Good</b> <b>3 marks</b>	Competent in the use of language (expression, connectives, grammar and mechanics). There are minor lapses which do not significantly detract from the quality of the writing.
<b>Fair</b> <b>2 marks</b>	Limited in the use of language (expression, connectives, grammar and mechanics). The candidate's work has noticeable lapses that detract from the quality of the writing.
<b>Weak</b> <b>0 - 1 mark</b>	Extremely limited in the use of language (expression, connectives, grammar and mechanics). There are many lapses that affect the quality of the writing

(a) The setting of the extract

The setting is the island of Montserrat on August 1, 1996. It is during a volcanic eruption. The environment has turned dark due to ash falling heavily, and the mountain is cracking.

**(3 marks) Analysing**

ENGLISH A  
Paper 02 - General Proficiency  
MARK SCHEME

Question 3 (b)

**(b) Possible points for summary - ANY THREE, 1 mark each**

1. The narrator is driving her grandmother to the airport, with her son during a volcanic eruption.
2. Ash is falling constantly and gets into the car and the mountain makes a cracking sound.
3. The place goes completely dark, and the narrator is terrified.
4. The darkness ends briefly but returns and the narrator is concerned about the future of the island.

**(3 marks) Understanding**

**Sample Summary**

The narrator, her grandmother and son are driving to the airport during a volcanic eruption. Ash is constantly falling, and the mountain is cracking. Then there is complete darkness terrifying the narrator. The darkness goes away briefly but returns and leaves the narrator thinking about the future of the island.

(50 words)

**(4 marks) Evaluating and Creating**

**Total 10 marks**

ENGLISH A  
Paper 02 - General Proficiency  
MARK SCHEME

Questions 4 and 5

Marks will be awarded as follows:

- P1 UNDERSTANDING:** Maximum - **7 marks**  
**P2 ANALYSING:** Maximum - **7 marks**  
**P3 EVALUATING AND CREATING:** Maximum - **16 marks**

The following criteria will be used to assess the composition:

**EVALUATING AND CREATING**

**(i) Story Line/Plot - Action Structure**

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

**(ii) Characterization**

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

**(iii) Effective use of language**

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

**Analysing**

- Details/events of the story must be logically and effectively sequenced. There must be logical organization of the events (plot) leading to a logical conclusion of the story.
-

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Questions 4 and 5 continued

- All the elements of a short story : plot, setting, characterization, point of view, dialogue etc) creatively combined

Question 3 and 4 Short Story (continued)

**UNDERSTANDING**

**Correct use of structures of the language**

- Sentences must be complete.
- Sentences must be clear.
- Sentences must be meaningful.
- There must be effective and appropriate transitions between sentences and paragraphs.
- Subjects and verbs must agree.
- Pronouns must agree with their antecedents.
- There must be consistency in the use of tense

**Accuracy of mechanics**

- Correct spelling, punctuation (for example, use of capitals, full stops, question marks)
- Paragraphing
- Demonstrates a clear understanding of narrative element (setting, characters plot, conflict, dialogue and point of view)

**NB. If the student's response satisfies no criteria in (i), the response must be given zero marks.**

**Note: A response that is too short (less than one page, 200 words) should not be given a mark higher than 10/ range 3.**

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Questions 4 and 5

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

	<b>Full Marks = 16 Evaluating and Creating</b>		<b>Full Marks = 7 Analysing</b>		<b>Full Marks = 7 Understanding</b>	<b>30</b>
	<b>Content and Relevance of Story</b>	<b>16</b>	<b>Organization/ Presentation/Excellence</b>	<b>7</b>	<b>Language Usage Grammar &amp; Mechanics</b>	<b>7</b>
6	Very creative and effective response to the stimulus; seamless integration Excellent manipulation of elements of story (setting, characters plot, conflict, dialogue and point of view) characterization/ reflection. Use of the senses Excellent choice of words to create story (figurative language, diction)	14-16	Excellent organization/very coherent presentation/excellent sequencing of events in the story	6-7	Excellent, effective and accurate use of language (subject & verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing) Demonstrates an excellent understanding of narrative element (setting, characters plot, conflict, dialogue and point of view).	6-7
5	Very good integration/ and use of the stimulus Very good manipulation of the elements of story (setting, characters plot, conflict, dialogue and point of view) characterization/ reflection. Use of the senses Very good choice of words to create story (figurative language, diction)	11-13	Very good organization/very coherent presentation/very good sequencing	5	Very good use of language though there may be the occasional lapse in accuracy (subject & verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing) Demonstrates a very good understanding of narrative elements (setting, characters plot, conflict, dialogue and point of view).	5

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	<b>Full Marks = 16</b> <b>Evaluating and Creating</b>		<b>Full Marks = 7</b> <b>Analysing</b>		<b>Full Marks = 7</b> <b>Understanding</b>	<b>30</b>
	<b>Content and Relevance of Story</b>	<b>16</b>	<b>Organization/</b>	<b>7</b>	<b>Language Usage Grammar &amp; Mechanics</b>	<b>7</b>
4	<p>Good interpretation and use of stimulus. Good manipulation of the elements of story (setting, characters plot, conflict, dialogue and point of view) characterization/ reflection.</p> <p>Use of the senses</p> <p>Good choice of words to create story (figurative language, diction)</p>	8-10	<p>Good organization/ good coherence/good sequencing</p>	4	<p>Good use of language though there may be a few lapses (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates a good understanding of narrative elements (setting, characters plot, conflict, dialogue and point of view).</p>	4
3	<p>Fair interpretation and use of the stimulus</p> <p>Inconsistency in the manipulation of the elements of story (setting, characters plot, conflict, dialogue and point of view) characterization/ reflection.</p> <p>Use of the senses</p> <p>Fair choice of words to create story (figurative language, diction)</p>	5-7	<p>Fair ability to organize events/details/ fair coherence/fair sequencing of details.</p>	3	<p>Fair ability to use language, but with some inconsistency in accurate usage (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates a fair understanding of narrative elements (setting, characters plot, conflict, dialogue and point of view).</p>	3
2	<p>Forced inclusion of stimulus</p> <p>An inability to manipulate the elements of story (setting, characters plot, conflict,</p>	3-4	<p>Little ability to organize events and details in a logical manner.</p>	2	<p>Frequent, inaccurate use of language OR : Insufficient information presented in some areas. (subject &amp;</p>	2-3

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	<b>Full Marks = 16 Evaluating and Creating</b>		<b>Full Marks = 7 Analysing</b>		<b>Full Marks = 7 Understanding</b>	<b>30</b>
	<b>Content and Relevance of Story</b>	<b>16</b>	<b>Organization/</b>	<b>7</b>	<b>Language Usage Grammar &amp; Mechanics</b>	<b>7</b>
	<p>dialogue and point of view)</p> <p>characterization/ reflection.</p> <p>Use of the senses</p> <p>Weak choice of words to create story (figurative language, diction)</p>				<p>verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates a weak understanding of narrative elements (setting, characters plot, conflict, dialogue and point of view).</p>	
1	<p>Interpretation of the stimulus is implausible has little to no relevance to the stimulus</p> <p>Total inability to manipulate the elements of story (setting, characters plot, conflict, dialogue and point of view)</p> <p>characterization/ reflection.</p> <p>Use of the senses</p> <p>Poor choice of words to create story (figurative language, diction)</p>	0-2	Poor ability to organize events and details.	0-1	<p>Poor ability to use language accurately. OR:</p> <p>Too little information is presented to make an assessment. (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Poor understanding of narrative elements (setting, characters plot, conflict, dialogue and point of view).</p>	0-1

**Module Total 40 marks**

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**MODULE 3 - PERSUASIVE DISCOURSE**

Question 6 (a)

Marks will be awarded as follows:

**P2 ANALYSING:** Maximum - **3 marks**  
Candidates identify the writer's purpose/intent

Question 6 (b)

**P1 UNDERSTANDING:** Maximum - **3 marks**  
Three points from the extract stated in the candidates' own words.

**P3 EVALUATING AND CREATING:** Maximum - **4 marks**  
Use of Language (Grammar and mechanics, expression, linkages between sentences.

RANGE	Descriptor
<b>Excellent</b> <b>4 marks</b>	Superiority in the use of language (expression, connectives, grammar and mechanics). There are few minor lapses that do not detract from the quality of the writing.
<b>Good</b> <b>3 marks</b>	Competent in the use of language (expression, connectives, grammar and mechanics). There are minor lapses which do not significantly detract from the quality of the writing.
<b>Fair</b> <b>2 marks</b>	Limited in the use of language (expression, connectives, grammar and mechanics). The candidate's work has noticeable lapses that detract from the quality of the writing.
<b>Weak</b> <b>0 - 1 mark</b>	Extremely limited in the use of language (expression, connectives, grammar and mechanics). There are many lapses that affect the quality of the writing

(a) The writer's purpose is to convince the audience that digital books and resources are less effective in learning and causes health problems. People, especially children, should have less screen time. The writer provides evidence by comparing understanding in print and digital books, providing examples of health issues that occur with prolonged screen time, and personal experiences.

**(3 marks) Analysing**

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**MODULE 3 - PERSUASIVE DISCOURSE**

(c) **Points for summary - ANY THREE, 1 mark each**

1. Digital books and resources are less effective in learning and causes health issues compared to print ones.
2. People who use devices are slower at reading, and retain and understand less.
3. Prolonged screentime results in many health issues, that even the writer has experienced.
4. There should be reduced opportunities to interact with screens, especially for children.

**(3 marks) Understanding**

**Sample Summary**

Reading digital books and material contributes to reduced learning when compared to reading traditional books. Also, focusing on screens for too long results in some health challenges. Moreover, major health problems also result from using some mobile devices. Therefore, to reduce health problems opportunities to look at screens should be reduced. (50 words)

**(4 marks) Evaluating and Creating**

**Total 10 marks**

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Question 7

Marks will be awarded as follows:

- P1 UNDERSTANDING:** Maximum - **7 marks**  
**P2 ANALYSING:** Maximum - **7 marks**  
**P3 EVALUATING AND CREATING:** Maximum - **16 marks**

The following criteria will be used to assess the composition:

(i) **UNDERSTANDING**

**Correct use of structures of the language**

- Sentences must be complete.
- Sentences must be clear.
- Sentences must be meaningful.
- There must be effective and appropriate transitions between sentences and paragraphs.
- Subjects and verbs must agree.
- Pronouns must agree with their antecedents.
- There must be consistency in the use of tense

**Accuracy of mechanics**

- Correct spelling, punctuation (for example, use of capitals, full stops, question marks)
- Paragraphing
- The candidate must use register and tone appropriate to the audience selected.
- The candidate is aware of persuasive devices/techniques

(ii) **ANALYSING**

- The structure of the essay, at least five paragraphs (introduction, body and conclusion) must be utilized.
- The writer must present the supporting details in a logical sequence that maintains the focus of the argument
- The logical sequence of ideas/details must be clear **within** sentences, **across** sentences **in** paragraphs **and between** paragraphs

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- The conclusions the writer draws must arise naturally and logically from the arguments presented

**(iii) EVALUATING AND CREATING**

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

**NB. If the student's response satisfies no criteria in (iii), the response must be given zero marks.**

**Note: A response of less than one page, 150 words cannot earn a mark higher than 10/range 3.**

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Question 7

The following grid should be used in the assessment of Question 7

	<b>Evaluating and Creating Full Marks = 16</b>		<b>Analysing Full Marks = 7</b>		<b>Understanding Full Marks = 7 Language Usage Grammar &amp; Mechanics</b>	<b>30</b>
6	<p>Position is clearly stated.</p> <p>Excellent ideas/main points with supporting details</p> <p>Argument is very convincing and logical with appeals to emotions or authority.</p> <p>There are few minor lapses in any of the following areas: consistent point of view, awareness of audience, supporting details (expand, explain illustrate)</p> <p>The candidate may anticipate opponents' argument and must not contradict his or her own argument</p>	14-16	<p>Excellent organization of ideas/details.</p> <p>Excellent use of transitions helps to make a cohesive essay Paragraphs are used effectively to organize information.</p> <p>Effective use of Introduction and Conclusion</p>	6-7	<p>Excellent, effective and accurate use of language (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates an excellent understanding of persuasive devises/techniques.</p>	6-7
5	<p>Position is clearly stated.</p> <p>Very good ideas/main points with very good supporting details.</p> <p>Argument is very convincing and logical with appeals to</p>	11-13	<p>Very good organization of ideas/details.</p> <p>Very good use of transitions helps to make a cohesive essay Paragraphs are used effectively to organize information. There</p>	5	<p>Very good use of language though there may be the occasional lapse in accuracy (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p>	5

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	<b>Evaluating and Creating Full Marks = 16</b>		<b>Analysing Full Marks = 7</b>		<b>Understanding Full Marks = 7 Language Usage Grammar &amp; Mechanics</b>	<b>30</b>
	<p>emotions or authority.</p> <p>There are minor lapses in any of the following areas: consistent point of view, awareness of audience, supporting details (expand, explain illustrate)</p> <p>The candidate may anticipate opponents' argument and must not contradict his or her own argument</p>		<p>are a few noted lapses in the above.</p> <p>Effective use of introduction and conclusion</p>		<p>Demonstrates a very good understanding of persuasive devises/techniques.).</p>	
4	<p>Position is clearly stated. Good ideas/main points with good supporting details.</p> <p>Argument is convincing and logical with appeals to emotions or authority.</p> <p>There are few lapses in any of the following areas: consistent point of view, awareness of audience, supporting details (expand, explain illustrate)</p> <p>The candidate may anticipate opponents' argument and must not</p>	8-10	<p>Good organization of ideas/details.</p> <p>Good use of transitions helps to make a cohesive essay Paragraphs are used effectively to organize information. There are a noted lapses in the above.</p> <p>Effective use of introduction and conclusion</p>	4	<p>Good use of language though there may be a few lapses (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates a good understanding of persuasive devises/techniques.</p>	4

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	<b>Evaluating and Creating Full Marks = 16</b>		<b>Analysing Full Marks = 7</b>		<b>Understanding Full Marks = 7 Language Usage Grammar &amp; Mechanics</b>	<b>30</b>
	contradict his or her own argument					
3	<p>Position is satisfactorily stated. Fair ideas/main points with fait supporting details.</p> <p>Argument is satisfactory and logical with limited appeal to emotions or authority.</p> <p>There are frequent lapses in any of the following areas: consistent point of view, awareness of audience, supporting details (expand, explain illustrate)</p>	5-7	<p>Fair ability to organize arguments and details.</p> <p>Attempts at introduction, body and/or conclusion may be evident but there are major lapses in the required areas</p>	3	<p>Fair ability to use language, but with some inconsistency in accurate usage (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates a fair understanding of persuasive devises/techniques.</p>	3
2	<p>Position stated. Student rewrites stimulus.</p> <p>Weak ideas/main points with weak supporting details.</p> <p>Argument is weak and sometimes illogical and there is minimal appeal to emotions or authority.</p> <p>There are major lapses in any of the following areas:</p>	3-4	<p>Fair ability to organize arguments and details</p> <p>No real sense of the structure of an argument structure</p>	2	<p>Frequent, inaccurate use of language OR : Insufficient information presented in some areas. (subject &amp; verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing)</p> <p>Demonstrates a weak understanding of persuasive devises/techniques.</p>	2

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	<b>Evaluating and Creating Full Marks = 16</b>		<b>Analysing Full Marks = 7</b>		<b>Understanding Full Marks = 7 Language Usage Grammar &amp; Mechanics</b>	<b>30</b>
	consistent point of view, awareness of audience, supporting details (expand, explain illustrate)					
1	No position stated or off-topic or position is unclear(unsure of position taken.  Poor ideas/main points with poor supporting details.  Lacks any sense of logic	0-2	Poor ability to organize arguments	0-1	Poor ability to use language accurately. OR Too little information is presented to make an assessment. (subject & verb agreement, consistency in the use of tense, punctuation, spelling, sentence and syntactic structure, paragraphing) Poor understanding of persuasive devises/techniques.	0-1

**Module Total 40 marks**

SPEC 01218032/2025



TEST CODE 01218032

CARIBBEAN EXAMINATIONS COUNCIL  
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EXAMINATION

ENGLISH A

Paper 032 – General Proficiency

*2 hours*

SPECIMEN PAPER

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of THREE questions. Answer ALL questions.
2. Write your answers in the spaces provided in this booklet.
3. You are advised to take some time to read through the paper and plan your answers.
4. If you need to rewrite any answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
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.**

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

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01218032/CSEC SPEC 2025

“\*”Barcode Area”  
Sequential Bar Code

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

**TEXT 1 — Online Article**

**The Rise of Single Fathers**

A record 8% of households with minor children in the United States are headed by a single father, up from just over 1% in 1960, according to a Pew Research Center analysis of Decennial Census and American Community Survey data.

5 The number of single father households has increased about ninefold since 1960, from less than 300,000 to more than 2.6 million in 2011. In comparison, the number of single mother households increased more than fourfold during that time period, up to 8.6 million in 2011, from 1.9 million in 1960. As a result, men make up a growing share of single parent householders. In 1960, about 14% of single parent households were headed by fathers, today almost one-quarter (24%) are.

10 There are some notable differences between single mothers and single fathers. Single fathers are more likely than single mothers to be living with a cohabiting partner (41% versus 16%). Single fathers, on average, have higher incomes than single mothers and are far less likely to be living at or below the poverty line—24% versus 43%. Single fathers are also somewhat less educated than single mothers, older and more likely to be white.

15 Compared with fathers heading households with two married parents, single dads are younger, less educated, less financially well-off and less likely to be white.

The term ‘single father’ includes men in a variety of family circumstances. About half (52%) are separated, divorced, widowed or never married and are living without a cohabiting partner; some (41%) are living with a non-marital partner; and a small share (7%) are married but living apart from their spouse.

20 Cohabiting single fathers are particularly disadvantaged on most socio-economic indicators. They are younger, less educated and more likely to be living in poverty than are fathers who are raising children without a spouse or partner in the household.

25 The increase in single father households is likely due to a number of factors, most of which have also contributed to the increase in single mother households, and to the decline of two-married-parent households. First and foremost, there has been a marked increase in the share of non-marital births. And even though divorce rates have leveled off in recent decades, they remain higher than they were in the 1960s and 1970s. Some experts suggest that changes in the legal system have led to more opportunities for fathers to gain at least partial custody of children in the event of a breakup, as well.

30 At the same time, the role of fathers has evolved, and the public now acknowledges their importance not only as breadwinners, but also as caregivers. Analysis of long-term time use data shows that fathers are narrowing the still sizable gap with mothers in the amount of time they spend with their children. And Pew Research surveys find that the public believes that a father’s greatest role is to provide values to his children, followed by emotional support, discipline and  
35 income support. Public opinion ascribes roughly the same hierarchy of roles to mothers.

*<https://www.pewresearch.org/social-trends/2013/07/02/the-rise-of-single-fathers/>*

GO ON TO THE NEXT PAGE

TEXT 2 — Cartoon/Drawing



DO NOT WRITE IN THIS AREA

GO ON TO THE NEXT PAGE

TEXT 3 — Poem

**Confessions of a Son**

My father lost me  
somewhere between  
the smell of leather  
shoes and the enchantment of untying laces

5       Waiting to cross swords  
          with the tyrant  
          who would cow her  
          I man watched  
          hovering over  
10       Mother

(I four feet high)  
standing on tiptoe

15       Half century later  
          still I do not know  
          if culture curbed concern  
          or if he loved less  
          than he needed love

20       I store for her  
          affection without question  
          for him respect  
          with unlove

Velma Pollard

*[https://www.mona.uwi.edu/soe/sites/default/files/soe/uploads/  
Caribbean%20Poems%202015%20for%20Anthology.pdf](https://www.mona.uwi.edu/soe/sites/default/files/soe/uploads/Caribbean%20Poems%202015%20for%20Anthology.pdf)*

GO ON TO THE NEXT PAGE

1. (a) Outline the **main** idea or issue presented in EACH of the THREE texts on **pages 2–4**.

TEXT 1 .....

.....

.....

.....

TEXT 2 .....

.....

.....

.....

TEXT 3 .....

.....

.....

.....

(6 marks)

- (b) Choose ONE of the **three** texts on **pages 2–4** and assess the appropriateness of the text you have chosen for the purpose of communicating the idea or issue. You must use examples to support your point.

Title of Text:

.....

Suitability:

.....

.....

.....

.....

.....

.....

(3 marks)

GO ON TO THE NEXT PAGE

- (c) For any TWO of the texts given on **pages 2–4**, choose ONE language technique used in EACH and explain its effectiveness.

Title of text .....

Technique used .....

Effectiveness .....

Title of text .....

Technique used .....

Effectiveness .....

(6 marks)

**Total 15 marks**

GO ON TO THE NEXT PAGE

2. (a) In making a presentation it is important to consider the delivery to the audience.  
State THREE guidelines which a speaker must follow when making an oral presentation.

Guideline 1 .....

.....

.....

.....

Guideline 2 .....

.....

.....

.....

Guideline 3 .....

.....

.....

.....

(3 marks)

DO NOT WRITE IN THIS AREA

(b) You have been asked to make an oral presentation on the **main** idea or issue highlighted in the three texts on **pages 2–4**. List **THREE** points you would discuss in the oral presentation.

(1) .....

.....

.....

(2) .....

.....

.....

(3) .....

.....

.....

(3 marks)

- (c) Think of a group of persons who may be interested in the issues outlined in the oral presentation in 2 (b).
- (i) List THREE characteristics of the group to which the presentation would be made.
  - (ii) Suggest THREE presentation techniques that you would use to keep the group interested when giving an oral presentation. Justify the suitability of each technique.

**Write the name of the group here:**

.....

**Characteristics of the group:**

- (1) .....
- .....
- .....
- (2) .....
- .....
- .....
- (3) .....
- .....
- .....

**(3 marks)**

DO NOT WRITE IN THIS AREA

**Presentation Techniques and Justification:**

- (1) .....
- .....
- .....
- (2) .....
- .....
- .....
- (3) .....
- .....
- .....

(6 marks)

**Total 15 marks**

3. Create an **original** response based on ONE of the ideas or issues listed in (1) (a) on **page 5**. You can use drama, poetry, prose fiction, song or any other suitable form. Write your answer on the RULED pages provided, **pages 11 and 12**.

Your response will be assessed for the following:

- **Relevance of content**
- **Organization of ideas**
- **Effective use of language**
- **Vivid word choice**
- **Unique voice/style**

**Total 30 marks**

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ENGLISH A

PAPER 032 - GENERAL PROFICIENCY

KEY & MARK SCHEME

SPECIMEN PAPER

ENGLISH A/B  
Paper 032 - General Proficiency  
KEY & MARK SCHEME

**Question 1.**

**Award 2 marks for a full response which highlights the issue in each of the texts.**

**Award 1 mark for a partial response. Some details omitted but the main idea of the text is given.**

- (a) The main issue presented in the **online report** in **Text 1** concerns the ninefold increase of the single father household in modern American society, the factors which have contributed to this growth, the most common characteristics of the "single father" and the most significant differences between single mothers and single fathers.

The main issue presented in the **cartoon/drawing/pencil sketching** in **Text 2** is the parenting role assumed by the single father who takes on a role that does not gel with gender stereotypes and in facing the challenge of being both mother and father to his children. He is confronted with criticism, surprise and judgement from others.

The main issue presented in the **poem** *Confessions of a Son* by Velma Pollard in **Text 3** is the story of a son's defence of his mother against his father and his increasingly estranged relationship between himself and his father as he grows into adulthood.

**2 x 3 = (6 marks) Profile 1 Understanding**

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KEY & MARK SCHEME

**Question 1. (continued)**

- (b) **ONE way the text chosen (medium) is suitability for communicating the issue.**

**Any ONE of the following:**

**Award 1 mark for suitability**

**Award 1 marks for clear, and appropriate explanation of the point.**

**Award 1 mark for use of at least one appropriate example.**

**TEXT 1 - Online Article**

The medium used is an **online report**. It is appropriate because it

- is concise, authoritative, informative and well-researched, conveying relevant facts with accuracy
- is intended to reach an educated global audience composed of people from widely different cultural backgrounds and ethnicities.
- uses formal language and maintains an impersonal tone, establishing a professional distance between the writer and the readers

**TEXT 2 - Cartoon/Drawing**

The medium used is a **cartoon/drawing**/It is appropriate because

- it highlights the man's dual role as father and mother
- it demonstrates, through facial expression (the eyes), both the criticism and surprise with which the single father is assessed and judged by others
- it challenges traditional gender stereotypes through his physical appearance

**TEXT 3:** The medium used is a **poem**. It is appropriate because it

- tells the story of the father-son conflict in language that is clear and crisp, doing so by evoking strong emotions.
- draws on images of the family and family life to provide context for understanding the underlying conflict between father and son
- captures the dynamics between the "I" persona (the poet) and the listener/reader making it intimate and impactful
- expresses through irregular stanza lengths with no obvious rhyming pattern, the overall meaning and creates an effect on the reader/listener.

**(3 marks) Profile 3 Evaluation**

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KEY & MARK SCHEME

**Question 1. (continued)**

- (c) **The language technique and effectiveness for any TWO of the following:**

**Award 1 mark for a clear expression of the technique**

**Award 2 marks for a complete, clearly expressed explanation of the effectiveness of the technique. This must include the effect created by the use of the technique.**

**Award 1 mark for a partial or vague explanation**

**The language technique used in TEXT 1 (online article)**

LANGUAGE TECHNIQUE	EFFECTIVENESS
<p><b>Use of Surveys</b></p> <p>The writer opens the report by identifying its source saying that the information emerged "according to a Pew Research Center analysis of Decennial Census and American Community Survey data." Later, the writer repeats this source saying, "And Pew Research surveys finds that the public believes that a father's greatest role is to provide values to his children, followed by emotional support, discipline and income support."</p>	<p>This technique of using surveys is effective in reports in establishing</p> <ul style="list-style-type: none"> <li>• the credibility of the source of the information.</li> <li>• Provides significance, impact and context for the arguments that follow</li> <li>• The repetition of the title of the survey, reminds readers that the source is credible.</li> </ul>

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**Question 1. (continued)**

LANGUAGE TECHNIQUE	EFFECTIVENESS
<p><b>Use of Comparison</b></p> <p>The writer uses several comparisons in the report.</p> <p>Firstly, she compares the rise of single fathers in 2011 with its 1960 figures, <i>"The number of single father households has increased about ninefold since 1960, from less than 300,000 to more than 2.6 million in 2011."</i></p> <p>Secondly, she makes many comparisons between the rising single father households with the single mother households stating, <i>"In comparison, the number of single mother households increased more than fourfold during that time period, up to 8.6 million in 2011, from 1.9 million in 1960."</i></p> <p>Finally, the writer compared single fathers with fathers heading households with two married parents, stating, <i>"Compared with fathers heading households with two married parents, single dads are younger, less educated, less financially well-off and less likely to be white."</i></p>	<p>This use of comparison which identifies what is similar between single parents (whether they are mothers or fathers), allows readers to have a better understanding of the pros and cons of each category of single parents.</p>

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**Question 1. (continued)**

<b>LANGUAGE TECHNIQUE</b>	<b>EFFECTIVENESS</b>
<p><b>Use of contrast</b></p> <p>The writer uses contrast to examine the differences between single mothers and single fathers stating, <i>"There are some notable differences between single mothers and single fathers. Single fathers are more likely than single mothers to be living with a cohabiting partner (41% versus 16%). Single fathers, on average, have higher incomes than single mothers and are far less likely to be living at or below the poverty line—24% versus 43%. Single fathers are also somewhat less educated than single mothers, older and more likely to be white."</i></p>	<p>This use of contrast reinforces significant but subtle differences between single fathers and single mothers that may not be immediately obvious. This technique is effective in making readers remember the writer's arguments because of the emphasis placed on them.</p>
<p><b>Use of statistics and factual information</b></p> <p>The writer uses statistics, linking it with the factual information and the analysis throughout the piece highlighting, <i>"The term 'single father' includes men in a variety of family circumstances. About half (52%) are separated, divorced, widowed or never married and are living without a cohabiting partner; some (41%) are living with a non-marital partner; and a small share (7%) are married but living apart from their spouse."</i></p>	<p>The use of statistics brings data to life making the analysis real, relevant and meaningful to the audience.</p>

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**Question 1. (continued)**

**The techniques used in the TEXT 2 (Cartoon/ Drawing)**

LANGUAGE TECHNIQUE	EFFECTIVENESS
<p><b>Physical Appearance, Irony and Symbols</b></p> <p>The physical appearance of the father in the cartoon with his hairy beard, chest and legs symbolises his masculinity but since he also wears an apron and holds the hand of each of his children (a boy and a girl), this symbolises the traditional feminine caretaking roles of a mother.</p>	<p>These techniques are effective in reinforcing that a man who wears a feminine looking apron while holding his two children's hand is defying stereotypical gender roles, providing impact and relevance to the issues of the 'single father'.</p>
<p><b>Humour</b></p> <p>This black and white pencil sketched drawing uses humour to communicate the changing situation of men who are undertaking caregiving roles. The humour is further amplified by the look of the father who appears stressed and the look of confusion of the married man who observes the single who attempts to explain his position by saying, "I've had to be both mother and father to them."</p>	<p>The interplay of the verbal and visual which relies heavily on irony produces humour that is particularly impactful. This humour is effective in directing the reader/viewer to the intended focus of the message.</p>
<p><b>Contrast</b></p> <p>The contrast between the married man's facial expression and the single father's attire is hilarious. Contrast is further indicated in the different responses of the married man and his wife to the situation of the single father. The married man looks alarmed while his wife looks down at the children seeming surprised that they are being cared for at all, much less by a man wearing a dress.</p>	<p>This technique of using contrast between the verbal and the visual to highlight differences between gender roles and society's expectations reinforces the cartoon's central ideas regarding single fathers to evoke laughter.</p>

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**Question 1. (continued)**

**The language techniques used in TEXT 3 (Poem)**

LANGUAGE TECHNIQUE	EFFECTIVENESS
<p><b>Imagery</b></p> <p>Powerful visual and olfactory imagery associated with the family (not all of them positive) are threaded through the poem.</p> <p>Some of the images focus on domination, conflict and domestic violence, "Waiting to cross swords/ with the tyrant/who would cow her/I man watched/hovering over/ Mother" demonstrating the speaker's desire to protect his mother through it all.</p> <p>Some olfactory imagery include "the smell of leather shoes".</p>	<p>The imagery is particularly effective in rousing strong emotions for the parents, evoking pity for the mother because of her experience of domestic violence and dislike for the father who perpetuates such violence.</p> <p>The imagery is particularly effective in painting pictures in the mind of listeners to reveal emotions and attitudes.</p>
<p><b>Irony</b></p> <p>The poem makes use of irony highlighting the small boy's perception of his father as a tyrant and then standing up to him, on tiptoe, since he is only 4 feet high, to protect his mother, "Waiting to cross swords/with the tyrant/ who would cow her/I man watched/hovering over/Mother/(I four feet high)/standing on tiptoe".</p>	<p>This technique of using irony to display the disparity between what the child persona thinks and what actually happens sparks strong emotion in the reader/ listener and deepens the meaning of the poem highlighting that the child's perception of his father influences his interactions with him in adulthood.</p>

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**Question 1. (continued)**

LANGUAGE TECHNIQUE	EFFECTIVENESS
<p><b>Metaphor</b></p> <p>The speaker compares his father to a tyrant "<i>Waiting to cross swords/ with the tyrant/ bracing for conflict with his father, in his determination to protect his mother from his father's threats and intimidation.</i>"</p>	<p>The technique of using a metaphor is effective in associating the father with violence, domination and domestic abuse. This deepens the connection with the listener who is beginning to dislike the father, the perpetrator of violence, and take the side of his wife, the victim of that violence.</p>
<p><b>Alliteration</b></p> <p>The use of alliteration is found in this poem in the expression "... if <i>culture curbed concern</i>" and in "Loved less".</p>	<p>The repetition of the initial consonant sounds of a sequence of words creates rhythm and changes pace to promote a lyrical, lulling effect on the listener. It deepens meaning and contributes to changing the mood and the speaker's perception of his as he grows older.</p>
<p><b>Paradox</b></p> <p>The poet's use of paradox to bring together seemingly contradictory elements to reveal a deeper truth are seen in the final stanza, "<i>I store for her/ affection without question/ for him respect/ with unlove/ waiting for compassion.</i>"</p>	<p>The use of paradox to reveal the speaker's seemingly contradictory attitudes towards each of his parents causes readers to think more deeply about the multiple layers of meaning the poet intends.</p>

3 + 3 = (6 marks)

Techniques-2 marks Profile 2 Analysing  
Effectiveness (4 marks) Profile 2 Analysing

Total 15 marks

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**Question 2.**

- (a) **THREE guidelines which a presenter must follow when making oral presentations are:**

**Any THREE of the following 1 mark each**

**Award 1 mark for clear statement of the guideline.**

**(1+1+1)**

• **Vocal Behaviours (use of voice):**

The speaker must project confidence through one's voice speaking at an appropriate volume, modulating one's voice to vary one's tone and use inflection appropriately so that it suits the delivery, clearly pace the speed of one's presentation, enunciate clearly and even manage silence and pauses in delivering an effective oral presentation.

- The speaker should also avoid using a monotone, as this may bore the audience.

- **Physical Behaviours:** One must exhibit physical behaviours that includes physical appearance in dressing appropriately as it helps convey professionalism and it may boost one's confidence and leads to audience respect.

- Other positive physical behaviours to be exhibited include the appropriate use of

- Gestures
- postures
- facial expressions

All of the above should work together to communicate confidence, skill and preparation in presenting one's subject matter.

- **Eye contact:** A critical component of oral communication is eye contact with the audience, as it helps the speaker to connect with the audience to create a feeling of intimacy and inclusion.

- **Time:** The speaker must stay within the allocated time while ensuring that the elements of the presentation (introduction, body and conclusion) are all given due attention.

**(1+1+1) 3 marks**

**Profile 1-Understanding**

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**Question 2. (continued)**

- (b) Three points for oral presentation on the main idea or issue in the texts.

**Award 1 mark each for a point that is directly related to the main idea or issue in the texts and that is clearly expressed.**

**Any THREE of the following:**

- The Evolving Role of Fathers
- Strategies to Cope as a Single Dad
- Factors Influencing the Rise of Single Fathers
- Single Father Households versus Single Mother Households
- Notable Differences between Single Fathers & Single Mothers
- Causes and Effects of the Single-Parent Household on Children
- Society's Perception of the 'Single Father'
- Defying Stereotypical Gender Roles and Expectations
- Parenting Strategies, Man to Man: The Married Man vs. The Single Man
- Complexities of the Father-Son Relationship
- What Does the Male Child Owe His Parents?
- The Role of the Son in the Parental Relationship
- Protecting My Mother From My Father: A Son's Duty

**1 + 1 + 1 (3 marks)  
Profile 2-Analysing**

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**Question 2. (continued)**

- (c) **THREE characteristics of the group to which the presentation would be made and THREE techniques to keep the group interested:**

**Award 1 mark for each group or individual feature and 1 mark for each technique**

GROUPS & FEATURES	TECHNIQUES
<p><b>Educators</b></p> <ul style="list-style-type: none"> <li>• Interested in educating men about their rights and responsibilities as fathers</li> <li>• Interested in equipping single fathers with the skills required to become more adept at involvement in their children's social and educational development</li> <li>• Desirous of spreading information/ educating the public about of men's rights and the rise of the single father</li> <li>• Interested in assessing the impact of the changing role of men</li> </ul>	<ol style="list-style-type: none"> <li>1. Use of films, documentaries, videos/movie clippings</li> <li>2. Use of surveys/questionnaires</li> <li>3. Use of health promotion campaign to create awareness</li> <li>4. Use of music to express feelings/emotions that highlight the impact of the changing roles of men</li> <li>5. Use of posters, brochures, flyers, handouts with information and contact details for help centres.</li> <li>6. Use of open microphone (allowing for audience feedback/participation)</li> <li>7. Use of technological devices to explain the issue (digital projector with computer, overhead projector with transparencies, digital video on TV monitor (DVD or CD-ROM)</li> <li>8. Use of visual aids (PowerPoint, flipcharts, large notepads, posters, handouts, whiteboard / chalkboard) as the speaker is presenting.</li> </ol>

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**Question 2. (continued)**

GROUPS & FEATURES	TECHNIQUES
<p><b>Men's Rights Activists / NGOs Supporting Men/ Single Father's Associations</b></p> <ul style="list-style-type: none"> <li>• Interested in co-ordinating effective parenting workshops and programmes</li> <li>• Interested in creating awareness regarding men's rights, gender equality, or cultural practices that discriminate against men</li> <li>• Interested in organising demonstrations to highlight discrimination against men</li> <li>• Interested in offering support to and empower men by creating social networks</li> </ul>	
<p><b>Professional Associations (Lawyers/ Journalists/ Therapists) and Religious Organisations</b></p> <ul style="list-style-type: none"> <li>• Interested in defending men's rights, particularly those dealing with family law, marriage, divorce and child custody</li> <li>• Interested in influencing men to speak out against discrimination and injustice in particular spheres of public life</li> <li>• Interested in offering support to men by empowering them to embrace their responsibilities as fathers and overturn the stereotypical view of the "deadbeat dad."</li> <li>• Interested in counselling fathers who are suddenly plunged into the role of "single father" either through divorce, conflict or bereavement</li> </ul>	

3 + 3 = (6 marks)

Total 15 marks

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**Question 3 - Personal Response**

Create an original response based on ONE of the ideas or issues listed in (1) (a). You can use drama, poetry, song, prose or any other suitable form. Please state the type of response before you begin.

**Question 3.**

The following criteria will be used to assess the composition of the Writing Task:

(a) **Content and relevance of response:** the piece presented should show some analysis on the topic through the use of the following:

- (i) The relevance of topic and material must be unquestionable.
- (ii) The focus of the response must be clear and connected to the subtopic.
- (iii) Appropriate and adequate use of details to create an authentic picture.
  - The topic/issue should be well developed (as required by genre).
  - In a short story or drama, actions/events must be clearly motivated.
  - In a poem, language must suggest the poetic (for example, have sensory appeal.)
  - For all genres, character and setting must be clear.

**Award 2 marks for each aspect,  
1 for aspect and 1 for effectiveness  
2+2+2(6 marks) Profile 1 Understanding**

(b) **Organisation**

Events/actions must be logically and effectively sequenced. There must be a sense of introduction and conclusion in **ALL** genres.

There must be coherence (achieved by transitions or connections between ideas and paragraphs.)

In discussion/argument/exposition, paragraphs should meet the criteria of good paragraphing.

**Awards 2 marks each,  
1 mark for presenting and 1 for effectiveness  
2+2+2(6 marks) Profile 2 Analysing**

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**Question 3. (continued)**

(c) Use of language

- (i) The use of language should be well developed (as required by genre)
- Where the student uses **poetry/song**, work must show knowledge of basic literary devices (sensory appeal, personification, metaphor, rhyme, alliteration ...).
  - Where the student uses **drama**, work should show knowledge of how to create setting, use dialogue, give stage directions.
  - In **prose** pieces (for example, short story, argument, description, letter, journal entries ...) the expression (vocabulary, tone ...) and development strategies should be appropriate to the topic and good detail, syntax and punctuation must make meanings clear.
- (ii) Indicate character (more than name) through dialogue, character traits etc.
- (iii) Sentence structures should be varied (simple, complex and compound).

**Award 2 marks each,  
1 for presenting and 1 for effectiveness  
2+2+2(6 marks) Profile 3 Evaluation and Creating**

(d) Word Choice

- (i) Submissions must reflect the opinion of the candidate (should avoid plagiarism).
- (ii) Work should use natural, as opposed to stilted, verbose or pompous language.
- (iii) Strong verbs accurately used, precise nouns and appropriate adjectives and adverbs must be used to enhance meaning.
- (iv) Submissions should show awareness of the vocabulary appropriate to the topic (for example, jargon associated with topic).
- (v) Vocabulary and language should show reflection and thoughtful insight.

**Any three aspects award 2 marks each,  
1 for presenting and 1 for effectiveness  
2+2+2(6 marks) Profile 3 Evaluation and Creating**

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**Question 3. (continued)**

- (e) *Voice (opinion and attitude)/ Style (technique, method, approach)*
- (i) *The writing must reflect a consistent personal voice.*
- (ii) *The writing must be an original reaction or response and must not plagiarise other works.*
- (iii) *Show an awareness of **and** effort to address the kind of audience to whom the created response is designed to appeal.*
- (iv) *Style enhances the message through structure and techniques appropriate to the genre, writing is impactful and leaves an impression.*

**Any THREE aspects 2 marks each: Award 1 for presenting and 1 for effectiveness (6 marks)**

**Total 30 marks**

**Profile Marks Summary**

<b>Questions</b>	<b>Profile 1</b>	<b>Profile 2</b>	<b>Profile 3</b>
<b>1a</b>	<b>06</b>		
<b>1b</b>			<b>03</b>
<b>1c</b>		<b>06</b>	
<b>2a</b>	<b>03</b>		
<b>2b</b>		<b>03</b>	
<b>2c</b>		<b>06</b>	<b>03</b>
<b>3</b>	<b>06</b>	<b>06</b>	<b>18</b>
<b>Total</b>	<b>15</b>	<b>21</b>	<b>24</b>
<b>60</b>			

**SPECIMEN 2025****CARIBBEAN EXAMINATIONS COUNCIL****CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION****ENGLISH B****Paper 01 – General Proficiency***2 hours***SPECIMEN PAPER****READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

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

Sample Item

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

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

Sample Answer

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

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

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

MODULE 1–DRAMA

Items 1–20

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

**Rooso**

*Rooso, in his advertiser’s outfit, is in the lobby distributing handbills that advertise the store.*

5 Rooso: *(speaking through a megaphone)* Ablack hardware store. You have been waiting on it. Now it’s here to satisfy your needs for building, renovating, repair. Our twenty-four-hour delivery service will bring deliverance to builders; our carnival prices will make your worries disappear; padlocks, bolts, wrought iron. We offer security to citizens of our nation. Build with Ablack and you build strong. Build with Ablack and you build a nation.

*Miss Calliste, the bookkeeper, is at her desk. The Manager’s door opens, and Miss Prime emerges. The Manager sends her to summon Rooso. Mr. Ablack turns to Miss Calliste, already irritated.*

10 Ablack: Miss Calliste, the wrought iron reach yet?

Calliste: Not yet, Mr Ablack.

Ablack: Where is Sam?

Calliste: Sam in the back stacking up the plywood.

Ablack: Look, when the wrought iron reach, get Sam to put a few lengths in front by the door.

15 Calliste: By the door, Mr Ablack? *(she pauses for him to realize the error of such a course)*. People wouldn’t trip on them?

20 Ablack: *(with his own sense of wisdom)* Let him tie a red cloth on the ends. I want people to see that we have wrought iron back in stock. For two weeks we didn’t have none. We don’t want to lose our reputation for offering security to the nation. People need wrought iron not only for foundation, but to make barrication for doors, windows, louvres. Today, building is not shelter, it is fortification.

Calliste: *(rising)* I’ll tell Sam right away.

Ablack: And that rockers music, that dread rasta music that Sam playing whole day. His player hook into my electricity? Is my current it hook in to? Because if is my electricity ...

Calliste: *(somewhat defensively)* Sam, I think, does bring his own batteries.

25 Ablack: And tell Sam to move a little faster. We have deliveries to make.

*(Miss Prime returns, a little hurriedly as if in fear of pursuit. Ablack already anticipating trouble). And Rooso?*

Prime: I gave him your message.

GO ON TO THE NEXT PAGE

30 Ablack: *(anticipatory, almost aggressive)* And what he tell you? *(She seems reluctant to speak.)* What he tell you?

*Enter Roosoo, his voice overloud in the habitual way he speaks to himself while letting those know what he is thinking.*

35 Roosoo: That is why I tell them. Take me out the storeroom! Because every minute somebody calling me. Roosoo! Run for the table! Roosoo, that lady ain't pay, catch her for me. Up and down like a jackass without owner; I don't know where I is. I leave the storeroom so I could be on my own. So I could be free, in a way. Yet no day I can't get a rest. No day.

40 Ablack: *(who has been anxiously waiting for him, sharply)* Roosoo, you don't see a car in the parking lot? You don't know that the parking lot is for customers? How you could let people drive in and park and they not buying here?

Roosoo: So you want me to go out there and give him a ticket, since I is your police force? Or maybe you want me to do investigative work. A secret agent to follow people and find out if they buying here, before I give them the ticket?

45 Ablack: But you right outside there, man, where you could see what going on. And is like I don't have nobody out there. Is like anybody could come in and do what the hell they like.

Roosoo: *(warning)* Mr Ablack!

Ablack: *(aggressive, ready)* Eh? What?

50 Roosoo: Mr Ablack, I tell you already, I can't do two job in one. In the day, I is the advertiser for this store. My job is to go out on the pavement and walk about with these two placard on my back.

Ablack: And nothing else matters? Nothing else, eh?

55 Roosoo: People look at me like I mad, but this is my work. I don't mind it. In this country you have to be mad to be free. Shakespeare say the world is a stage. I is a player. And if you watch me more, not listen to me, you will see I does play it good... Listen to all the advertisers in Port of Spain: it ain't have one to punctuate with me. I could shape the message anyhow I want and for you, that is money. I could rattle off: Imported lumber, galvanize, local and imported, laminate sheets, nails, blocks, plywood, sanitary fittings, wrought iron; and make people who ain't even have a  
60 spot to build on come in and pay down on building materials.

Ablack: I want you to take an interest here. Things could go to hell if I not here to see after everything myself. Anyhow what I call you is about the car. You see that car in the lot, I want it out of there.

GO ON TO THE NEXT PAGE

65      Roosoo:    Mr Ablack, you not listening to me. I is the advertiser for this store in the day. In the night you employ me as a security. Though I more like watchman. I tired tell you give me a gun.

          Ablack:    Give you a gun? I must be crazy.

*Adapted from Earl Lovelace, "The New Hardware Store".  
In Jestina's Calypso and other Plays, Heinemann Educational  
Books Ltd., 1984, pp. 45–48.*

1.      What is happening in the opening lines of the extract "Roosoo in .... nation" (lines 1–6)?
  - (A)    Mr Ablack is purchasing supplies for his new hardware.
  - (B)    Security guards are protecting the new hardware from burglars.
  - (C)    Roosoo is attempting to persuade customers to shop at the new hardware.
  - (D)    Carnival masqueraders in advertising outfits are parading in front the new hardware.
2.      Roosoo's advertising pitch "*Build with Ablack and you build a nation*" (line 6) is significant in that it
  - (A)    emphasizes the store's quality products
  - (B)    underscores society's overreliance on material security
  - (C)    exaggerates the importance of construction in daily life
  - (D)    connects personal purchases of building products with national progress
3.      Although Sam is off-stage (line 11), his character is significant because it
  - (A)    creates suspense about Mr Ablack's business
  - (B)    advances the plot by introducing a motive for the action
  - (C)    gives insights into Mr Ablack's leadership style and character
  - (D)    establishes the playwrights intention and highlights the theme
4.      The stage direction (*Miss Prime returns, ... already anticipating trouble* (line 26) serves to
  - (A)    indicate a conflict is about to ensue between the employees
  - (B)    reveal that there was a squabble between Sam and Roosoo
  - (C)    suggest that there was an unfavourable response to the message
  - (D)    highlights that Miss Prime does not have a good relationship with Mr Ablack
5.      Roosoo's entrance in line (*Enter Roosoo, his....no day*) (lines 31–36) is significant because it
  - (A)    creates humour
  - (B)    highlights tension
  - (C)    develops suspense
  - (D)    introduces a soliloquy

GO ON TO THE NEXT PAGE

6. The interaction between Roosoo and Mr Ablack in lines 38–41 (*Roosoo, you don't see a car ... before I give them the ticket?*) suggests that
- (A) there is mutual respect between employer and employee
  - (B) Roosoo is disrespectful in his response to Mr. Ablack because of his frustration
  - (C) Mr Ablack resents Roosoo's skill at advertising the business that resulted in him becoming the best in Port of Spain.
  - (D) it is the typical way that employees at the hardware communicate with their supervisors as the atmosphere is usually relaxed
7. From Roosoo's comment in lines 53–60 (*People look at me ... down on building materials.*) we can infer that he
- (A) is struggling to create a balance between the demands of his job and his desire to express himself.
  - (B) feels intimidated by persons in authority and refuses to stand up for himself in the face of exploitation.
  - (C) is confident in his skill as an advertiser and believes that there is no other advertiser that can surpass him.
  - (D) celebrates his prior achievements on the stage because he had performed in several Shakespeare productions.
8. The mood created in "*Mr Ablack, you not listening to me*" (line 64) is
- (A) sombre
  - (B) nostalgic
  - (C) belligerent
  - (D) pessimistic
9. Which of the following does the playwright use to enhance meaning in the extract?
- (A) Props and sound
  - (B) Plot twists and symbolism
  - (C) Dramatic irony and rhythm
  - (D) Characterization and diction
10. Which of the following are plausible themes of the extract?
- I. Man versus nature
  - II. Freedom versus control
  - III. Knowledge versus experience
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

GO ON TO THE NEXT PAGE

Items 11–20

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

*A secluded nook off the ballroom of a London house. Lady A, something past sixty, is, just entering.*

SHE: [*Sinking down on a divan.*] How things have changed! I should never have believed it possible!

[*An old gentleman in uniform comes stumbling across.*]

5 HE: What is the world coming— [*He sees the lady.*] Oh, I beg your pardon. I thought I was quite alone.

SHE: You were referring to the dancing?

HE: It's preposterous, isn't it?

10 SHE: [*Raising her eyebrows*] You mean so unconventional? The world moves so fast nowadays, and I suppose the dances must keep. [*with the slightest quiver in her voice*] It was different when we were young, but we must be tolerant. We are old people now.

15 HE: Old? I beg your pardon! Middle-aged, perhaps, but not old. [*Moving over to the divan, and, with some difficulty, sitting down; he rubs his knee cautiously.*] You are right, times do change. I had hoped, when I accepted the invitation for this ball tonight, that I would find something to remind me, even remotely, of my youth.

SHE: [*Leaning forward*] You have been here before?

HE: Yes; they've done over the house!

SHE: I know this house quite well. I believe nothing has been changed.

HE: Nothing changed? Perhaps it is I who have changed.

20 SHE: Perhaps; you know when one grows old – middle-aged –

HE: Middle-aged! I'm just in the prime of my life. Don't feel a day over twenty. [*He slaps his knee, and immediately wishes he hadn't.*] At the War Office, they still call me "Richard."

SHE: [*In a whisper*] Richard? [*She has turned and is looking up into his face.*] Richard? East Indian United Service Club?

25 HE: So you see I'm not so old, Madam. [*His chest expands perceptibly.*] It's forty-one years ago tomorrow I've seen service!

SHE: Forty-one years ... forty-one years ago?

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HE: Yes. I had hoped to find something of my youth here. Some of the old familiar faces. One in particular. I was very much in love at the time, foolishly so. Couldn't live without her.  
30 SHE: [Nervously toying with her fan] And you forgot her when you went away?

HE: Yes, ... I quite forgot her. Life in the service is strenuous.

SHE: [In a low whisper] And married someone else?

HE: No, I never married. Hadn't the time, matter of fact.

35 SHE: And the young lady?

HE: [Shrugging his shoulders] I dare say she is the mother of a large family now. I was very much in love with her. But her family objected to me, so I broke off the whole affair, joined the Indian service – and I've been quite content.

SHE: And you haven't tried to see—the—young lady since you returned to England?

40 HE: See her? Oh, dear, no. It might be rather, rather embarrassing for both of us. [He closes his eyes] You see, we were practically engaged at the time.

SHE: [Quickly] But you went away and left—

HE: Not exactly left her; I believe I did ask her to marry me.

SHE: And she refused?

45 HE: [He taps his head absent-mindedly.] She said we would have to think it all over very carefully. Yes, that's it, her very words, "very carefully"! I remember how she wrinkled up her little snub nose and –

SHE: [Throwing back her head and staring coldly at him.] Sir, that is—

HE: [He looks up suddenly.] Oh, mind you, it was a nice little nose!

50 SHE: And did you think it over "very carefully"?

HE: Not at all! My pride was hurt. [He chuckles softly.] Of course I expected her to fall in my arms—and live there happily ever after.

SHE: But you quite lost all trace of the—young lady?

55 HE: Quite. [He pauses a moment.] I was conceited! Several years afterward, I read in the Times that Ann—

SHE: [Turning away quickly] Ann?

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- HE: Yes, Ann. Pretty name, isn't it? Several years afterward, I read in the Times that she had gone with her father to Florence; since then—nothing.
- SHE: And so your romance ended?
- 60 HE: It will never—yes, quite so. It ended.
- SHE: [*After a long pause*] You never married?
- HE: No, hadn't the time. Oh, I did think of it now and then, not often. Life in the service does get lonely. But I don't mind saying that a man should get married. I did need someone to take care of me, someone to—
- 65 SHE: You've outgrown that need?
- HE: [*Looking up suspiciously*] Yes, quite. [*The stillness is broken by the sound of ear-splitting music.*] There goes that infernal music again.
- SHE: Why, it's a waltz. [*They both sit in silence listening to the music; she quickly brushes a tear from her cheek.*] Yes—a waltz. Ah, what happy days those were! Music brings back so many memories. Forty-two years ago I, too, could dance and laugh as they, but—
- 70 HE: You—really?
- SHE: Yes—in this very house, forty-two years ago.
- HE: [*Through his glass he gazes at the lady next to him.*] Forty-two years ago. [*He jerks back his head suddenly.*] We must have known each other—then. I believe I didn't catch your name. Awfully stupid of me.
- 75 SHE: Yes, perhaps we did know each other then, and again, perhaps we didn't.
- HE: Quite right. And—you've lived in England ever since?
- SHE: No, after you—[*She coughs.*] That is, I've lived out of England a great deal. I have a small villa near Florence.

*Adapted from Colin Campbell Clements, "Yesterday".  
In Ten Minute Plays. Ed. Pierre Loving, New York Brentano's, 1923.  
Source : <http://www.one-act-plays.com/comedies/yesterday.html>*

11. What is happening in lines 2–11 (*Sinking down ... old people now*)?
- (A) A gentleman followed a lady to the secluded bench to discuss their young days.
  - (B) Lady A and a gentleman go to the bench to discuss their interest in the new styles of dancing.
  - (C) The unconventional dancing in the ballroom moved outside to the nook to entertain the people there.
  - (D) Lady A and a gentlemen meet accidentally in the garden as they try to escape the modern dancing in the ballroom.
12. The man’s attitude to aging and the reality of his age in lines 20–22 (“Perhaps; you know when one grows old ... *and immediately wishes he hadn’t*”) serves to
- (A) illustrate the conflict and create contrast
  - (B) establish the mood and create suspense
  - (C) create dramatic irony and provide humour
  - (D) provide background information and advance the plot
13. The BEST explanation of the significance of Lady A’s whispered words in lines 23–24 (“Richard? [*She has turned and is looking up into his face*] Richard? East Indian United Service Club?”) is that it
- (A) depicts a decision she made in the past that will precipitate future events in the plot
  - (B) suggests that she suspects that there is something familiar about the man on the divan
  - (C) defends her involvement with the East Indian United Service Club that started in her youth
  - (D) confirms her suspicions that the man on the divan is pretending that he was connected with the East Indian United Service Club
14. Which of the following does the playwright use to show the contrast between Lady A and Richard?
- (A) Setting and props
  - (B) Foreshadowing and mood
  - (C) Characterization and diction
  - (D) Stage directions and symbols
15. Richard’s response to Ann in line 40 (“See her? ... rather embarrassing for both of us”) serves to
- (A) reflect his attitude to aging
  - (B) expose his desire to reconnect with the young lady
  - (C) create suspicion that Lady A may not want to see him
  - (D) show self-consciousness about their physical changes

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16. The dramatic purpose of Richard’s words in line 37 (“her family objected to me, so I broke off the whole affair”) and lines 45–47 (“She said we would have ... how she wrinkled up her little snub nose”) are used to
- (A) symbolize the similarity in their social standing
  - (B) recreate a tense atmosphere from the days of their youth
  - (C) heighten the intrigue about Richard’s and Lady A’s relationship
  - (D) underscore the impact of Richard’s and Lady A’s decision to end their relationship
17. The BEST explanation of the function of Richard’s statement in line 60 (“It will never—yes, quite so. It ended”.) is that it
- (A) reveals his character as a rash young man whose situation in life never changed
  - (B) makes the audience aware that he never stopped loving the young lady
  - (C) provides a reason why he refused to get married forty-one years ago
  - (D) confirms Richard’s motive for losing interest in the young lady
18. The MOST dominant device the playwright uses to explore the themes is
- (A) irony
  - (B) paradox
  - (C) hyperbole
  - (D) euphemism
19. The impression the playwright creates of Lady A throughout her exchange with Richard is that she is
- (A) proud and thoughtful
  - (B) refined and perceptive
  - (C) courteous and persuasive
  - (D) conceited and demanding
20. The BEST explanation of the dramatic impact of Richard’s reaction to Lady A’s statement in lines 73–79 (“Forty-two years ago I, too, could dance and laugh ... I have a small villa near Florence”) is that Richard
- (A) is slowly reconnecting with a particular familiar face from his past
  - (B) knows from the beginning of the encounter that the stranger in the nook is the love of his life
  - (C) is gradually accepting that his return to the house in London will not result in his dreams being fulfilled
  - (D) understands that he cannot expect an event that occurred forty years ago to have a significant impact on his future

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**MODULE 2 POETRY**

**Items 21–40**

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

**Pawpaw**

- Four little boys, tattered,  
Fingers and faces splattered  
With mud, had climbed  
In the rain and caught
- 5 A pawpaw which they brought,  
Like a bomb, to my house. I saw  
Them coming: a serious, mumbling,  
Tumbling bunch who stopped  
At the steps in a hunch.
- 10 Releasing the fruit from the leaf  
It was wrapped in, I watched them  
Carefully wash the pawpaw  
Like a nugget of gold. This done,  
With rainwater, till it shone
- 15 They climbed into the house  
To present the present to me.  
A mocking sign of the doom of all flesh?  
Or the purest gold in the kingdom?

*Kamau Brathwaite, Pawpaw.  
Source: Unknown*

21. The poet's use of "tattered" (line 1) and "splattered" (line 2) to describe the boys focuses the readers' attention to /on their
- (A) attitude  
(B) behaviour  
(C) personality  
(D) appearance
22. In the opening lines (lines 1–6) of the poem the
- (A) boys were playing in the rain  
(B) speaker and the boys were picking pawpaws  
(C) boys picked a ripe pawpaw to give to the speaker  
(D) speaker and the boys were enjoying a rainy day together

23. The speaker's description of the boys as they approach the house suggests that they are
- (A) playful and mischievous, revealing their desire to trick the speaker
  - (B) nervous and hesitant, as if certain that the speaker would not accept their gift
  - (C) joyful and carefree, celebrating their victory in stealing the pawpaw
  - (D) focused and determined, treating the delivery of the gift as a serious mission.
24. The speaker's intention in using the contrasting descriptions of the pawpaw as a "bomb" (line 6) and a "nugget of gold" (line 13) is to
- I. suggest that the fruit holds symbolic meaning, representing fragility and innocence
  - II. create irony, as the fruit's worth lies not in its material value but in the act of giving
  - III. highlight the similarity in the boys' and the speaker's perception of the value of the fruit
- (A) I and II only
  - (B) II and III only
  - (C) I and III only
  - (D) I, II and III
25. The significance of the boys washing the pawpaw fruit (lines 11–13) before presenting it to the speaker is that it
- (A) shows their attempt to exaggerate the fruit's value
  - (B) symbolizes their attempt to mask the imperfections of the fruit
  - (C) represents knowledge and awareness that the fruit is sacred
  - (D) reflects their careful nature and desire to impress the speaker with their effort
26. Which of the following poetic devices are used in the poem?
- (A) Metaphor and paradox
  - (B) Rhyme and alliteration
  - (C) Personification and allusion
  - (D) Simile and rhetorical question
27. Which of the following represents the tone of the poem?
- (A) Solemn
  - (B) Reflective
  - (C) Sentimental
  - (D) Apprehensive
28. Which of the following is used figuratively in the poem?
- (A) "I /saw them coming" (lines 6–7)
  - (B) Releasing the fruit from the leaf (line 10)
  - (C) This done/With rainwater, till it shone (lines 13–14)
  - (D) "To present the present to me" (line 16)

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29. The final lines of the poem (“A mocking sign of the doom of all flesh? / Or the purest gold in the kingdom?”) serve to
- (A) question if the value of a gift lies in its intention or its interpretation by the receiver
  - (B) underscore the speaker’s interpretation of the boys’ intentions as ironic
  - (C) highlight the difference in human responses to acts of generosity
  - (D) reflect the broader debate between materialism and spirituality
30. The events in the poem suggest that the relationship between the boys and the speaker is
- (A) hostile
  - (B) strained
  - (C) friendly
  - (D) respectful

Items 31–40

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

**Old Folks Laugh**

They have spent their  
content of simpering<sup>1</sup>,  
holding their lips this  
and that way, winding  
5 the lines between  
their brows. Old folks  
allow their bellies to jiggle like slow  
tambourines.  
The hollers  
10 rise up and spill  
over any way they want.  
When old folks laugh, they free the world.  
They turn slowly, slyly knowing  
the best and the worst  
15 of remembering.  
Saliva glistens in  
the corners of their mouths,  
their heads wobble  
on brittle necks, but  
20 their laps  
are filled with memories.  
When old folks laugh, they consider the promise  
of dear painless death, and generously  
forgive life for happening  
25 to them.

<sup>1</sup>to smile in an affected and silly way

*Maya Angelou,*  
*<https://allpoetry.com/Old-Folks-Laugh>*

31. The poem is MAINLY about
- (A) the disadvantages of laughing
  - (B) the liberating effects of laughter
  - (C) the elderly needing to laugh more
  - (D) old folks and their views of laughter
32. Which of the following are examples of contrast in the poem?
- I. Memories and lived experience
  - II. Fearing death and saliva at the mouth
  - III. Polite smiles and genuine belly laughs
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

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33. The phrase “bellies to jiggle like slow/tambourines” (lines 7–8) is BEST understood as a
- (A) comparison which likens the bellies to rattling and shaking
  - (B) metaphor which illustrates the jelly-like bellies of the elderly
  - (C) description of jiggling bodies which replicates the fast rhythm of instruments
  - (D) personification of tambourines which connect their sound with genuine laughter
34. Which of the following statements BEST explains how the alliteration, “When old folks laugh, they free the world./They turn slowly, slyly knowing” (lines 12–13) contributes to the meaning of the poem?
- (A) The harsh sound of the words is used as a hyperbole and suggests movement.
  - (B) The explosive sound of the words exaggerates the power and infectious nature of laughter.
  - (C) The soft sound of the words emphasizes the slowness of aging with deceptive wisdom.
  - (D) The hissing sound of the words reinforces the idea that old people’s laughter is rewarding.
35. The lines 18–19, “heads wobble/on brittle necks” are effective because they
- (A) suggest that the necks are long and bony
  - (B) underscore the frailty and infirmity of the elderly
  - (C) enable the reader to appreciate the value of aging
  - (D) illustrate the mobility and flexibility of the human body
36. The title “Old Folks Laugh” is appropriate because it
- (A) highlights the difference between pretense and reality
  - (B) underscores the virtue of aging and the value of laughter
  - (C) addresses themes such as folk wisdom and the supernatural
  - (D) describes the various stages of laughter and its impact on people
37. Which of the following BEST describe the tone of the poem?
- (A) Sincere yet critical
  - (B) Playful yet serious
  - (C) Light-hearted and reverent
  - (D) Argumentative and humorous
38. Which of the following poetic forms BEST describe the poem?
- (A) Ballad
  - (B) Sonnet
  - (C) Free verse
  - (D) Lyrical poetry
39. Which of the following figurative devices are used in line 23, “dear painless death”?
- (A) Simile and metaphor
  - (B) Oxymoron and simile
  - (C) Personification and parable
  - (D) Paradox and personification
40. The speaker’s attitude to death can be described as
- (A) playful and eager
  - (B) fearful and resentful
  - (C) brave and nonchalant
  - (D) fearless and accepting

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### MODULE 3 – PROSE FICTION

#### Items 41–60

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

#### The Youngest Doll

The maiden aunt took her rocking chair out unto the porch facing the cane fields, whenever she woke up with an urge to make a doll. As a young woman, she had often bathed in the river, but one day, she felt a sharp bite in her calf. Screaming and writhing in pain, she was taken home on a stretcher.

5 The doctor who examined her assured her that she had probably been bitten by an angry river prawn<sup>1</sup>. But days passed and the scab would not heal. The doctor concluded that the prawn had worked its way into the soft flesh of her calf and had settled there to grow. She then resigned herself to living with the prawn permanently in her calf.

10 She had been very beautiful, but the prawn hidden under the long, gauzy folds of her skirt stripped her of all vanity. She locked herself up, refusing to see any suitors. She devoted herself entirely to bringing up her sister's children. In those days the family was nearly ruined; they lived surrounded by a past that was breaking up around them with the same impassive musicality with which the dining room chandelier crumbled on the frayed linen cloth of the dining room table.

15 Her nieces adored her. She would comb their hair, bathe and feed them, and they would furtively lift the starched ruffle of her skirt so as to sniff the aroma of ripe sweetsop<sup>2</sup> that oozed from her leg.

20 As the girls grew, the aunt devoted herself to making dolls for them to play with. At first they were just plain dolls, but as time passed, she began to refine her craft and she increased the size of the dolls so that their height and other measurements conformed to each of the girls. There were nine of them, and the aunt made one doll for each per year, measuring out each year of their lives against the hollow they left in her arms.

25 The aunt would rock away entire days on the porch, coming out of her stupor only when the doctor paid a visit or whenever she awoke with the desire to make a doll. Then she would call the niece she had dreamt about and take her measurements. She would make a wax mask of the child's face, covering it with plaster on both sides. The porcelain of the hands and face was always translucent. For the body, the aunt would send out to the garden for twenty glossy gourds, scrape off the dried fluff and with infinite patience, feed it into the doll's mouth. The only items the aunt would agree to use that were  
30 not made by her were the glass eyeballs. They were mailed to her from Europe in all colours, but the aunt considered them useless until she had left them submerged at the bottom of the stream for a few days, so that they could learn to recognise the slightest stirring of the prawns' antennae.

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35 The girls began to marry and leave home. On their wedding day, the aunt would give each of them their last doll and watch the girls walk down the staircase for the last time. They would carry a modest cardboard suitcase in one hand, the other hand slipped around the waist of the exuberant doll made in their image and likeness. But the hands and faces of these new dolls looked less transparent than those of the old. This difference concealed a more subtle one: the wedding doll was never stuffed with cotton but filled with honey.

40 All the older girls had married and only the youngest was left at home when the doctor paid his monthly visit to the aunt, bringing his son, who had just returned from studying medicine up north. The young man looked intently at the aunt's swollen ulcer which oozed and looked fixedly at his father, "You could have cured this from the start," he told him.

45 "That's true," his father answered, "but I just wanted you to come and see the prawn that has been paying for your education these twenty years."

50 From then on it was the young doctor who visited the old aunt every month. His interest in the youngest was evident from the start, so the aunt was able to begin her last doll in plenty of time. On her wedding day, the youngest was surprised to find that the doll her aunt had given her as a wedding present was warm. There was also another notable detail: the aunt had embedded her diamond eardrops inside the doll's pupils.

55 The young doctor took the youngest to live in town, in a square house that made one think of a cement block. Each day he made her sit out on the balcony, so that passersby would see that he had married into high society. Motionless inside her cubicle of heat, the youngest began to suspect that it wasn't only her husband's silhouette that was made of paper, but his soul as well. One day, he pried out the doll's eyes with the tip of his scalpel and pawned them for a fancy gold pocket watch. Months later, a sisterhood of pious ladies offered him a healthy sum for the porcelain hands and face.

<sup>1</sup>very similar in appearance to shrimp but often grows bigger

<sup>2</sup>a very sweet fruit

*Adapted from Rosario Ferré "The Youngest Doll".  
In Her True-True Name: An Anthology of Women's Writing from the Caribbean,  
Heinemann, 1989, pp. 93–98.*

41. What narrative point of view is used in the passage?

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

42. Which of the following literary devices is used in the passage?

- (A) Allusion
- (B) Flashback
- (C) Onomatopoeia
- (D) Personification

43. Which of the following events MOST alters the aunt's life?
- (A) Her leg is injured making her disabled and unable to do much.
  - (B) Her youngest niece marries the young doctor and sees him for what he really is.
  - (C) The aunt is close to all her nieces and is devastated when they marry and leave home.
  - (D) The aunt is consistently visited by the old doctor and eventually learns that he had exploited her.
44. After the prawn began to live in the aunt's leg, she
- (A) bought glass eyeballs for each niece and left them at the bottom of the stream
  - (B) made life-sized dolls that looked like herself to show connection to her nieces
  - (C) developed a passion for sitting in the rocking chair and looking at the canefields
  - (D) locked herself up at home, refused suitors and committed to caring for her nieces
45. The statement "In those days the family was nearly ruined; they lived surrounded by a past . . . . chandelier crumbled on the frayed linen cloth of the dining room table" (lines 11–14) is particularly effective because it
- (A) presents the prejudices of race and sex in a small village community
  - (B) evokes beautiful and destructive visuals to show their move from rags to riches
  - (C) contrasts the family's former wealth and prestige with their present financial decline
  - (D) demonstrates the rise and hypocrisy of the aristocratic class who are indifferent to the poverty and suffering of others
46. Which of the following statements provides the BEST explanation for (lines 21–22), "the aunt made one doll for each per year, measuring out each year of their lives against the hollow they left in her arms"?
- (A) The aunt made the dolls to connect with her nieces' future hopes and dreams.
  - (B) The aunt watched the girls grow up and she gave them a doll to protect them.
  - (C) With each passing year the aunt's obsession with doll-making became less artistic.
  - (D) Each doll captured becoming her "double" but as her nieces grew and left home, the aunt felt grief and loneliness.
47. Which of the following BEST identifies what the prawn in the story symbolizes?
- (A) Parasitic men who exploit women and often feed off the fallen aristocracy
  - (B) Closure of traumatic experiences which ultimately result in fulfillment
  - (C) Growing up and seeking freedom despite life's many scars
  - (D) Creativity and survival in a carefree and just world

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48. None of the characters in the story are given personal names but are identified instead as “the aunt”, “the niece” and “the doctor”. Which of the following BEST explains the writer’s choice in disregarding personal names for the characters?
- (A) The characters have no personality, no character traits and no force of conviction.
  - (B) Readers can better connect with characters who have no sense of place and history.
  - (C) The characters’ social and economic worlds are rapidly changing, and their identities are not fixed but are constantly in flux.
  - (D) Readers enjoy the mystery of vague, nameless characters who, though boring, are unable to distinguish themselves because they bring intrigue to the story.
49. Which character traits BEST describe the young doctor?
- (A) Materialistic and superficial
  - (B) Anxious and manipulative
  - (C) Thoughtful and romantic
  - (D) Selfish and sincere
50. Through the inclusion of the line “Each day he made her sit out on the balcony, so that passersby would see that he had married into high society” (lines 52–53) the writer seeks to
- I. suggest that women are mere objects who are used, owned and displayed
  - II. convey suspense about how women’s expectations of marriage can be realized
  - III. reinforce that men who see themselves as superior, often strip women of their identities
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

Items 51–60

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

5 There had been little warning, actually none at all to prepare her for her first encounter with the sea. At breakfast that morning her son Raza said, “Ama,<sup>1</sup> we’re going to the seaside today. Jameel and Hameeda are coming with us.” She had been turning a paratha<sup>2</sup> in the frying pan, an onerous task since she had always fried parathas on a flat pan with open sides, and as the familiar aroma of dough cooking in butter filled the air around her, she smiled happily and thought, I’ve only been here a week and already he wants to show me the sea. Happiness descended upon her tangibly like a heavy blanket affording a warmth on a chilly morning. Once again she thanked her Maker. Was he not good to her son?

10 To be sure she had heard stories of people who swam in the ocean. She wasn’t so foolish as to presume that swimming was undertaken fully clothed. After all, many times as a child she had seen young boys and men from her village swim, dressed in nothing but loincloths as they jumped into the muddy waters of the canal that irrigated their fields. But what was this?

15 As soon as Raza parked the car, Sakina Bano glanced out of the window on her left. Her attention was snagged by what she thought was a naked woman. Disbelief gave way to the sudden, awful realization that the figure was indeed real and if not altogether naked, very nearly so. The woman opened the door of her car and as she leaned over to retrieve something from the interior, Sakina Bano gasped. Milling around were countless groups of scantily clad people, men, women and children, coming and going in all directions. Is all of Amreeka here? She asked herself uneasily. While Raza and Jamil walked on casually and without any show of awkwardness, laughing and talking as though they might be in their sitting room rather than a place crowded with people in a state of disconcerting undress. Her head swam as she turned her eyes from the glare of the sun and attempted to examine the perturbing nakedness around her. Lifting a corner of her white dupatta, she wiped her face with it.

25 Where the bodies ended she saw the ocean began, stretching to the horizon in the distance. She drew in the wonder of the sea as it touched the hem of the heavens and despite the heat, Sakina Bano quivered involuntarily. God’s touch is upon the world, she silently whispered to herself. The bodies sprawled before her on the sand and exposed to the sun’s unyielding rays seemed unmindful of what the ocean might have to say about God’s touch on the world. Assuming supine positions, flat either on their backs or their bellies, the people on the beach reminded Sakina Bano of whole red chilies spread on a rag discoloured from overuse, and left in the sun to dry and crackle. As sweat began to form in tiny droplets across her forehead and around her mouth, the unhappy thought presented itself to her that she was among people who had indeed lost their sanity.

35 In summer, one’s first thought is to put as much distance as possible between oneself and the sun. Every effort is made to stay indoors, to shut out the fire that the sun exudes. Sakina Bano couldn’t understand why these men and women wished to scorch their bodies, and why, if they were here by the shore of an ocean which seemed to reach up to God, they didn’t at least gaze wide-eyed at the wonder which lay at their feet. Why did they choose instead to shut their eyes and merely wallow in the heat. Their skins had rebelled, the red and darkly pink blotches spoke for themselves. Perhaps this is a ritual they must of necessity, follow, she mused. Perhaps they yearn to be brown as we yearn to be white.

<sup>1</sup>then meaning mother

<sup>2</sup>roti

*Tahira Naqvi, “Paths Upon Water”. In The Woman That I Am, 1994, St. Martin’s Press, New York, pp.246–256.*

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51. Why did happiness descend upon Raza's mother when he informed her that they were going to the seaside?
- (A) She enjoyed going to the seaside with her family in the village.
  - (B) The invitation demonstrates her son's deep love and need to please her.
  - (C) She had never seen the sea before and had always yearned for the experience.
  - (D) The opportunity allowed her to thank her Maker and demonstrate her religious background
52. It can be inferred from paragraph 1 that Sakina Bano's relationship with her son is
- (A) respectful since they share the same moral values
  - (B) tense since Sakina does not reply to her son's invitation
  - (C) satisfying as each competitively demonstrates generosity
  - (D) an uneasy one although both share the same view of modesty
53. The writer's MAIN purpose in contrasting Sakina Bano's observations at the seaside and what she expected serves to
- (A) reveal character
  - (B) employ sarcasm
  - (C) advance the plot
  - (D) demonstrate satire
54. In paragraph 3, "as soon as Raza parked the car ... lifting a corner of her white dupatta, she wiped her face with it," the narrator draws attention to Sakina Bano's
- (A) enthusiasm for novelty
  - (B) horror at the dress code
  - (C) deep religious conviction
  - (D) amazement at the vast ocean
55. The narrator's MAIN purpose in the passage is to
- (A) argue against declining family traditions
  - (B) criticize the tanning methods used by whites
  - (C) express detachment from the protagonist
  - (D) explore the differing values held by the characters
56. Which of the following statements BEST captures the theme of the passage?
- (A) In the vast beauty of the natural world, human dignity is lost and never retrieved.
  - (B) Amidst negativity and envy, relationships are ruined as people pretend and deceive.
  - (C) In the absence of God, Man's inhumanity to Man may set the stage for further tragedy.
  - (D) Amidst God's grandeur, our perceptions of humans can be distorted by our expectations.
57. Which words BEST describe what Sakina Bano's thoughts reveal about her personality?
- (A) Pious and presuming
  - (B) Superstitious and modest
  - (C) Self-absorbed and observant
  - (D) Self-deprecating and curious

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58. The contrast in the dress style between bathers of Sakina’s childhood and those at the beach suggests that
- (A) tourist resorts are always crowded and often exalted over rural settings
  - (B) complex social codes between men and women show double standards
  - (C) public displays of nakedness reserved only for men, is seen as acceptable
  - (D) differences exist in the social and moral compass of villagers and beachgoers
59. Which of the following devices is used in the expression “the people on the beach reminded Sakina Bano ... sun to dry and crackle” (lines 27–29)?
- (A) Sarcasm
  - (B) Metaphor
  - (C) Alliteration
  - (D) Personification
60. Sakina’s conclusion, “Perhaps they yearn to be brown as we yearn to be white” (line 37) suggests that
- (A) the contrasting values are confusing
  - (B) religion and colour are entrenched in this society
  - (C) human behavior and their motivations are complex
  - (D) insensitivity and intolerance dominates human interaction

**END OF TEST**

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

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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**

**CARIBBEAN SECONDARY EDUCATION CERTIFICATE®  
EXAMINATION**

**ENGLISH B**

**SPECIMEN PAPER 2025**

Question	Key	Syllabus Objective	Module	Skill	Question	Key	Syllabus Objective	Module	Skill
1	C	4	1	UD	31	B	5	2	UD
2	D	4	1	AN	32	B	8	2	AN
3	C	10	1	AN	33	A	8	2	AN
4	A	10	1	AN	34	C	4	2	E&C
5	A	10	1	AN	35	B	8	2	AN
6	B	9	1	E&C	36	B	4	2	E&C
7	C	4	1	UD	37	B	12	2	AN
8	C	1	1	AN	38	C	10	2	AN
9	D	10	1	AN	39	D	8	2	AN
10	C	2	1	E&C	40	D	14	2	AN
11	D	4	1	UD	41	A	5	3	AN
12	C	9	1	AN	42	B	8	3	AN
13	B	9	1	E&C	43	A	4	3	UD
14	C	8	1	AN	44	D	4	3	UD
15	D	4	1	UD	45	C	4	3	E&C
16	C	3	1	AN	46	D	4	3	UD
17	B	9	1	E&C	47	A	8	3	AN
18	A	8	1	AN	48	C	3	3	E&C
19	B	4(d)	1	UD	49	A	1	3	AN
20	A	9	1	E&C	50	B	4	3	E&C
21	D	1	2	UD	51	B	1	3	UD
22	C	4	2	UD	52	C	1	3	UD
23	C	4	2	UD	53	A	9	3	AN
24	A	3	2	E&C	54	B	9	3	AN
25	D	2	2	E&C	55	D	9	3	AN
26	D	8	2	AN	56	D	2	3	E&C
27	B	12	2	AN	57	A	3	3	AN
28	D	8	2	AN	58	D	3	3	E&C
29	A	3	2	E&C	59	B	8	3	AN
30	D	3	2	UD	60	A	3	3	AN

\*UD (Understanding)

\*AN (Analysing)

\*E&C (Evaluating and Creating)

**SPECIMEN 2025**



TEST CODE **01219020**

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

**ENGLISH B**

**Paper 02 - General Proficiency**

**SPECIMEN PAPER**

*2 hours 15 minutes*

**READ THE FOLLOWING INSTRUCTIONS CAREFULLY.**

1. This paper consists of **THREE** sections.
2. Section I consists of **TWO** questions. You **MUST** answer **ONE** question.
3. Section II consists of **TWO** questions. You **MUST** answer **ONE** question.
4. Section III consists of **FOUR** questions. You **MUST** answer **ONE** question.
5. Write your answers in the spaces provided in this booklet.
6. Do **NOT** write in the margins.
7. You are advised to take some time to read through the paper and plan your answers.
8. If you need to rewrite any answer and there is not enough space to do so on the original page, you must use the extra lined page(s) provided at the back of this booklet. **Remember to draw a line through your original answer.**
9. **If you use the extra page(s), you MUST write the question number clearly in the box provided at the top of the extra page(s) and, where relevant, include the question part beside the answer.**

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

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01218020/SPEC/CSEC 2025

“\*”Barcode Area”\*”  
Sequential Bar Code

SECTION I

MODULE 1—DRAMA

Answer ONE question in this section.

(Suggested time: 45 minutes)

Write your answer on the RULED PAGES provided, pages 4 and 5. There may be more space than you need. There is a blank space on page 3 for any notes you may want to make. THIS WILL NOT BE MARKED.

**Macbeth — William Shakespeare**

1. “Macbeth and Lady Macbeth demonstrate that unchecked ambition can be destructive.”

Write an essay in which you describe ONE incident that shows Macbeth is ambitious and ONE incident that shows Lady Macbeth is ambitious. For ONE of the incidents described, you must also discuss how a character is affected by the ambitions of EITHER Macbeth OR Lady Macbeth. Finally, you must examine how Shakespeare uses ONE dramatic technique to explore the theme of unchecked ambition.

**Total 40 marks**

**Highway in the Sun — Samuel Selvon**

2. “The theme of change is significant in the anthology, *Highway in the Sun*.”

Choose TWO plays from *Highway in the Sun* which focus on change.

For EACH play chosen, describe the circumstances which led to the change. For ONE of the plays, you must also discuss how the change described impacts ONE character OR the community. Finally, for ONE of the plays chosen, you must examine ONE technique the playwright uses to explore the theme of change.

**Total 40 marks**

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**MODULE 1—DRAMA**

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

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“\*”Barcode Area\*”  
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SECTION II

MODULE 2—POETRY

Answer ONE question in this section.

(Suggested time: 45 minutes)

Write your answer on the RULED PAGES provided, pages 8 and 9. There may be more space than you need. There is a blank space on page 7 for any notes you may want to make. THIS WILL NOT BE MARKED.

EITHER

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

3. “Jamaica Journal” and “Test Match Sabina Park” are poems that focus on discrimination.

For EACH poem, describe the nature of the discrimination the speaker experiences. For ONE of the poems, you must also discuss the impact of the discrimination on the speaker. Finally, for EACH poem, you must examine ONE device EACH poet uses to explore discrimination.

**Total 40 marks**

OR

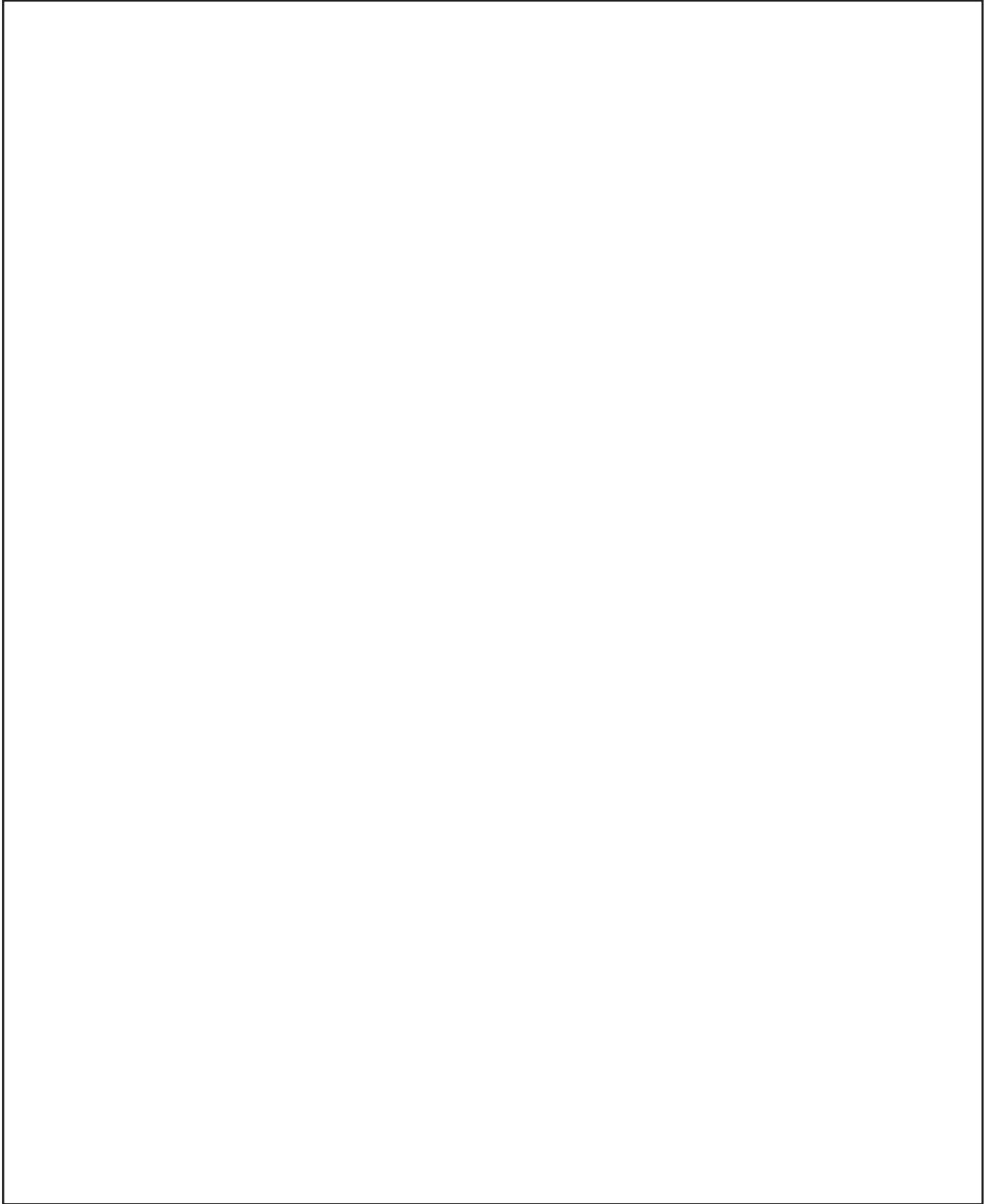
4. From the prescribed list, choose TWO poems you have studied that focus on dreams OR aspirations. For EACH of the poems, describe the speaker’s dreams OR aspirations. For ONE of the poems, you must also discuss the conclusion the speaker arrives at about his/her dream OR aspiration. Finally, for EACH poem, you must examine ONE device EACH poet uses to explore dreams OR aspirations.

**Total 40 marks**

GO ON TO THE NEXT PAGE

**MODULE 2—POETRY**

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



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SECTION III

MODULE 3—PROSE FICTION

Answer ONE question in this section.

(Suggested time: 45 minutes)

Write your answer on the RULED PAGES provided, pages 13 and 14. There may be more space than you need. There is a blank space on page 12 for any notes you may want to make. THIS WILL NOT BE MARKED.

NOVEL

EITHER

**THE KITE RUNNER—Khaled Hosseini**

5. “Male friendships in *The Kite Runner* are complex and they are often impacted by unequal social status.”

Write an essay in which you describe TWO male friendships which demonstrate unequal social status. For ONE of the friendships, you must also discuss the impact of unequal social status on the friendship. Finally, you must examine ONE technique the writer uses to explore male friendships in the novel.

**Total 40 marks**

OR

**HARRIETT’S DAUGHTER—Marlene Nourbese Philip**

6. “The women in *Harriet’s Daughter* struggle for their freedom from the controlling males in their lives.”

Write an essay in which you describe TWO incidents that show a woman who is struggling for her freedom from the men in their lives. You must also discuss ONE effect of this experience on ONE woman OR girl. Finally, you must examine ONE technique the writer uses to explore women’s struggle for freedom.

**Total 40 marks**

GO ON TO THE NEXT PAGE

**SHORT STORY**

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

**OR**

7. The stories “The Girl Who Can” and “Raymond’s Run” portray young, female athletes who encounter gender expectations.

Write an essay in which you focus on girls who encounter gender expectations.

For EACH story, describe what the society expects of EACH girl. For ONE of the stories, you must also discuss ONE impact of the society’s expectation on the girl. Finally, for EACH story, you must examine ONE technique the writer uses to portray gender expectations.

**Total 40 marks**

**OR**

8. From the prescribed list, choose TWO stories you have studied that focus on a significant relationship.

For EACH story describe ONE of the protagonist’s significant relationships. For ONE of the stories, you must also discuss the lesson learnt by the protagonists from the relationship. Finally, for EACH story, you must examine ONE technique the writer uses to explore the protagonist’s significant relationships.

**Total 40 marks**

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**MODULE 3—PROSE FICTION**

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

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CARIBBEAN SECONDARY EDUCATION CERTIFICATE®

ENGLISH B

PAPER 02 - GENERAL PROFICIENCY

KEY & MARK SCHEME

SPECIMEN PAPER 2025

ENGLISH B  
Paper 02 - General Proficiency  
KEY & MARK SCHEME

MODULES 1-3

RUBRIC

The following will be used to award marks for Questions 1-8.

(a) Understanding (15 marks)

(i) Language and Organization (5 marks)

Level of Performance	Criteria
Excellent 5	<ul style="list-style-type: none"><li>• Demonstrates excellent to superior organizing skills: essay format with coherent presentation of points, effective linkages, well executed introduction, paragraphs</li><li>• Demonstrates excellent grammar, sentence and syntactical structures, fluent or elegant style</li></ul>
Very good 4	<ul style="list-style-type: none"><li>• Demonstrates very good organizing skills: points clear; uses introduction and coherent paragraphs</li><li>• Demonstrates fluent use of English with minor errors in grammar and mechanics (punctuation, spelling, capitalization)</li></ul>
Good 3	<ul style="list-style-type: none"><li>• Essay not as cohesive, but organization evident, paragraphing used</li><li>• Several errors in grammar and mechanics (punctuation spelling, capitalization)</li></ul>
Limited 2	<ul style="list-style-type: none"><li>• Weak organizing skills: very flawed paragraphing, or sectionalizing of essay answers, or little understanding of paragraphing</li><li>• Several errors in grammar and mechanics (punctuation spelling, capitalization) which hinder meaning</li></ul>
Weak 0-1	<ul style="list-style-type: none"><li>• Little demonstration of essay format, few or no organizing skills</li><li>• Many language errors which hinder meaning</li></ul>

ENGLISH B  
Paper 02 – General Proficiency  
KEY & MARK SCHEME

(ii) Knowledge of Text (10 marks)

Level of Performance	Criteria
Superior 9-10	<ul style="list-style-type: none"><li>• Demonstrates a superior, thorough knowledge of the text/s</li><li>• Demonstrates a superior understanding of the question and other elements of text/s (characterization etc).</li></ul>
Excellent 8	<ul style="list-style-type: none"><li>• Demonstrates in depth and thorough knowledge of text/s by clearly describing the genre with mostly accurate identification of themes, characters, and literary devices</li><li>• Demonstrates excellent understanding of question; and other elements of text/s (characterization etc).</li></ul>
Very good 7	<ul style="list-style-type: none"><li>• Demonstrates very good knowledge of text/s</li><li>• Demonstrates very good understanding of the question and other elements of the text/s (characterization etc) but may have minor inaccuracies or gaps in understanding themes or devices and other information necessary to effectively respond to the question.</li></ul>
Good 5-6	<ul style="list-style-type: none"><li>• Demonstrates adequate knowledge of the text/s</li><li>• Demonstrates good understanding of questions and other elements of text (characterization etc). There are some inaccuracies or gaps in addressing themes or devices.</li></ul>
Moderate 4	<ul style="list-style-type: none"><li>• Demonstrates limited knowledge of text/s. May also fabricate some information with superficial character insights</li><li>• Shows a little understanding of the question and other elements of text(characterization etc) with significant gaps or errors when describing the themes or devices.</li></ul>
Limited 3	<ul style="list-style-type: none"><li>• Very little or questionable knowledge of texts/may also fabricate much or all the information presented</li><li>• Little attempt to meet the demands of the questions. May retell the story or describe the events without relevance to the question.</li></ul>
Weak 0-2	<ul style="list-style-type: none"><li>• Very little to no understanding of texts. May also fabricate much or all of the information presented</li><li>• Little to no understanding of the question and the other elements of the texts</li></ul>

ENGLISH B  
Paper 02 – General Proficiency  
KEY & MARK SCHEME

(b) Analysing (10 marks)

Level of Performance	Criteria
Superior 10	<ul style="list-style-type: none"><li>• Demonstrates superior analysis where there is appropriate, effective and almost flawless use of <b>textual evidence (illustrations, examples, quotations)</b> to support points.</li></ul>
Excellent 8-9	<ul style="list-style-type: none"><li>• Demonstrates excellent analysis where there is appropriate and effective use of textual evidence with minor lapses in integration or explanation.</li></ul>
Very good 7	<ul style="list-style-type: none"><li>• Demonstrates a very good analysis where there is application of appropriate textual evidence with some evident gaps such as minor relevance or explanation issues.</li></ul>
Good 5-6	<ul style="list-style-type: none"><li>• Demonstrates some analysis and information where there is an attempt to include textual evidence but with limited relevance or integration into the analysis. Illustrations or examples are adequate but not as fully developed</li></ul>
Moderate 4	<ul style="list-style-type: none"><li>• Literal level of analysis where there is minimal textual evidence or the evidence presented is irrelevant or poorly integrated.</li></ul>
Limited 2-3	<ul style="list-style-type: none"><li>• Very little or no illustrations or examples are given the minimal evidence presented is irrelevant or poorly integrated.</li></ul>
Weak 0-1	<ul style="list-style-type: none"><li>• Fails to include textual evidence to support claims.</li></ul>

ENGLISH B  
Paper 02 – General Proficiency  
KEY & MARK SCHEME

(c) Evaluating and Creating (15 marks)

Level of Performance	Criteria
Superior 14-15	<ul style="list-style-type: none"><li>• Demonstrates superior evaluation of the writer's craft</li><li>• Demonstrates sensitivity, personal response, and an understanding of the text/s as an integrated whole</li><li>• Makes appropriate value judgments, recognizes issues and thematic significance</li></ul>
Excellent 12-13	<ul style="list-style-type: none"><li>• Demonstrates excellent evaluation of the writer's craft with minor lapses</li><li>• Demonstrates some sensitivity, personal response, and an understanding of the text/s as an integrated whole</li><li>• Makes appropriate value judgments, recognizes issues and thematic significance with minor lapses.</li></ul>
Very good 10-11	<ul style="list-style-type: none"><li>• Demonstrates very good evaluation of the writer's craft which satisfies the requirements of the question.</li><li>• Demonstrates sensitivity, personal response, and an understanding of the text/s as an integrated whole though the response lacks some originality or depth.</li><li>• Makes appropriate value judgments, recognizes issues and thematic significance with some evident gaps</li></ul>
Good 7-9	<ul style="list-style-type: none"><li>• Demonstrates some sensitivity, personal response, and basic insights of the text/s as an integrated whole but relies on surface-level interpretations with limited creativity or critical thought.</li><li>• Makes some appropriate value judgments, recognizes some issues and thematic significance</li></ul>
Moderate 5-6	<ul style="list-style-type: none"><li>• Demonstrates limited interpretations with little originality or depth. May articulate a personal experience but is unrelated to the central issues or theme.</li></ul>
Limited 3-4	<ul style="list-style-type: none"><li>• Information presented provides no meaningful interpretations or creative engagement.</li></ul>
Weak 0-2	<ul style="list-style-type: none"><li>• Very little or no interpretations or insights are presented.</li></ul>

ENGLISH B  
Paper 02 - General Proficiency  
KEY & MARK SCHEME

MODULE 1-DRAMA

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

Question 1

**Macbeth - William Shakespeare**

"Macbeth and Lady Macbeth demonstrate that unchecked ambition can be destructive." Write an essay in which you describe ONE incident that shows Macbeth is ambitious and ONE incident that shows Lady Macbeth is ambitious. For ONE of the incidents described, you must also discuss how a character is affected by the ambitions of EITHER Macbeth OR Lady Macbeth. Finally, you must examine how Shakespeare uses ONE dramatic technique to explore the theme of unchecked ambition.

Incident showing Macbeth's ambition	Effect on a character
<p>In Act 1:3, following a successful military campaign, Macbeth and Banquo encounter three witches who make prophesies about them. Macbeth is already Thane of Glamis and is perturbed when the witches call him Thane of Cawdor and King hereafter. Macbeth is skeptical about the prophesies because the Thane of Cawdor is alive. However, when the Thane of Cawdor is declared a traitor, Macbeth is given that title. This is the beginning of Macbeth's ambitious thoughts as two of the three witches' predictions are true. The only one left is for him to become King.</p> <p>"Glamis, and Thane of Cawdor/ The greatest is behind" (1:3)</p> <p>"Two truths are told, As happy prologues to the swelling act/ Of the imperial theme." (1:3)</p>	<p><u>Effect on himself</u> - Macbeth's first encounter with the witches leads to the first awakening of his ambition and eventually leads to his moral corruption and psychological decline.</p> <p>While he initially questioned the truth of the witches' predictions, the declaration of his new title makes Macbeth ponder if the third prediction will be realized and he will become the king of Scotland.</p> <p><i>"My thought, whose murder yet is but fantastical / Shakes so my single state of man that function/ Is smother'd in surmise" (1:3)</i></p> <p>He is already thinking about killing Duncan for the prediction to be fulfilled but he is apprehensive about this step. In the scenes that follow, Macbeth sacrifices his moral integrity to fulfil his ambitions.</p>

ENGLISH B  
Paper 02 - General Proficiency  
KEY & MARK SCHEME

Incident showing Lady Macbeth's ambition	Effect on a character
<p>In Act 1:7 Macbeth admits that his ambition is the motivation that leads him to contemplate regicide. <i>"I have no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'leaps itself / And falls on th'other."</i> (1:7)</p> <p>Despite understanding the moral and practical danger, Macbeth wants to kill Duncan so he can become the king.</p> <p>Lady Macbeth drives Macbeth to act as she fears that he is not ruthless enough to act upon the witches' predictions because of his human kindness. <i>"Yet do I fear thy nature: / It is too full o' th' milk of human kindness / To catch the nearest way. Thou wouldst be great, / Art not without ambition, but without / The illness should attend it"</i> (1:5)</p>	<p>Eventually, overconfident in the prophecies, Macbeth sets off a chain of events that he cannot control. With his ambition clouding his judgement, Macbeth is haunted by Banquo's ghost and the mental torment continues until his death.</p> <p><u>Effect on Banquo</u> - Banquo, like Macbeth, is initially repulsed by the witches and cautions Macbeth that the witches may be using some truths to lead them to their destruction. <i>"And oftentimes, to win us to our harm, / The instruments of darkness tell us truths, / Win us with honest trifles, to betray's / In deepest consequence."</i> (1:3)</p> <p>He tries to convince Macbeth to resist the temptation to believe the predictions.</p> <p><u>Effect on Lady Macbeth</u> - Lady Macbeth seems to be more convinced of the truthfulness of the witches' prophecies. She works at pushing Macbeth towards regicide so both of their ambitions can be fulfilled.</p>
<p>Lady Macbeth calls on the spirits to harden herself so she will be emboldened to do what is necessary, including regicide, to become Queen.</p> <p><i>"Come, you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe, top-full / Of direst cruelty!"</i> (1:5)</p>	<p><u>Effect on Duncan and others</u> - Macbeth's ambition directly causes Duncan's murder. This destabilizes Scotland and creates chaos in the kingdom.</p>
<p>Lady Macbeth resorts to manipulating Macbeth by attacking his manhood so he would act.</p> <p><i>"When you durst do it, then you were a man; / And, to be more than what you were, you would / Be so much more the man"</i> (1:7)</p>	<p>Macbeth, fuelled by his ambition, becomes a tyrant and unleashes a chain of destruction and death, even women and children, throughout the land as he has upset the natural order of things. This causes him to be alienated from his friends and allies such as Macduff and leads to rebellion and suffering.</p>

ENGLISH B  
Paper 02 - General Proficiency  
KEY & MARK SCHEME

Incident showing Lady Macbeth's ambition	Effect on a character
	<p><u>Effect on herself</u> - Determined that her husband should become king, Lady Macbeth sacrifices her humanity by calling on the spirits to harden her heart. However, she cannot suppress her guilt, evident in her sleepwalking - ('Out, damned spot! Out, I say!') - and eventually commits suicide.</p> <p><u>Effect on Macbeth</u> - Lady Macbeth preys on her husband, attacking his manhood, and manipulates him into committing regicide. This sets off a chain of reaction of violence and betrayal in Scotland because the natural order is affected.</p> <p><u>Effect on Duncan and others</u> - Lady Macbeth's ambitions lead directly to Duncan's murder. This impacts on many other events in the play and the violence and destruction that follow.</p>

**Dramatic techniques used to explore the theme of unchecked ambition**

**Symbolism**

A variety of symbols are used to represent Macbeth's and Lady Macbeth's ambition and guilt. The **dagger** ('Is this a dagger which I see before me, / The handle toward my hand?' Act 2:1) symbolizes Macbeth's murderous ambition as it guides him towards Duncan's chamber to commit regicide. It reflects his psychological turmoil because he must battle between what is morally right and his ambition. It represents his obsession with power and his descent into violence.

**Blood** appears throughout the play as a symbol of guilt and violence. It illustrates how ambition stains Macbeth and Lady Macbeth until their eventual demise. ('Will all great Neptune's ocean wash this blood / Clean from my hand?' - Act 2:2)

ENGLISH B

Paper 02 - General Proficiency  
KEY & MARK SCHEME

**Foreshadowing**

The witches' predictions awaken Macbeth's ambition and foreshadow his violent path to power. ('All hail, Macbeth! That shalt be king hereafter!' - Act1:3)

**Dramatic Irony**

Shakespeare uses dramatic irony throughout the play to highlight the dangers and consequences of Macbeth's and Lady Macbeth's unchecked ambition. For example, the audience knows that Macbeth plans to murder Duncan. This creates tension as Duncan praises Macbeth for his loyalty ('He was a gentleman on whom I built / An absolute trust' - Act 1:4). The irony underscores how ambition corrupts trust and honour.

**Imagery**

Visual imagery - Darkness represents secrecy and moral corruption. It reflects Macbeth's desire to conceal his ambition, symbolizing his descent into moral decay 'Stars, hide your fires; / Let not light see my black and deep desires' (Act 1:4)

Animal imagery - In literature, a serpent symbolizes deceit. Lady Macbeth's suggestion that Macbeth should be like a serpent 'Look like th'innocent flower, / But be the serpent under't' (Act 1:5) illustrates how their unchecked ambition demands manipulation and betrayal.

**Soliloquy**

Lady Macbeth's and Macbeth's soliloquies exemplify the destructive nature of unchecked ambition that will have disastrous effects on the kingdom. For example, Lady Macbeth's soliloquy in Act 5, Scene 5 - "*Come, you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe top-full / Of direst cruelty!*" - reveals her willingness to be stripped of her feminine qualities so that she can support and even manipulate her husband into killing Duncan so he can become the king. She appears to be more ruthless than Macbeth and falls victim to her unchecked ambition when she descends into madness.

In Act 1, Scene 7 Macbeth's soliloquy demonstrates his internal struggle. He is ambitious as he wants to be promoted to the highest role, but he hesitates because this desire is morally wrong. His lines, "*I have no spur / To prick the sides of my intent, but only / Vaulting ambition which o'erleaps itself,*" suggest an awareness that his ambition can lead him into self-destruction.

**Total 40 marks**

ENGLISH B  
Paper 02 - General Proficiency  
KEY & MARK SCHEME

**Question 2**

Highway in the Sun – Sam Selvon

"The theme of change is significant in the anthology, *Highway in the Sun*." Choose TWO plays from *Highway in the Sun* which focus on change.

For EACH play chosen, describe the circumstances which led to the change. For ONE of the plays, you must also discuss how the change described impacts ONE character OR the community. Finally, for ONE of the plays chosen, you must examine ONE technique the playwright uses to explore the theme of change.

(1) **For EACH play chosen, describe the circumstances which led to the change.**

i) **Highway in the Sun**

- a) **Marriage and Migration** - Tiger, a young East Indian provisions grower has only recently married a young (adolescent) girl (Urmilla) and has moved from the largely Indo-populated community in Chaguanas to now live in Barataria, where he finds himself living next door to Afro-Creole neighbours, Rita and Joe.
- b) **Maturity** - Tiger and Urmilla are naive young people, naïve but they grow and mature through the course of the story as their family expands with the birth of their daughter and their interaction as man and wife changes as they engage more with life's experiences.
- c) **Education** - Sookdeo, who is literate, teaches Tiger to read and this brings profound change to Tiger's life and that of his family.
- d) **Economic Advancement** - The Barataria community undergoes change with the building of a highway through some members gardens (they are to be compensated) so they lose this livelihood but they take on other jobs. The inflow of money into the community brings changes.
- e) **Cultural Exposure** - The Barataria community is changed with the influx of people from other areas in Trinidad or even overseas so the people are exposed to the behaviour, beliefs and culture of American engineers hired to build the road, East Indians like Tiger and Urmilla who recently join the community, Creole and Indian doctors and their attitude towards the poor.

**Question 2 continued**

f) **Encounter with Racism** - Tiger encounters racism from both a Creole and an East Indian doctor when he seeks his help to ensure the safe delivery of his child. This experience from Trinidadians, "his own people" gives him a new and different perspective of people, especially when it is the white doctor who comes to his aid.

**ii) Turn Again Tiger**

- a) **Education** -Tiger's ability to read and write allows his father (Babolal) to take up a job as overseer in Five Rivers and his son Tiger assists as the bookkeeper because of his education. While Babolal recognizes the benefits of Tiger's education, he is steeped in tradition and he wants respect from his son who he simultaneously resents because of his arrogant attitude regarding his education.
- b) **Migration / Movement** - Tiger and his wife, Urmilla has moved from Barataria to Five Rivers where he accompanies his father, Babolal who has accepted a job as an overseer. Tiger is able to assist as the bookkeeper in Five Rivers.
- c) **Cultural Confrontation** - Tiger's education causes him to become more assertive than other East Indians and he is unafraid of cultural confrontation especially in front of white people like the Robinsons so when the East Indian Tiger encounters the white woman Doreen (who is secretly attracted to him) and actively seeks to humiliate him, he does not fall for her seduction and neither does he allow himself to become subservient as most East Indians.
- d) **Exposure to Different Cultures and concerns regarding Gender Issues** - Urmilla, Tiger's wife welcomes others of different races and beliefs and this gives her much support in settling into the Five Rivers community. Eventually, she becomes friends with Bertha, a Creole girl who is married to Otto (the Chinese shop keeper). The women dislike the fact that their husbands spends  
  
much of their money buying rum in Otto's shop and Urmilla, together with the other women, plan a protest.
- e)

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**Marriage** - Otto (the Chinese shop keeper) needs a woman to help him with the shop so Soylo brings a girl Bertha from another community to be his wife. This changes Otto who was previously very lazy since he preferred to smoke opium than work. Bertha gets Otto to do most of the work while she enjoys herself, even having an affair with Singh, one of the canecutters in the village.

iii)

**Home Sweet India**

- a) **Migration** - Johnny, distressed by the loss of East Indian cultural traditions, plans, like some members of the Trinidadian community to return (by ship) to India after India achieves its Independence. This brought a profound change to the community because some families (Johnny's) might have split apart in the pursuit of this matter since his daughter Julia, blatantly refused to go back to India while his wife left the entire decision up to her husband.
- b) **Economic Advancement** - The promise of economic progress brings changes as Johnny the jeweler, constantly hopes to invent the next best thing, Gopaul, the prosperous businessman chooses to stay behind in Trinidad rather than join his "return to India committee members" in their repatriation drive.
- c) **Cultural Exposure** - Julia, Johnny's daughter wants her independence and the ability to choose a husband for herself rather than have her parents make an arrangement for her (her mother actively seeks a match for her with an English doctor, a white man who does not share her same values). Julia eventually gets her wish and a job as a receptionist with this white man who befriends her and facilitated the entry of her boyfriend Govind into her home.

iv)

**The Harvest in Wilderness**

- a) **Technology** - The introduction of the harvester (described as a "monster") into the sugar cane plantation threatens to displace workers who are accustomed to cutting cane with their cutlass. The relationship between man and machine creates a massive change in the production process.
- b) **Economic progress** - Seeta, who controls her husband's finances is able to use the money to advance herself and the living conditions for her family so she has a big house, drives a car and since she is keen to acquire material possessions, she is keen to leave the cane life behind by meeting her ambitions through her university educated son Romesh.

Question 2 continued

- c) **Education** - The university educated, Romesh is able to use his education to get a job as a researcher on the sugar cane plantation but his loyalties are divided because his education allowed him to meet different people of different races "a white girl" who becomes his girlfriend.
- d) **Family - The family could be a force for change (both negative and positive)** since Seeta seeks to push her son Romesh into politics and she sets out to fulfill her ambitions through him while neglecting her other sons (Teeka in particular). This causes sibling rivalry and tension between the brothers.

**For ONE of the plays, you must also discuss how the change described impacts ONE character OR the community.**

IMPACT ON INDIVIDUAL	IMPACT ON COMMUNITY
<p><b>Highway in the Sun</b> Tiger is impacted by change created through marriage and the move to Barataria from his Chaguanas community in the following ways:</p> <ul style="list-style-type: none"> <li>a) <b>He gains exposure to different cultures</b> (Afro-Trinidadians Rita and Joe) and he learns to compromise while living mostly in harmony with those who hold different beliefs and practices. When he and Joe "fall out", he is able to "be man enough" to reach out and admit his wrong-doing.</li> <li>b) <b>He gains some education</b> and learns to read through Sookdeo and this broadens his horizon allowing him to see the world as a big place and he does not feel threatened or intimidated by it because his education allows him a wide lens.</li> <li>c) <b>He learns to interact in a more mature way</b> with his young wife and instead of demanding conformity and subservience, he learns to accept her.</li> <li>d) <b>He learns to adopt to changing circumstances</b> - When Tiger loses his garden to the building of the highway, he accepts a job working for the Americans and he leads labourers into doing the work and surveying, skills he</li> </ul>	<p><b>Highway in the Sun</b> The community of Barataria is impacted by change in the following ways:</p> <ul style="list-style-type: none"> <li>a) The building of the highway destroys the garden-planting livelihood of the people and imposes different roles on them in the community so some become labourers, others like Tiger become leaders of those labouring gangs.</li> <li>b) Change transforms the ethnic composition of the community and brings in different people of different cultures, behaviours, habits and expectations. This has both positive effects like the building of friendships and negative consequences like exposing underlying currents of racism and racial discrimination.</li> <li>c) The community gets to observe and participate in the different cultural experiences of other races so Tiger invites the Americans to his hut for a meal prepared by his wife Urmilla who borrows cutlery from her neighbour and who herself wears makeup to</li> </ul>

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<u>IMPACT ON INDIVIDUAL</u>	<u>IMPACT ON COMMUNITY</u>
<p>would never have grasped if he had stayed safely in one spot planting provisions in his Indo-Trinidadian community.</p>	<p>impress Tiger in front of his American guests. This interaction between locals and expatriates transforms how members of the local community are seen by outsiders and it also influences how they see themselves.</p>
<p><b>Turn Again Tiger</b>  <b>Tiger</b> is impacted by the move to Five Rivers when he accompanies his father (the overseer) to a sugar estate where he himself is a book-keeper. This circumstance impacts him in the following ways:</p> <p>a) <b>He continues to gain exposure to different cultures and build strong friendships</b> It is Tiger who advises Otto, the Chinese shopkeeper about Bertha's marital tricks on him.</p> <p>b) <b>His education makes him more assertive and confident</b> Tiger comes across as arrogant and he consistently reminds his traditional father, (Babolal) that it is because of his own education that his father has been able to secure the job as overseer. Babolal still sees the white man with reverence and is subservient towards him but Tiger is not. Tiger demands (and gets) the bigger room in the house because of his assertiveness with his father.</p> <p>c) <b>He learns to interact in a more mature way</b> with his young wife and instead of demanding conformity and subservience, he learns to accept her.</p> <p><b>Urmilla, Tiger's wife,</b> is impacted by the move to Five Rivers when she accompanies him and his father (the overseer) to a sugar estate. This circumstance impacts her in the following ways:</p> <p>a) <b>She too gains exposure to different cultures and people of different races and she too builds strong friendships</b> It is Urmilla who befriends the young Creole Bertha, Otto's wife.</p> <p>b) <b>She begins to stand up to Tiger and assert her point of view</b> both on him and she influences the wider community by</p>	<p><b>Turn Again Tiger</b>  The community of Five Rivers is impacted by change in the following ways:</p> <p>a) With the arrival of Otto's new wife Bertha who tricks him into doing most of the work and having a fete for her before he can get his sexual needs met, the community is transformed by the festivities and are able to enjoy themselves and each other's company and co-operation as Tiger's radio is used in the fete and Singh brings his cuatro to play music</p> <p>b) Change transforms the ethnic composition of the community and brings in different people of different cultures, behaviours, habits and expectations so there are the white Robinsons, the Afro-Creole Bertha, the East Indians like Singh, Tiger, Urmilla and Babolal and the Chines like Otto and Soylo. This has both positive effects like the building of friendships across racial lines (between Bertha and Urmilla) and negative consequences like exposing racism and hostility as seen between Doreen Robinson and Tiger.</p> <p>c) The community is transformed by Babolal's arrival as overseer in the sugarcane plantation in Five Rivers because none of them had ever grown cane before and he teaches them how to plant cane Babolal is meticulous with his job, taking pride in it and even Mr Robinson, the white man is</p>

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<u>IMPACT ON INDIVIDUAL</u>	<u>IMPACT ON COMMUNITY</u>
<p><b>Home Sweet India</b>  <b>Johnny</b> the middle-aged hard drinking jeweller is concerned with the loss of tradition in Trinidad so this circumstance impacts him in the following ways:</p> <p>a) <b>He seeks to return to India for himself and his family</b> so he sits on a return-to-India committee with two other East Indians to push the government for the repatriation of East Indians to India since India has received its independence.</p> <p>b) <b>He has turned to alcohol and rum drinking to dull the disconnect he feels from himself</b> Johnny is often drunk and Govind describes him as "living in a state of drunkenness." Initially, Johnny's alcoholism keeps him disconnected from his true emotions. He himself has a Christian name and doesn't seem to observe the customs and traditions of India in spite of his repeated references to "Mother India", claiming allegiance to that country</p> <p>c) <b>He is alienated from his family and his hopes for the future.</b> Johnny is largely alienated / separated from his family initially and maintains his own agenda while his wife pursues her own path to marry off their daughter Julia, who herself has plans for herself quite different to her parents. Initially, Johnny does not have a good relationship with either of them, describing his wife as 'stupid' and although he allows his daughter to take commercial lessons, he does not encourage her to get a job or seek her own independence. Yet when she reaches out to him, telling him she has no plans to go to India with him, he accepts her decision and in being reconciled to her, he stops drinking.</p> <p><b>Julia, Johnny's daughter,</b> is impacted by the changes around her in the following ways:</p>	<p><b>Home Sweet India</b>  This play takes place in or around 1947 when India got its independence from Britain and the Port-of-Spain community is impacted by change in the following ways:</p> <p>a) <b>The East Indian community becomes more organised</b> with the demand for repatriation to India, organising protests, marches, even makes plans for mass suicide if their demands are not met. They form committees to push the colonial government in Trinidad to organise to send Indians back to India by ship. The government concedes with their demand.</p> <p>b) <b>Economic and educational opportunities transform the values of persons in the community</b> so Johnny who talks endlessly on his inventions, owns his own jewellery shop to make a living, Julia takes commercial classes and gets an opportunity to work and her boyfriend Govind is a minor civil servant while Gopaul, one of the return-to-India committee members is a prosperous businessman who refuses to leave Trinidad to return to India. His values are not aligned to his mission as is seen with many of the other members or followers.</p> <p>c) <b>The community is transformed by divided loyalties and the family community becomes divided</b> since all cannot agree on the way forward eg. While Johnny is keen (at first) to go back to India and his wife is prepared to obediently follow his lead, his daughter is not and she was willing to stay back in Trinidad, even if her parents left to return to India.</p>

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IMPACT ON INDIVIDUAL	IMPACT ON COMMUNITY
<p>a) <b><i>She gains some independence</i></b> It is Julia who gets some education and is able to make plans for her own life and not follow her father blindly to a "Mother India" he does not know nor have any experience of.</p> <p>b) <b><i>She begins to stand up to her parents and assert herself</i></b> even though she has to do so initially through deceit (she meets Govind without their knowledge and it is through trickery she gets him to come visit her at home), she influences the outcome for her own life and does not leave it up to her parents or her circumstances.</p>	
<p><b>The Harvest in Wilderness</b>  <b>Romesh</b> the university educated son of Seeta is impacted by change through his education and the discovery that Babolal and not Harrilal is his biological father in the following ways:</p> <p>a) <b>Education allows him to move amongst a different and higher socio-economic strata of society.</b> Therefore, he drives a car, has a white girlfriend, eats at restaurants where local politicians frequent and he largely disassociates from other East Indians, including his uneducated brothers. He does not go to the rum shop and drink with his friends who are common (according to his mother, Seeta).</p> <p>a) <b>Education at the university allowed him to meet and interact with people of different races and his social circle is wider than the Wilderness community.</b> Romesh has a white girlfriend, he leaves Wilderness often to drive into Port-of-Spain to meet her. He hangs out with her at the beach and other areas outside the Wilderness community.</p> <p>b) <b>The impact of family secrets creates alienation from his family and conflict amongst them.</b> Romesh is disconnected from his family not only because of his education but since he receives</p>	<p><b>The Harvest in Wilderness</b>  The Wilderness community is impacted by change by the introduction of technology, in the following ways:</p> <p>a) <b>Creates the fear of job loss.</b> The harvester could do the work of 89 men in less time and with greater efficiency so persons like Babolal who are master cane cutters began to fear that the old ways of harvesting cane would be lost and with it their own loss of power and prestige in the cane field. He attacks the harvester and attempts to hack it to bits but when this fails, he burns it to the ground.</p> <p>b) <b>Changing community values are undertaken and roles assumed</b> When the harvester arrives, the community is impressed (and excited) by this "monster" of a machine. Pusher appoints himself a watchman and a guardian of the community so he is the first to discover it has been burnt and he rushes off to inform the authorities. He also gets his 5-minutes of fame by giving an interview to a newspaper reporter as he positions himself as a protector of the masses who might lose their jobs.</p>

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<u>IMPACT ON INDIVIDUAL</u>	<u>IMPACT ON COMMUNITY</u>
<p>c) preferential treatment from his mother (above and beyond what his uneducated brothers receive). This creates jealousy and conflict between himself and Teeka, his brother. Tensions escalate and they fight one night.</p> <p>d) <b>Changes to the family dynamics has deep psychological impact.</b> Seeta refuses to let Baboolal into the house and forbids Romesh to interact with him. This mystery causes imbalance and the secrecy is almost taken to the grave but just before Baboolal dies, Seeta, burdened by the secret, shares it with Petra (Romesh's white girlfriend), who reveals it to Baboolal on his deathbed.</p> <p><b>Seeta, Romesh's mother,</b> is impacted by the changes of her economic advancement (through her husband, Harrilal's job with the company) in the following ways:</p> <p>a) <b>Acquisition of material comfort and luxury</b> Seeta ensures that she and her family have a big house with all the comfort and modernisation possible at that time. However, she jealously guards access to these material comforts and ensures that her son Romesh benefits the most (by having his own room) while she lets her other son, Teeka sleep on the couch.</p> <p><b>The ability and confidence to assert herself and attempt to influence decisions.</b> <b>Seeta</b> unashamedly offered bribes to the waiter at the restaurant to seat her and her son closer to the politician at the restaurant and when she saw Romesh was unhappy about something she assumed it was his work with the company so she suggested to him that she will go to talk to his boss.</p>	<p>c) <b>The community is transformed by the arrival of outsiders like the news crew when the harvester is burnt</b> and there is a lot of activity, chaos and confusion. The tranquil Wilderness community is transformed into a busy atmosphere. Mobs are formed to beat Baboolal to death and threats are issued. The community will never be the same again.</p>

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ONE technique the playwright uses to explore the theme of change.

<u>PLAY</u>	<u>PLAYWRIGHT'S TECHNIQUE TO EXPLORE CHANGE</u>
Highway in the Sun	<p><b>Use of Characters:</b> The playwright makes use of characters like the young Tiger and Urmilla who embody change through their growing awareness and ability to embrace the wider community beyond their Indo-Trinidadian community. Therefore, both mature during the course of the play and they both eventually step out of their comfort zone to embrace their Afro-Creole neighbours, Rita and Joe.</p> <p><b>Use of Irony</b> The playwright uses contrasting East Indian characters like Sookdeo and Tiger to highlight a rapidly changing society and the role of education in it. Sookdeo, the old East Indian man is a drunkard but he is literate and he teaches the young Tiger to read. He has lost the respect even of the children in the community who taunt him. Ironically, old Sookdeo reads the newspaper to keep the village abreast of current happenings during the War, while Tiger later reads books and he stores and treasure them. It is ironical that the old drunkard Sookdeo who teaches Tiger to read is suspicious of new devices (the jutebox) and he is equally vicious in the face of new technology like the bulldozer which can uproot an entire balata tree in minutes. When the bulldozer comes to destroy his garden and he stands to lose all his money which he had buried under the mango tree, he rushes madly and fearlessly towards the bulldozer and dies.</p> <p><b>Use of symbols (symbolic characters and items)</b> Sookdeo represents the old ways while Tiger symbolizes the new. Sookdeo represents the past, while Tiger symbolises present advancements through his books and radio. Tiger talks to Urmilla and explains change to her using the pepper tree as a symbol. He tells her, <i>"I getting a man ... You watch a tomatoes tree growing ... or take the pepper tree by the kitchen there ...You remember when it did small? ... And look at it now, how big it get, and it bearing so much pepper... I feel people like that... IF you don't learn to think and reason you stay there all the time, day after day until you dead, like what what of happen to that pepper tree if I didn't put manure on it (pg. 33)</i></p>

Question 2 continued

<u>PLAY</u>	<u>PLAYWRIGHT'S TECHNIQUE TO EXPLORE CHANGE</u>
<u>Turn Again Tiger</u>	<p><b>Use of the Journey Motif</b> The playwright opens this play to highlight change by beginning with stage directions that emphasize change through movement and journey as "Tiger, his wife Urmilla, their baby and his father Babolal, are on the way to Five Rivers in a donkey cart." (pg. 61)</p> <p><b>Use of Contrast / Contrasting Characters</b> The playwright uses characters like the young East Indian man Tiger and the older, more mature white Doreen Robinson to highlight a changing society and attitude. Doreen holds onto the old prejudices and racism of a colonial past while Tiger demonstrates a younger, less subservient, more assertive present. The change between past and present, then and now is starkly in contrast throughout this play as the older generations (like Babolal) hold onto traditions, in contrast to the younger generation like Tiger who embrace change.</p>
<u>Home Sweet India</u>	<p><b>Use of Contrast / Contrasting Characters</b> The playwright uses characters like the young Julia and her father, Johnny, the older, traditional man who is a drinker to highlight a changing society and attitude. Johnny holds onto traditional ideas of a past Mother India he does not know, while Julia demonstrates a younger, educated present, in search of independence. The change between past and present, then and now is starkly in contrast throughout this play as the older generations (like Johnny and his wife who hold onto traditions, in contrast to the younger generation like Julia and Govind who embrace change.</p> <p><b>Use of symbols (symbolic characters and journey)</b> Lalla represents the old ways while Julia and Govind symbolizes the new. Johnny wears a Christian name (as does his wife, Mary) and they represent a society in transition, a people in-between spaces of the old and new while their daughter Julia, young and educated symbolises the present contemporary society. They see no value in going back to their roots in India, nor in being stuck in limbo, in that in-between space between cultures, past and present.</p> <p>The ship that is sent to take East Indians on their journey to India is also symbolic of a return to their roots, to Mother India. The journey on the ship represents change, movement and it signifies a return to</p>

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<u>PLAY</u>	<u>PLAYWRIGHT'S TECHNIQUE TO EXPLORE CHANGE</u>
	roots, to the homeland, to the past for those who choose to board her.
<u>The Harvest in the Wilderness</u>	<b>Use of symbols (symbolic characters and journey)</b> Babolal represents the old ways, the cutting of cane with his faithful cutlass Poya while the arrival of <i>the harvester</i> symbolizes the new technology, economic advancement and greater efficiency as the harvester can do the work of 89 men. Babolal attacks the harvester first with his cutlass but when it fails to make a dent in "the monster", he burns it to the ground. Romesh is son who is young and educated symbolises the present, economic progress, educational achievement, movement from a local community to an international one as he seeks his fortune in England. He sees no benefit in clutching to the old traditions but he is stuck in limbo, in that in-between space between cultures with a white girlfriend and an ambitious mother who represents strong family ties.

**Total 40 marks**

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**MODULE 2-POETRY**

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

**Question 3**

**Mark McWatt and Hazel Simmons Mc Donald- A Word of Poetry**

"Jamaica Journal" and "Test Match Sabina Park" are poems that focus on discrimination.

For EACH poem, describe the nature of the discrimination the speaker experiences. For ONE of the poems, you must also discuss the impact of the discrimination on the speaker. Finally, for EACH poem, you must examine ONE device EACH poet uses to explore discrimination.

<b>Nature of discrimination</b>	<b>Impact of discrimination on the speaker</b>	<b>Device used to explore discrimination</b>
<p><u>Jamaica Journal</u></p> <p>The speaker observes a young boy who experiences social segregation. The boy "stands outside the fencing looking in," separated from the privileged sunbathers who seem to ignore those who are marginalized by society. This discrimination is not based on his race as there is racial diversity in group that excludes him.</p>	<p>The speaker admits that the boy is "too young to understand his day's events" but reflects that as he matures, he will understand the discrimination he faces. As he reflects on how even religious institutions may perpetuate the social discrimination, the speaker suggests that those who discriminate against the boy and ignore his longing eyes will later fear his curses and bullets when he violently resists the societal discrimination.</p>	<p>The devices emphasize the negative impact social segregation can have on the boy and those who mistreat him.</p> <p>Some examples include:</p> <p><u>Imagery/contrast</u> - the boy standing outside, dirty and in torn clothing contrasts with the sunbathers "relishing their flesh." The images reflect the differences between the social groups and is a visible reminder of why the boy is marginalized.</p>

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Nature of discrimination	Impact of discrimination on the speaker	Device used to explore discrimination
		<p><u>Symbolism</u> - "stands outside the fence looking in." The fence symbolizes social and racial barriers that separate the privileged members of society from those who are marginalized.</p> <p><u>Metaphor</u> - "his face, a mask of sun-flaked grease and dirt." His face is compared to a mask that displays the physical embodiment of the poverty and hardship he experiences, and this indicates why he remain on the outside of the fence looking in at those who ignore him.</p>
<p>In <u>Test Match, Sabina Park</u> the speaker, a white British male, is proudly supporting the English cricket team in a match against the West Indies. He struts into the park "proudly wearing the rosette of my skin," to portray himself as superior to the crowd, "caged / vociferous partisans, quick to take offense." His attempt at discrimination is quickly shut down as the English team's performance is sub-par and the Jamaican crowd loudly condemns the slow game and hints at their cricketers' superiority.</p>	<p>Initially, the speaker tries to defend the English team and compare the conditions at Sabina Park to Lords in England. However, he cannot even convince himself about the quality of the match. He is embarrassed by the jeers of the crowd and leaves 'skulking behind a tarnished rosette' no longer a symbol of his pride and his attempt to portray himself and the English cricketers as superior to the West Indians.</p>	<p>The devices highlight how the speaker's attempt at discrimination is undermined by the slowness of the cricket game and the reactions of the Jamaican crowd at the inferiority of the English team.</p> <p><u>Pun/sarcasm</u>: 'England boycotting excitement bravely'</p> <p><u>Rhetorical question</u>: 'Eh white bwoy, how you brudders dem/does sen we sleep so?'/ 'Me a pay monies/fe watch dis foolishness?'</p> <p><u>Metaphor</u>: 'rosette of my skin'; 'skulking behind a tarnished rosette'</p>

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Nature of discrimination	Impact of discrimination on the speaker	Device used to explore discrimination
		<p><u>Contrast</u>: 'Proudly wearing the rosette of my skin' (line 1) vs 'skulking behind a tarnished rosette' (line 24)</p> <p><u>Irony</u>: The speaker enters the stadium with an air of superiority and confidence that the English team will dominate the match and his skin colour gives him the edge over the Jamaicans. It is ironic that those same qualities result in his embarrassment and he skulks out of the stadium.</p>

**Total 40 Marks**

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**Question 4**

From the prescribed list, choose TWO poems you have studied that focus on dreams OR aspirations.

For EACH poem describe the speaker's dreams OR aspirations. For ONE of the poems, you must also discuss the conclusion the speaker arrives at about his/her dream OR aspiration. Finally, for EACH poem, you must examine ONE device EACH poet uses to explore dreams OR aspirations.

<b>Speaker's dreams or aspirations</b>	<b>Conclusion speaker arrives at about the dream or aspiration</b>	<b>Device used to explore dreams or aspirations</b>
<p><u>A Grandfather Sings</u> - Jennifer Rahim</p> <p>The speaker observes the grandfather's dreams of passing down his culture, language and identity to another generation. As he sings the prayer from his childhood to his granddaughter, he reminisces about India and he has a limited memory of his culture and no longer practices the religion, yet he aspires to pass down his cultural legacy.</p>	<p>The speaker concludes that the granddaughter, whose 'communion / in her veins makes her another race,' 'will speak her own words,' despite his efforts to place 'their language on her tongue.'" The speaker acknowledges that the culture he tries to pass on and the India he remembers may not be embraced by the granddaughter.</p>	<p>The devices illustrate the grandfather's dream of his granddaughter embracing the culture of her ancestors even though he no longer serves the gods or remembers much of the culture.</p> <p>Examples include:</p> <p><u>Metaphor</u> - 'time gnaws on long'</p> <p><u>Imagery</u> - 'singing India / into his granddaughter's ear.'</p> <p>'He places their language on her tongue.'</p> <p><u>Symbolism</u> - the song symbolizes the transmission of culture</p>
<p><u>A Quartet of Daffodils</u> - Lorna Goodison</p> <p>The daffodil is portrayed as a symbol of hope and renewal. The speaker makes a link between the human longing for joy and fulfilment and the beauty of the daffodils and suggests that perhaps human aspirations can</p>	<p>The speaker believes in the transformative and rejuvenating power of spring to renew hope. When the daffodils appear, they serve as a source of hope and joy, transforming the landscape and uplifting the speaker's mood.</p>	<p>The devices highlight the resilience and perseverance of nature through its cycle of birth, rebirth, renewal and hope despite the hardships of life.</p> <p>Examples include:</p> <p><u>Symbol</u> - the quartet of daffodils represents the arrival of springs and new beginnings despite the hardships they had to</p>

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<p>be rejuvenated like the daffodils in spring after emerging from the frozen earth and overcoming hardships.</p>		<p>endure - 'they had a hard time making it out / of their frozen birthplace inside the earth / Nevertheless, they are here and have come in first.' Similarly, the speaker, though 'exhausted, bowed, bent, drawn, ... quartet of daffodils</p> <p>I know now that this is undeniably spring,' is convinced about the renewal of nature.</p> <p><u>Repetition</u> - 'I think it must be spring' emphasizes the speaker's assurance that spring is the time of hope and rebirth</p> <p><u>Metaphor</u> - The quartet of daffodils is compared to a musical quartet which represents harmony and unity as the flowers grow together.</p>
<p><u>A Song in the Front Yard</u> - Gwendolyn Brooks</p> <p>The speaker is a young girl who dreams about leaving the safe, orderly world of the front yard for the "rough and untended" back yard. She wants the freedom associated with the back yard as "a girl gets sick of a rose."</p>	<p>The speaker concludes that the back yard is "fine" because she doesn't mind being a bad woman who wears "the brave stockings of night-black lace" and can "strut down the street with paint on [her] face." She is willing to ignore her mother's warning and leave her privileged life because the charity children have fun while she doesn't.</p>	<p>The devices work together to strengthen the contrast between the front and back yard to emphasize why the speaker aspires to go to the back yard.</p> <p>Examples include: <u>Symbolism / Contrast/ Metaphor</u> - front yard = wealth and order, innocence, sheltered life; back yard = poverty, disorder, fun, experience, danger of the unknown</p> <p>"hungry weed" vs "rose"</p> <p><u>Repetition</u> used to highlight how much the</p>

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		<p>speaker desires to be a part of the world of the back yard - "it's fine"</p> <p><u>Visual imagery</u> used to highlight the attractiveness of the back yard in the eyes of the speaker who is bored of her orderly world - "rough and untended and hungry weed grows"</p> <p><u>Irony</u> - instead of being satisfied with her life of privilege, the speaker yearns to be in the back yard where life seems very different</p>
<p><u>A Stone's Throw</u> - Elma Mitchell</p> <p>The speaker is one of the accusers/crowd members who is prepared to stone a woman who is accused of adultery. However, a guru interrupts the men and asks them to reflect on their sins. Although the men leave the scene, there is the sense that the speaker, like the other men in the crowd, still aspire to punish the woman.</p>	<p>The speaker and the other men are self-righteous and they condemn the woman because she is guilty in their eyes and deserves the punishment. There is no overt acknowledgement of their sins, but there is the desire/aspiration to be the protectors of the laws and to deal with those who break them.</p>	<p>The devices emphasize the hypocrisy of the aspirations of the accusers who condemn the woman's sins but ignore theirs.</p> <p>Examples of devices include:</p> <p><u>Irony</u> - It is ironic that the accusers who [point fingers at the woman, fail to acknowledge their own sins.</p> <p><u>Repetition</u> - 'his eyes', 'her eyes' and 'our eyes' suggests the movement and moment of recognition for the accusers and the woman that they are all sinners.</p> <p><u>Contrast</u> - The contrast among the 'guru' and the accusers highlight the difference among them in judging the woman. While the 'guru' offers grace</p>

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		and shames the accusers into setting her free, the accusers leave with the hope for punishing her.
<p><u>Birdshooting Season</u> - Olive Senior</p> <p>The speaker is a child observer, possibly a young girl, who observes the rituals associated with hunting. Although it is not explicitly stated, the speaker wishes that birds are not killed at the hunt.</p>	<p>In her innocent state, the speaker seems to be sympathetic to the women's feelings but must understand that the traditional masculine rituals will continue. Little boys wish to be bird hunters like their fathers whereas little girls do not want the birds to die.</p>	<p>The devices are used to contrast the aspirations of the males (men and boys) and females (girls and women) and to emphasize the speaker's desire to let the birds live.</p> <p>Examples include: <u>Contrast</u> - the actions/attitudes of little boys and little girls to the birdshooting highlight gender differences and expectations. Contrast is also exhibited in the roles and expectations of the men and women.</p> <p><u>Metaphor/Alliteration</u> - 'men/make marriages with their guns' emphasises how preoccupied the men are with their guns and hunting and the connection they have with them. This emphasizes the differences between the hunters and the nurturing nature of the women/females whose aspirations are different.</p>
<p><u>Black</u> - Dennis Craig</p> <p>The speaker is the persona who describes his experience with racism. While the men socialize and 'talked proud / of negritude,' they aspire to be like the colonial whites as seen in their</p>	<p>The speaker concludes that the aspirations of the men demonstrate the lasting impact of colonialism through their hypocrisy, internalized racism and colorism. The Negritude movement, men talk about, sought to reclaim</p>	<p>The devices highlight how the colonial values and aspirations continue to influence the lives of the black individuals.</p> <p>Examples include: <u>Symbolism</u> - 'rum / though our own, was a trifle vulgar after all' and</p>

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<p>clothing and alcohol beverages. This is also seen in their criticism of the black maid whose colour, clothing and hair they criticize and compare with 'society blond and brunette.' Despite this, their actions are influenced by their aspirations for recognition, respect and freedom from discrimination.</p>	<p>Black identity, celebrate African heritage and reject the notion of European cultural superiority. Instead of adhering to the values of this movement, they criticize the maid's appearance, suggesting that her beauty will only be acknowledged if she conforms to white standards but ignore their discomfort in conforming to those standards.</p>	<p>'white collar, pendant necktie' exemplify the contempt of their culture and the aspiration to adopt colonial values.</p> <p><u>Contrast/Metaphor/Visual imagery / Irony</u> - 'We, black meat,' 'choked / by cool-climate white collar'</p> <p>The men ignore their physical discomfort and devalue their culture in an effort to be like the colonial whites and ironically, are displaying some issues that influenced the rise of the negritude movement.</p> <p><u>Repetition</u> - 'simmered' is repeated in lines 2 and 13, perhaps to poke fun at the men's self-deception caused by their aspiration to be like the colonial whites.</p>

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<p><u>Dulce et East Decorum</u> - Wilfred Owen</p> <p>The speaker is a soldier who dreams that people who aspire to become soldiers and fight for their country should be told about the realities of war.</p>	<p>The speaker loves his country but laments that recruiters highlight patriotism by convincing recruits that it is honourable to die for their country without being honest about the harsh effects of war on soldiers. He believes that those who aspire to be soldiers should know the truth of a soldier's experiences in war.</p>	<p>The devices reinforce that the dream of army recruits can be shattered when they are faced with the realities of wars. The sights, sounds and smells captured throughout the poem fuel the speaker's anger at those who encourage young people to go to war.</p> <p><u>Simile / Visual Imagery</u> - ("coughing like hags," flound'ring like a man in fire or lime" "obscene as cancer, bitter as the cud"). "Bent double, like old beggars under sacks," "knock-kneed, coughing like hags" His hanging face, like a devil's sick of sin"</p> <p><u>Sound effects / onomatopoeia:</u> 'stumbling', fumbling, 'flound'ring', 'drowning', guttering, chocking and 'gargling'.</p> <p><u>Irony</u> - It is ironic that the claim at the end of the poem, "The old Lie: <i>Dulce et decorum est / Pro patria mori,</i>" it is good an honourable to die for one's country, is negated and exposes the contradiction of society's ideals and the false glorification of war to encourage young people to enlist.</p>

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<p><u>How Dreams Grow Fat and Die</u> - Tanya Stephen</p> <p>The speaker is the persona who reflects on her unfulfilled childhood dream of being a ballerina. The dance tutor indicates that she is too fat and suggests that she is 'the round nightmare / landing heavy in the melody of grand jetés.' Further, she suggests that the speaker can wait another year to lose the excess weight. This criticism crushes her dream.</p>	<p>The speaker is disillusioned, angry and feels a sense of loss as her dreams were curtailed, suppressed and never realized. She blames the teacher, 'of faux British accent' for crushing her dreams and concludes 'In dreams I am a feather, buoyed and buoyant / and you are the barbed wire that kills me'.</p>	<p>The devices highlight the speaker's disappointment that her dreams were crushed and her anger at the person responsible for her disillusionment.</p> <p>Examples include:</p> <p><u>Metaphor</u> -</p> <p>The title, 'How Dreams Grow Fat and Die,' compares dreams to persons becoming fat or overburdened, leading to the loss of their aspirations.</p> <p>'I am a feather, buoyed and buoyant'</p> <p>'you are the barbed wire that kills me'</p> <p><u>Contrast</u> - 'kukumkum' represents the freedom and looseness of dancehall culture and contrasts with the rigidity of ballet, perhaps suggesting that the restrictions of ballet make it more difficult for dreams of being a ballerina to be realized.</p> <p><u>Symbolism</u> - ballet symbolizes rigidity and the pressure to conform to societal expectations and the suppression of one's dreams while dancehall symbolizes freedom and resistance.</p>

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<p><u>I Remember, I Remember</u> - Thomas Hood</p> <p>The speaker is the persona who reminisces about his childhood and dreams about the past. His childhood is depicted as a time when the beauty of nature and the simplicity of childhood contrast with the disillusionment of adulthood.</p>	<p>The speaker concludes that regretfully, he is far from the innocence of his childhood, and he longs to return to that simplicity and joy.</p>	<p>The devices in the poem underscores the speaker's sense of loss and longing /nostalgia.</p> <p>Examples include: <u>Repetition</u> - 'I remember, I remember' is repeated at the beginning of each stanza to emphasize the speaker's nostalgia and his sense of loss.</p> <p><u>Contrast</u> - 'My spirit flew in feathers then, / That is so heavy now' The poet contrasts the lightness and freedom of childhood and the heaviness and disillusion of adulthood</p>
<p><u>It was the Singing</u> - Edward Baugh</p> <p>The speaker is a member of the community who reflects on a funeral during which the songs are so powerful that they transform the sense of loss into a shared communal healing and unity. The speaker hopes that when he dies there would be this type of singing that brings the community together and allows the soul to sleep in peace.</p>	<p>The speaker acknowledges the power of communal singing in the funeral rituals that transforms grief, encourages forgiveness and rekindles connections among the people - 'Was like the singing was bigger than all of we / and making us better than we think we could be.' This is the type of sendoff he dreams of when the community, through its cultural traditions reinforces a sense of identity and belonging.</p>	<p>The devices highlight the power of music to heal and redeem the community.</p> <p>Examples include: <u>Repetition</u> - 'the singing' is repeated to reinforce its healing and unifying power. <u>Metaphor/Symbolism</u> - 'the singing was sermon and lesson and eulogy.' Singing is a metaphor and symbol for the collective hope to overcome grief, find belonging and achieve healing and unity. <u>Simile</u> - 'the singing / was like a wide water' <u>Colloquial language</u> - 'It was then I know we was people / together'</p>

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<p><u>Jamaica Journal</u> - Cecil Gray</p> <p>The speaker observes a young boy staring from outside the fence at the social activities of those who are more privileged than him. He represents the dreams of the marginalized people who aspire for a better life than the poverty they endure, He 'dreams mountain-slide of magic dollars and cents / to cancel knowledge of the stomach's pain.'</p>	<p>The speaker concludes that the boy's unfulfilled dreams can lead to resentment and anger ('In time they'll be afraid to hear his curse,' 'perish if his bullet gets them first.') to the detriment of those who excluded him.</p>	<p>The devices contrast the young boy's dreams with the harsh realities of his life and the social barriers he faces.</p> <p>Examples include: <u>Symbolism / Visual imagery</u> - the physical barrier of the fence symbolizes the social barriers and obstacles he faces. The 'wire mesh' represents prison, possibly the place where the young boy will end up if he opts for a violent resistance.</p> <p>Symbolic of the privilege and inclusion the young boy aspires to - 'dreams mountain-slide of magic dollars and cents / to cancel knowledge of the stomach's pain.'</p> <p><u>Foreshadowing</u> - The final stanza of the poem foreshadows the potential for violence if the boy continues to be socially excluded and his dreams are not realized ('and sunbathe in the same sun on his hearse / or perish if his bullet gets them first.'</p> <p><u>Metaphor</u> - The boy's face is compared with a mask to suggest that his poverty and hardship are visible. His "face, a mask of sun-flaked grease and dirt"</p> <p><u>Tone</u> - The poet uses a somber and reflective tone to capture the boy's exclusion and invisibility and to emphasize the emotional weight of social marginalization.</p>

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<p><u>On the Brooklyn Bridge</u> - Winston Farrell</p> <p>The speaker reflects on his experience as an immigrant and the sense of alienation he feels. This is juxtaposed with his memories of home, a place of freedom, safety and happiness. His experience on Brooklyn Bridge makes him reminisce and long to be back home.</p>	<p>The speaker concludes that his dreams of freedom, safety and happiness would never be realized because 'In this great city hell is too dark and cold / and the drop from this bridge is death.'</p>	<p>The devices are used to underscore the speakers sense of alienation, struggle in a vast and indifferent city and to emphasize his longing for home.</p> <p>Examples include:</p> <p><u>Contrast</u> - The poet contrasts the experiences on the old swing bridge at home with the metal Brooklyn Bridge to emphasize the warmth and freedom of home with the impersonal nature of the city - 'You and me cruising / on the old swing bridge back home / romancing the sunshine' vs 'the drop from this bridge is death / hell walks all around us.'</p> <p><u>Metaphor</u> - Brooklyn Bridge is compared with the immigrant journey and the coldness and barriers experienced in the city that make the speaker long for home.</p> <p><u>Visual and tactile imagery</u> - the poet juxtaposes the oppressive atmosphere of the city ('humid summer ride,' slid slowly over this monstrosity') and the warmth of home ('cruising / on the old sing bridge back home / romancing the sunshine')</p> <p><u>Repetition</u> - 'I got stuck on the Brooklyn Bridge' emphasizes the speaker's feeling of being trapped and alienated in a cold city which makes him conjure up memories of his freedom and happiness at home.</p>

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<p><u>Once Upon a Time</u> - Gabriel Okara</p> <p>The speaker is a father who addresses his child about the hypocrisy of society and his complicity ("And I have learned too / to laugh with only my teeth / and shake hands without my heart") in that hypocrisy. He dreams of returning to a state of childlike innocence where people are genuine and sincere in their interaction with others.</p>	<p>The speaker concludes that while adults like himself have mastered the art of wearing "many faces / like dresses ... / with all their conforming smiles" for the benefit of others, there is still hope that people can be genuine. He observes this in his son, who has not yet been affected by that hypocrisy and is still innocent, and asks the boy - "show me how / I used to laugh and smile / once upon a time when I was like you" - to teach him to be sincere in his communication with others.</p>	<p>The devices are reflections of the speaker's dreams and aspirations through the highlighting of the hypocrisy of the people in the society.</p> <p>Examples include:</p> <p><u>Repetition/allusion</u> - "once upon a time"</p> <p>The poem is reminiscent of a fairy tale but in reality it reflects real life insincerity that pervades society.</p> <p><u>Metaphor</u> - "their ice-block-cold eyes"</p> <p>In comparing the people's lack of warmth or real feeling to a block of ice, the speaker highlights how far people are from the warmth and sincerity he dreams about.</p> <p><u>Irony</u> - In a reversal of order, instead of the father guiding his son to the way of the world, he looks to his son to teach him to be authentic again so that he (the father) can be the man he dreams about.</p>

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<p><u>School Play</u> - Hazel Simmons-McDonald</p> <p>The speaker is a mother who observes her son's infatuation with 'Cinderella's more wicked sister' instead of Cinderella, symbol of goodness, during a school performance. While the mother seems to accept his choice, she understands that his aspiration and attraction to the allure of outward appearances will be a lesson for him as he matures.</p>	<p>The speaker concludes that her son who is 'deceived, as all men are, by outward seemliness' will eventually learn that attractive outward appearances can mask negative qualities. As a parent, she will be able to witness his growth, but she won't be able to shield him from learning the lesson that appearance is often quite different from reality.</p>	<p>The devices emphasize the contrast between Cinderella and her wicked sister, who has captured the boy's attention, and underscores that appearances can be different from reality.</p> <p>Examples include:</p> <p><u>Irony / Contrast</u> - It is ironic that the boy dreams of the wicked sister 'spitting spite, hissing hate' instead of Cinderella who 'has nit fire enough / to flame his boyish fancy.'</p> <p><u>Allusion</u> - the poem alludes to the Cinderella fairy tale but subverts it by having the boy dreaming of the wicked sister instead of the one that represents goodness.</p> <p><u>Metaphor</u> - the school play is a metaphor for life and the lessons of growing up and making choices that are not based on outward appearances.</p>

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<p><u>Test Match Sabina Park - Stewart Brown</u></p> <p>The speaker is an observer at a cricket match who aspires to be admired for his whiteness and perceived superiority over the locals. Thus, he struts into Sabina Park, proudly representing his race and supporting the English team - ("Proudly wearing the rosette of my skin / I strut into Sabina")- and expecting them to win the match.</p>	<p>The speaker, perhaps the only one of his race (an Englishman) watching the match, is disappointed that his dream of that English team would dominate the cricket match would not be realized. He has to swallow his pride, confidence wilting as his team appears to be losing. Unable to handle the hostile crowd, he leaves "skulking behind a tarnished rosette / somewhat frayed now but unable, quite, / to conceal a blushing nationality."</p>	<p>The devices emphasize the speaker's disappointment that his dream be achieved.</p> <p><u>Imagery / Contrast</u> - " proudly wearing the rosette of my skin / I strut" but leaves with "a tarnished rosette" after being disappointed by the lacklustre display of the cricket team.</p> <p><u>Metaphor</u> - "caged / vociferous partisans"</p> <p>The speaker compares the local spectators to the well-behaved ones at Lords and also hints that their behaviour may be similar to caged persons.</p>

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<p><u>West Indies, U.S.A.</u> - Stewart Brown</p> <p>The speaker is the persona who reflects on how the dream of Caribbean migrants for a better life abroad is undermined by the authorities who seek to prevent them from landing in Puerto Rico. As a result of its link to the USA, Puerto Rico is more privileged than other islands. Yet, despite it's being in 'America's backyard,' Puerto Rico looks good on the outside, but is broken when viewed up close.</p>	<p>The speaker is wary and cynical of Puerto Rico's status as 'America's backyard' and concludes that the perceived privilege is not the reality of what happens in the islands. When the island is closely scrutinized, there are "galvanized shanties" and "San Juan's fools glitter calls to mind / the shattered innards of a TV set that's fallen / off the back of a lorry."</p> <p>Passengers are prevented from disembarking the aircraft thus denying anyone who may want to achieve the American dream, the chance to get it through Puerto Rico. The speaker believes that such a decision by America is discriminatory.</p>	<p>The devices emphasize that although the island is supposed to represent hope and success of the Caribbean islands, that dream is shattered because while San Juan looks good on the outside, it's broken on the inside.</p> <p>Some of the devices include:  <u>Simile</u>: 'San Juan glitters/ like a maverick's gold ring' captures the idea of sheer luck in terms of one island being more 'prosperous' than the other.  <u>Contrast</u>: 'polished Cadillacs' vs. 'pushcarts'; the pilots' voice, from 'bland' to crackles'. Contrast serves to highlight the disparity among the islands in terms of poverty/wealth, and also as in contrasting references to San Juan ('glitters'), Port-au-Prince ('hand-written signs') and Piarco ('sleazy tourist art').  <u>Sarcasm</u> - The United States announces itself as a place of sanctuary and refuge when it is a place where those who seek escape are often criminalized. The speaker hopes to stress that in stanza 3  <u>Allusion</u> - in the first few lines, the speaker alludes to the adage "clouds with silver linings" to show that Puerto Rico is supposed to represent hope and success in the West Indies.</p>

Any other reasonable response must be credited accordingly.

Total 40 marks

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**MODULE 3-PROSE FICTION**

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

**The Kite Runner - Khaled Hosseini**

**Question 5**

"Male friendships in *The Kite Runner* are complex and they are often impacted by unequal social status."

Write an essay in which you describe TWO male friendships which demonstrates unequal social status. For ONE of the friendships, you must also discuss the impact of unequal social status on the friendship. Finally, you must examine ONE technique the writer uses to explore male friendships in the novel.

**TWO MALE FRIENDSHIPS DEMONSTRATING UNEQUAL SOCIAL STATUS**

**Friendship between Amir and Hassan**

In *The Kite Runner* the narrator Amir, recalls his complicated friendship with Hassan, his father's (Baba) servant's son, who is a year his junior. He recalls,

**Hassan and I fed from the same breasts. We took our first steps on the same lawn in the same yard. And, under the same roof, we spoke our first words."** (pg. 11)

Hassan is a Hazara, a persecuted ethnic group in Afghanistan, and Amir is a Pashtun, a group that had historically suppressed the Hazara. Amir, as a child, struggles to navigate his feelings of ethnic superiority over the natural bonds of friendship shared by these two motherless boys who grew up in the same compound in Afghanistan from birth but they could not live in the same house because of the unequal social status demonstrated through their different social privileges. Since Hassan is a member of a "lower" ethnic group in Amir's mind, he must live with his father Ali, in a hut at some distance from the main house while Amir lives with his father (Baba) in the main house, enjoying the luxury of power and prestige. Amir gets the opportunity to be educated so he can read and write, Hassan does not get that opportunity. Amir reads stories to Hassan who truly enjoys them and when Amir begins writing his own stories, Hassan enjoys them and encourages the activity, although he is

**Question 5 continued**

denied every opportunity to participate in reading or getting an education like Amir.

Hassan is devotedly loyal to Amir and this loyalty is demonstrated when he refuses to give up the kite he had run for Amir when he finally won the annual kite flying competition. When Hassan refuses to give up the kite he is raped by Assef, a cruel and racist boy of Amir's same high social class.

Amir repeatedly tests Hassan's loyalty and when he witnesses Hassan being raped for the kite he craves, he cannot endure his own cowardice so he frames him for theft and Hassan and his father (Ali) leave Baba and Amir's house. With Amir's betrayal, their friendship ends but the thoughts of that friendship haunt Amir for the rest of his life and he returns to Afghanistan to seek redemption through rescuing Hassan's son from poverty years later.

**Friendship between Baba and Ali**

In *The Kite Runner* another male friendship of unequal social status is between Baba and his servant, Ali. That friendship spans 40-years and began when Baba's father, a judge at the time, had rescued Ali from punishment because of an accident involving a rich young man. The Judge took Ali (a devote Muslim) into his home as a servant and loved him like a son so Ali remained there, becoming friends with Baba (Amir's father).

Later, Ali marries a woman who leaves him childless (having 5 children with another man) and his second wife ran away with another man five days after she gave birth, leaving her child (Hassan) behind with her sterile husband, Ali. It turned out that Hassan's biological father is really Baba and despite his lack of sexual discretion with Ali's beautiful wife, Baba and Ali continued to be friends, even after Hassan's birth since Ali continued to be Baba's faithful servant, adopting Hassan as his own son. Eventually, the friendship between Ali and Baba is broken only when Ali opts to leave their home when his son (Hassan) is framed by Amir, for a crime he did not commit.

Question 5 continued

IMPACT OF UNEQUAL SOCIAL STATUS ON FRIENDSHIP BETWEEN AMIR & HASSAN	IMPACT OF UNEQUAL SOCIAL STATUS ON FRIENDSHIP BETWEEN BABA & ALI
<p>(a) One negative impact of the unequal social status is it complicates the friendship and creates an awkward social distance of which the sensitive Amir (of the upper class) is acutely aware when, confronted by Assef (a member of his own social class) and he cannot justify or explain his friendship with Hassan. Assef confronts him saying, "How can you call him your friend?" and Amir thinks, <i>But he's not my friend!</i> I almost blurted. <i>He's my servant!</i> Had I really thought that? Of course I hadn't. I hadn't. I treated Hassan well, just like a friend, better even, more like a brother. But if so, then why, when Baba's friends came to visit with their kids, didn't I ever include Hassan in our games? Why did I play with Hassan only when no one else was around? (pg. 41)</p> <p>(b) The negative impact is this friendship is tainted by jealousy triggered by their differing social status between Amir and Hassan. Ironically, it aroused the rich boy's jealousy not the poor boy's envy. Amir's jealousy is roused who, largely because of Baba's generosity towards Hassan, gets to share in some of the material comforts of Amir's wealth and friendship and Hassan gets wonderful birthday presents such as a beautiful kite or surgery to repair his cleftlip.</p>	<p>(a) The psychological impact of Baba's sexual indiscretion with Ali's wife resulting in Hassan's birth just a year after Baba's own wife dies in childbirth (giving birth to Amir) can have been tremendous on them both and it may have put their friendship under tension. Ali is sterile and we know nothing about his immediate response regarding his friend's betrayal but he did stay and remain a faithful and loyal servant to Baba in spite of this. As for Baba, perhaps he sought his redemption in treating both Ali and Hassan well, like his own son (which he was) or in building an orphanage to take care of children. The direct impact on their friendship is largely unclear.</p> <p>(b) Between the men (Baba and Ali), one profound impact of unequal social status is it allowed each to know his place and fulfil with dignity the role he was expected to play. Ali, as servant, kept his peace and performed his duties, teaching his son Hassan to do the same. Baba too, did not exercise superiority over Ali but he treated him with dignity, even though he may not have treated him as an equal.</p> <p>(c) Ali and Baba are friends of over 40 years but the difference in their social positions allowed them to each use different methods to protect others or preserve their friendship. Ali chose to protect his son Hassan from Amir's accusations by peacefully leaving Baba's household. There was no confrontation and no brawl to cause further division in their</p>

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Question 5 continued

<b>IMPACT OF UNEQUAL SOCIAL STATUS ON FRIENDSHIP BETWEEN AMIR &amp; HASSAN</b>	<b>IMPACT OF UNEQUAL SOCIAL STATUS ON FRIENDSHIP BETWEEN BABA &amp; ALI</b>
<p>(c) A more positive impact of unequal social status on their friendship is Amir has the opportunity to learn to read and write through his education and affluence. Hassan does not have this opportunity but Amir's ability to read and write allows him to read to Hassan and provide him with entertainment, broadening his world with some of his knowledge of history as he himself learns about the discrimination and mistreatment of the Hazara people in Afghanistan.</p> <p>(d) The psychological impact of the unequal social status has a greater impact on Amir than on Hassan. Amir, whose father is rich and he belongs to a higher social class than Hassan is well aware of Hassan's devotion and loyalty but he feels unworthy of it. As such, he seeks punishment, especially after he witnesses Hassan's rape and he does not come to his defense nor can he demonstrate such loyalty. He is secretly ashamed. One day, under the pretext that he was going to read Hassan one of his stories, he pelted Hassan with ripe pomegranates, screaming for him to hit him back (92).</p>	<p>friendship. Baba's social position gives him the confidence to risk confrontation so when Amir suggested that he get new servants, Baba threatened to beat him and forbade him from ever bringing that up again. He realised that in doing so, his son Amir was driving a wedge in his friendship with Ali, though he did not know the reason for this.</p>

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Question 5 continued

<b>IMPACT OF UNEQUAL SOCIAL STATUS ON FRIENDSHIP BETWEEN AMIR &amp; HASSAN</b>	<b>IMPACT OF UNEQUAL SOCIAL STATUS ON FRIENDSHIP BETWEEN BABA &amp; ALI</b>
<p>One of the consequences of unequal social status in the friendship between the young boys is it allows the boy of the higher class to exercise authority that he has not earned, make demands of the other and shout insults at his friend. Despite their friendship, Hassan, operates as the servant who washes and irons Amir's clothes, heats his slippers and makes his tea. Amir feels guilty because of his own weaknesses yet he is better placed to hurl accusations at Hassan who he accuses of being a coward when Hassan refuses to comply with his request for being hit with a pomegranate.</p>	

Question 5 continued

**TECHNIQUES USED BY HOSSEINI TO PORTRAY THE THEME OF MALE FRIENDSHIPS**

- (a) **Song/ Tradition/Cultural Practice/Language:** Hassan is born a year after Amir and through the breastfeeding cultural practice and the traditional song that accompanies this practice the narrator highlights their friendship and as belonging to a brotherhood. Baba had hired the same nursing woman who had fed Amir to nurse Hassan, a blue-eyed Hazara woman with a sweet singing voice. Hassan and Amir always asked Ali what she sang (though they already knew) but they did just wanted to hear Ali sing.

*On a high mountain I stood/And cried the name of Ali, Lion of God O Ali, Lion of God, King of Men/ Bring joy to our sorrowful hearts.* Then he would remind us that there was a brotherhood between people who had fed from the same breast, a kingship that not even time could break. Hassan and I fed from the same breasts. We took our first steps on the same lawn in the same yard. And under the same roof, we spoke our first words. Mine was *Baba*.

His was *Amir*. My name. (page 11)

The unequal friendship between Amir and Hassan is codified in song where the unequal relationship / status between God and Man is reflected to show the difference in their status. Not only does the inclusion of this cultural practice demonstrate that Hassan's loyalty to this friendship (though unequal) begins from his birth but the language/first word spoken by each boy demonstrates their loyalty or lack of loyalty to the friendship. Amir's first word is "Baba", the name with which he addresses his father but Hassan's first word is "Amir", the name of Hassan's first friend to whom he is most loyal.

- (b) **Setting:** While both Amir and Hassan are friends and they live on the same compound, they occupy different spaces, befitting their different roles and mirroring the status they occupy. Amir enjoys privileges that Hassan can never have and so Amir exercises superiority in the friendship because he is the acknowledged son of the wealthy Baba while Hassan (a Hazara servant) is Baba's illegitimate son (a fact that is not revealed to Amir until Hassan is dead). They live in the same compound, technically "under the same roof" but Amir lives in the main house with all the luxuries that his father's wealth affords while Hassan lives with his non-biological father, Ali, in the servant's quarters since he is recognised as the son of the servant who serves the wealthy Baba.
- (c) **Contrast:** Hosseini uses contrast throughout the novel to show the different personalities, status and history of the boys locked in this unequal friendship. Amir's people are Pashtuns, those who had traditionally oppressed and persecuted the Hazaras in Afghanistan (page 9) while Hassan believes his people are descended from the Hazaras (later,

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as an adult, Amir learns that Hassan was really his brother, the son of his father who had an affair with a beautiful Hazara woman (Ali's wife). Amir is selfish while Hassan is selfless and loyal, getting raped to remain loyal to Amir. Amir feels entitled to the privileges of education and other luxuries that he enjoys while Hassan who can neither read nor write as a child and he experiences many limitations and restrictions since he does not have the privilege of acquiring an education like Amir. Amir is jealous and he is passive aggressive towards Hassan whenever he perceives that he is competing with him for Baba's affection while Hassan is naive and completely unaware that there is a competition between them in this regard.

- (d) **Foreshadowing and Symbols** - Hosseini uses the pomegranate tree near the entrance to the abandoned cemetery as a symbol that foreshadows the inevitable death of their friendship. The placement of the pomegranate tree in the cemetery is deliberate while the colour of the fruit is even more telling as the tree becomes a central focus of one of the most fulfilling activities in their friendship (Amir reading stories to Hassan, who cannot himself read).

*There was a pomegranate tree near the entrance to the cemetery. One summer day, I used one of Ali's kitchen knives to carve our names on it: "Amir and Hassan, the sultans of Kabul." Those words made it formal: The tree was ours. After school Hassan and I climbed its branches and snatched its bloodred pomegranates. After we'd eaten the fruit and wiped our hands on the grass, I would read to Hassan. (pg 28)*

**Letter / Epistolary style:** The writer expresses the loyalty sometimes found in male friendships through Hassan who dictated in a letter that he wrote to Amir as an adult (a letter which Amir received only after Hassan died). The adult Hassan expresses a desire to return to innocence and writes, "I dream that someday you will return to Kabul and revisit the land of our childhood. If you do, you will find an old faithful friend waiting for you." (pg 218)

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- (e) **Letter / Epistolary style:** The writer expresses the loyalty sometimes found in male friendships through Hassan who dictated in a letter that he wrote to Amir as an adult (a letter which Amir received only after Hassan died). The adult Hassan expresses a desire to return to innocence and writes, "I dream that someday you will return to Kabul and revisit the land of our childhood. If you do, you will find an old faithful friend waiting for you." (pg 218)

**Total 40 marks**

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**Question 6**

**Harriet's Daughter-Marlene Nourbese Philip**

"The women in Harriet's Daughter struggle for their freedom from the controlling males in their lives."

Write an essay in which you describe TWO incidents that show a woman who is struggling for her freedom from the men in their lives. You must also discuss ONE effect of this experience on ONE woman OR girl. Finally, you must examine ONE technique the writer uses to explore women's struggle for freedom.

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

**Incidents which show a woman who is struggling for her freedom and effect**

<b>Incident showing a woman who is struggling for her freedom</b>	<b>Effect on ONE woman OR Girl</b>
<p><u>Vashtina Cruickshank (Tina)</u></p> <p>Maragaret has always felt that her mother is too weak as she never challenges or confronts her husband. When Mr. Cruickshank is fed up with Maragret's rudeness and decides to act on his threat to send her to Barbados for 'Good West Indian Discipline,' Tina does not defend her. This is yet another instance in which Tina gives in to her domineering husband without considering the impact of his decisions on her daughter. However, later in the novel, Mrs. Billings convinces Tina to send Maragret to Tobago instead.</p>	<p><u>Margaret</u> is disappointed that her mother fails to defend her and also stand up to her father's domineering ways. When Margaret finds seven hundred dollars in her father's car, she knows that Tina has been keeping it a secret from her husband to avoid him finding out that she is participating in a 'partners' saving scheme. Margaret decides to use the seven hundred dollars to purchase tickets for Zulma and herself to go to Tobago.</p>

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Question 6 continued

<b>Incident showing a woman who is struggling for her freedom</b>	<b>Effect on ONE woman OR Girl</b>
<p><u>Vashtina Cruickshank (Tina)</u></p> <p>Mr Cruickshank does not want his wife, Tina, to work or participate in Caribbean cultural activities. Yet, his hypocrisy is revealed when Margaret discovers that he regularly plays dominoes with his Caribbean friends. Despite his objection, Tina secretly defies him and joins a 'partners' saving scheme.</p>	<p><u>Margaret</u> is disgusted by her father's hypocrisy about participating in Caribbean activities. This is another reason why she finds his a 'phoney' because while he continues to play dominoes with his friends, he expects his wife to stop participating in the 'partners' saving scheme.</p> <p>Margaret benefits from her mother's defiance because she finds seven hundred dollars in the car. She knows that her mother doesn't want her husband to know her secret, and she also considers that this money can be used to buy tickets for herself and Zulma.</p>
<p><u>Vashtina Cruickshank (Tina)</u></p> <p>When Margaret's parents are called to talk to the principal about Margaret's involvement in the Underground Railroad game, her father is furious and confronts her. Her blames Tina for Margaret's behaviour, suggesting that Tina's foolishness and her not doing her job as a mother are the reasons for Margaret's defiance and rudeness. Tina does not defend herself or her daughter when her husband insists that Margaret will go to Barbados to have 'this nonsense kicked out.' Tina responds to Margaret's plea for help by crying but does not oppose her husband.</p>	<p><u>Margaret</u> is heartbroken and shocked that her father really plans to send her to Barbados. When he realizes that her mother can't help her, she decides to run away with Zulma. She uses her resourcefulness to plan for them to get money to leave Canada.</p>

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Question 6 continued

<u>Carol Clarke (Zulma's mother)</u> Mrs. Clarke lives with an abusive husband, who she fears. While her appearance in the novel is limited, Zulma tells Margaret about the abuse she and her mother experience at the hands of her stepfather. Mrs Clarke is beaten on more than one occasion.	<u>Zulma</u> is negatively impacted by her abusive stepfather. In addition to beating her mother, Mr. Clarke dislikes Zulma and overworks her. This makes her desperate to return to Tobago to live with her grandmother. She threatens to run away but Margaret hatches a plan to help her return to Tobago
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**Devices used to explore women's struggle for freedom**

**Symbolism**

The **Underground Railroad Game** is a symbol of freedom and resistance that is inspired by Harriet Tubman's historic role in helping enslaved people escape to freedom. Margaret creates this game at a time when she feels oppressed by her family and society as a whole. It allows her to take some measure of control over her life and channel her frustrations into something meaningful. She is able to encourage other children to participate in activities that symbolically allow them to resist oppression and achieve freedom from their oppressors (the slave masters in the game) and temporarily forget about their problems. They play the game for about six weeks until chaos among the players results in the parents and school principal hearing about it and making the children stop playing.

During her search for powerful women, Margaret discovers **Harriet Tubman** and Mata Hari. She connects with Harriet Tubman, a symbol of resistance and freedom from oppression. Margaret's interest is also fueled by her need to connect with her African ancestors. These connections support her quest for her identity and a name linked to someone of importance. Thus, she gets her friends, and even her mother to call her Harriet and she creates the Underground Railroad Game which is based on Harriet's Tubman's role in helping slaves in North America escape to Canada.

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**Question 6 continued**

**Storytelling**

Throughout the novel Margaret is exposed to stories about strong women who fought for freedom from the oppression they experienced. From her mother, she learns about Harriet Blewchamp, Tina's former employer. Harriet Blewchamp escaped from the Nazi concentration camps. Although there are limited details about her life, Margaret is still intrigued about the woman who wanted her to be named Harriet and who actually referred to her as Harriet. This story, in addition to Harriet Tubman's story, influenced Margaret's decision to change her name to Harriet.

Harriet Tubman's story inspires Margaret to create the Underground Railroad Game. A freedom fighter, Harriet had a historic role in helping North American slaves escape to Canada.

Mrs. Billings' story about her hard and abusive life and her eventual escape from that life offers a ray of hope that both Zulma and Margaret will be free of their difficult circumstances. Mrs. Billings also found a practical solution to help the girls, with the assistance of their mothers.

**Contrast**

The two Harriets, Harriet Tubman and Harriet Blewchamp, contrast with Mrs. Cruickshank (Tina) and Mrs. Clarke. Both Harriets symbolize resilience and courage in the face of hardship by escaping and helping others to escape their difficult circumstances. In contrast, when we first meet Tina, she appears to be defenseless in the face of her husband's domineering personality and she does not defend her daughter. Margaret considers Tina to be weak because she doesn't help Margaret but instead cries when Mr. Cruickshank decides to send Margaret to Barbados for the summer. However, by the end of the novel she insists that Margaret should go to Tobago with Zulma instead of going to Barbados to be disciplined by her grandmother. This act causes Margaret to respect her mother more.

Mrs. Clarke's situation is more challenging as she lives with an abusive husband who beats her and overworks Zulma. Her fear of her husband causes her grief, and she seems powerless to help her daughter or herself. This contrasts with the two Harriets who are resourceful and brave. However, at the end of the novel Mrs. Clarke accepts help from Mrs. Billings to escape her abusive husband and send Zulma to her grandmother in Tobago.

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**SHORT STORY -WORLD OF PROSE FOR CSEC - *D.Williams and H.Simmons-McDonald***

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

**Question 7**

The stories "The Girl Who Can" and 'Raymond's Run' portray young, female athletes who encounter gender bias and its accompanying expectations.

Write an essay in which you focus on girls who encounter gender bias and its expectations.

For EACH story, describe what the society expects of EACH girl. For ONE of the stories, you must also discuss ONE impact of the society's expectation on the girl. Finally, you must examine ONE technique the writer uses to portray gender expectations.

**I. DESCRIPTION OF SOCIETY'S EXPECTATION OF GIRLS**

**The Girl Who Can** - Description of society's expectation of Adjoa.

- This story takes place in a big village called Hazodzi, in Central Ghana where 7-year old Adjoa lives with her mother and grandmother, Nana and her mother who must have been discussing her legs from the day she had been born. According to Adjoa's grandmother Nana, "are too long for a woman, and too thin to be of any use" (pg. 135). The story focuses on Adjoa's observations regarding this adult world of her mother and grandmother, their interactions with each other and on her grandmother's disappointment regarding Adjoa's legs since she believes that with legs like the kind her grand-daughter had been born with, she would not "have solid hips or be able to bear children" (pg 135). One expectation society has of girls is that they would be able to "have children." (pg 135).
- Another expectation society has of girls is that they would be able to "marry a man" (pg 136). This is seen by women of the grandmother's generation as more important than getting an education so Adjoa's mother (Maami Kaya) and her mother (Nana) had very different ideas regarding school. The narrator says, "School is another thing Nana and my mother discussed often and appeared to have different ideas about" (pg. 136). Maami who

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**Question 7 continued**

- insisted that her daughter Adjoa goes to school even though her own mother Nana 'thought it would be a waste of time' (pg 136), concluded that "if I, her daughter, could learn to write and read my own name and a little besides - perhaps be able to calculate some things on paper - that would be good. I could always marry later ... (pg. 136).
- 7-year old Adjoa who lives with her mother (Maami) and grandmother, (Nana) learns that society expects her not to express her thoughts too often because she would either be told to be quiet or she would be laughed at. Her mother who has already learnt to silence herself and suppress her desires so she is largely silent throughout the story. At the end of the story, when Adjoa wins the race, precisely because of her long legs (which both the mother and grandmother thought would not have been able to bear children and allow her to fulfill her primary role, she is speechless. However, the narrator concludes "... one should be able to do other things with legs as well as have them because they can support hips that make babies. Except that I was afraid of saying that sort of thing aloud. Because someone would have told me never, never, but NEVER to repeat such words. Or else, they would have laughed so much at what I'd said, they would have cried." (pg. 137).

**Raymond's Run** - Description of society's expectation of Hazel Elizabeth Deborah Parker (Squeaky).

- This story is narrated by a young, determined, competitive, caring black girl (Squeaky) and it takes place in the USA where Squeaky prepares for a race (exercising on Broadway) while taking care of her brother Raymond, who has learning difficulties. Set in Harlem in the early 1970s, at a time of significant social and political change, including the civil rights movement and the rise of feminism. Squeaky's character and the story's themes reflect the activist culture of the time, which challenged traditional gender roles and promoted a heightened sense of identity and solidarity among marginalized groups. As such, her mother and father (family) has several expectations of her and one of them is to undertake caretaking duties. She must take care of her brother, Raymond, who is much bigger and older than she is but "he needs looking after cause he's not quite right." (pg 1)

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Question 7 continued

- Another expectation her mother has of her is to conform to gender expectations and act and dress as a girl. However, since Squeaky loves running which is part of the May Day activities she declares in a mocking tone "the biggest thing on the program is the May Pole dancing, which I can do without, thank you, even if my mother thinks it's a shame I don't take part and act like a girl for a change. (pg 4)" Squeaky's mother expects her to "act like a girl" dressing up to look cute and appealing, in a "white organdy dress with a big satin sash and ... white baby doll shoes ... (pg. 4) but Squeaky rejects these gender expectations outright since she's only concerned to act like herself as she declares, "You'd think she'd be glad her daughter ain't out there prancing around a May Pole getting the new clothes all dirty and sweaty and trying to act like a fairy or a flower or whatever you're supposed to be when you should be trying to be yourself, whatever that is, which is, as far as I'm concerned, a poor black girl ..." (pg 4).
- Another expectation some grown-ups may have of her in society, as seen through Mr Pearson who prepares the young athletes for the race as he comes in "with his clipboard and his cards and pencils and whistles and safety pins ...(pg. 4) is to suppress their own talent and yield to pressure by giving someone else an opportunity to win. "... Only six girls running this time ... that new girl should give you a run for your money. He looks around the park for Gretchen like a periscope in a submarine movie. "Wouldn't it be a nice gesture if you were... to ahhh..." I gave him such a look he couldn't finish putting that idea into words. Grown-ups got a lot of nerve sometimes. (pg. 5).
- Another expectation is for female solidarity to simply blossom between girls but Squeaky reflects on women in general and see how they are themselves lacking the know-how in this area. Squeaky states, Gretchen smiles, but it's not a smile, and I'm thinking that girls never really smile at each other because they don't know how and don't want to know how and there's probably no one to teach us how, cause grown up girls don't know either." (pg. 3)

Question 7 continued

**IMPACT OF SOCIETY'S EXPECTATION ON THE GIRL IN THE GIRL WHO CAN**

- a) Despite her age, 7-year-old Adjoa is aware of the expectations placed on women and children, and she questions the authority of adults. Gender bias is explored through Adjoa, who defies the traditional expectations of women's roles by her physicality since her "spindly legs that are too long for a woman and too thin to be of any use" (pg. 135). In spite of the fact that she does not physically conform to gender norms, she ultimately proves her worth as an athlete, despite societal pressures and her grandmother's prejudice. At first, the impact on her is it rouses confusion by its lack of clarity of its expectations and she is simultaneously censored and told never to repeat certain statements and/ or she is laughed at by the statements she makes, yet these same statements are endlessly repeated to others.
- b) Society's expectations could foster body image sensitivity when Adjoa is repeatedly told that she has "spindly legs that are too long for a woman and too thin to be of any use" (pg. 135).
- c) Society's expectations regarding the kind of body she should possess in order to bear children aroused curiosity in the girl because when she is repeatedly told that she must have "legs that have meat on them with good calves to support solid hips ... to be able to have children" (pg. 135), she becomes curious to "see, for myself, the legs of any woman who had had children. But in our village, that is not easy." (pg. 135)

**IMPACT OF SOCIETY'S EXPECTATION ON THE GIRL IN RAYMOND'S RUN**

- a) Society traditionally expects women to be nurturing and caring, a role normally associated with women. Squeaky embraces this caretaking role when she undertakes responsibility to look after her disabled brother.
- b) Squeaky challenges the gender expectations and actively resists the societal pressure to conform to traditional feminine roles that upholds the expectations that she looks cute and 'act like a girl.' She doesn't want to wear dresses, participate in the May Day dance, or act like a "fairy or a flower," but instead she prioritizes her own identity and passion (p. 4).
- c) Squeaky challenges the stereotype of women as passive and delicate. She loves running and is fiercely determined to win the 50-yard dash, demonstrating that she does not embody the expectation that she be perceived as delicate or passive.
- d) Society expects women to be strong and assertive, even at the expense of vulnerability and kindness. This is why Squeaky initially uses a tough, combative persona to protect herself and her brother, Raymond, from bullies like Gretchen, Mary Louise, and Rosie.

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Question 7 continued

III. TECHNIQUES USED BY WRITERS TO PORTRAY GENDER EXPECTATIONS

- a) **Contrast**—Adjoa defies gender expectation by her physical body in *The Girl Who Can* which stands in stark contrast to society's expectations of what a woman's body should look like in order to fulfil her gender role. Therefore, a woman's body is expected to have "legs that have meat on them with good calves to support solid hips ... to be able to have children" (pg. 135) but this contrasts with the reality of Adjoa's body with its "spindly legs that are too long for a woman and too thin to be of any use" (pg. 135).

**Contrast is also seen in the setting and between contrasting characters** who underscore the thematic exploration of gender roles and societal expectations. The narrator's village of Hasodzi is portrayed as a lush oasis amidst the arid landscape that engulfs the entire Africa. Within this setting, the protagonist Adjoa serves as a contrast between her Nana and her mother, Maami, highlighting the differing ideologies. Nana represents the traditional, patriarchal mindset, while Maami embodies a more matriarchal perspective. These contrasting characters underscore the thematic exploration of gender roles and societal expectations.

- Likewise in *Raymond's Run*, the writer uses contrasting characters to highlight the theme of gender expectations. Therefore, Squeaky who often defies gender expectations stands in direct contrast with her mother who conforms to gender expectations by singing in the choir as a young woman, a conventional activity for young women in her days or wishing that Squeaky would be more feminine and participate in the May Pole dance at the neighborhood's annual May Day celebration instead of running in the races. She's especially humiliated by Squeaky's tendency to practice breathing exercises for her running in public. "Now some people like to act like things come easy to them, won't let on that they practice. Not me, I'll high prance down 34<sup>th</sup> Street like a rodeo pony to keep my knees strong even if it does get my mother uptight so that she walks ahead like she's not with me, don't know me, is all by herself on a shopping trip and I am somebody else's crazy child." (pg 2)

- b) **Characters:** In *The Girl Who Can* the writer uses characters like Nana (the grandmother) and Maami (Adjoa's mother) to highlight through Adjoa's eyes the types of legs expected of women who have fulfilled their gender expectations by giving birth to children. The narrator states in a humorous matter-of-fact tone "Therefore the only naked female legs I have ever really seen are those of other little girls like me, or older girls in the school. And those of my mother and Nana: two pairs of legs which must surely belong to the approved kind: because Nana gave birth to my mother and my mother gave birth to me." (p. 135).

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**Question 7 continued**

- Likewise in *Raymond's Run*, the writer uses an intriguing character - a young black girl who is both caring, even while she is a fighter and defies gender expectations to be delicate and passive by refusing to wear dresses or take part in the May Pole dance but instead, she is competitive about her running and determined to win the race.

c) **Humour/Tone:** In *Raymond's Run*, the writer uses the cynical, defiant tone of a young black girl to portray her resistance to meeting the gender expectations society has of her but as she takes herself seriously and states her position, this creates a light humour.

*The biggest thing on the program is the May Pole dancing, which I can do without, thank you, even if my mother thinks it's a shame I don't take part and act like a girl for a change. You'd think my mother'd be grateful not to have to make me a white organdy dress with a big satin sash and buy me new white baby-doll shoes that can't be taken out of the box till the big day. You'd think she's be glad her daughter ain't out there prancing around a May Pole getting the new clothes all dirty and sweaty and trying to act like a fairy or a flower or whatever you're supposed to be when you should be trying to be yourself, whatever that is, which is, as far as I'm concerned, a poor black girl who really can't afford to buy shoes and a new dress you only wear once a lifetime cause it won't fit next year.* (pg 4)

- Likewise, in *The Girl Who Can* the writer uses the humorous, matter-of-fact, innocent tone of the 7-year old Adoja to state, "Therefore the only naked female legs I have ever really seen are those of other little girls like me, or older girls in the school. And those of my mother and Nana: two pairs of legs which must surely belong to the approved kind: because Nana gave birth to my mother and my mother gave birth to me." (p. 135).

d) **Symbols:** Running in *Raymond's Run* stands as a symbol which comes to represent a break from trying to conform to others' expectations but embracing freedom and unabashedly pursuing one's passions. For years, Squeaky has used winning races to prove herself to the people in her neighborhood—but the act of running itself is also a way for her to shut out the world and connect with her truest, purest self. Before every race, Squeaky daydreams that she's weightless and floating above scenic landscapes, representing the sense of emotional weightlessness that running gives her. Squeaky, who's largely misunderstood and mistreated by others, is able to block out the world around her (and especially other people's judgment of her) while she's running.

- Likewise, in *The Girl Who Can* Adjoa's legs are a symbol of resilience and hope since it is through their use she has the ability to overcome challenges, despite the obstacles she faces, and so she finds her voice, even though she belongs to a marginalized group in a patriarchal society.

**Question 7 continued**

- e) **Satire** - In *The Girl Who Can*, Nana's is stuck on the idea that Adjoa's thin legs are not worthy to support childbirth. Adjoa, in her simple language which reflects the unembellished manner in which a 7-year-old would express herself, fails to see the logic in Nana's distinction between different types of legs. She expresses her thoughts, echoing the author's perspective: "In my eyes, all my friends have got legs that look like legs; but whether the legs have got meat on them to support the kind of hips that...that I don't know."
- While "Raymond's Run" isn't primarily a satirical story, it does contain elements of irony and social commentary that can be interpreted as subtle satire, particularly regarding societal expectations about the social and gender norms expected of little girls. This is particularly demonstrated through Squeaky's mother's embarrassment of her daughter's "pony-like" movements and her desire for Squeaky to behave "normally". Here the writer uses a subtle satire to critique society's expectations of little girls.
- f) **Similes** - Squeaky's use of similes, such as comparing her running practice to a "rodeo pony," adds a layer of humor and satire to the story.

**Total 40 marks**

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

**Question 8**

From the prescribed list, choose TWO stories you have studied that focus on a significant relationship.

For EACH story describe ONE of the protagonist's significant relationships. For ONE of the stories, you must also discuss the lesson learnt by the protagonists from the relationship. Finally, for EACH story, you must examine ONE technique the writer uses to explore the protagonist's significant relationships.

**DESCRIPTION OF SIGNIFICANT RELATIONSHIP**

<b>STORY</b>	<b>SIGNIFICANT RELATIONSHIP</b>
<b>Raymond's Run</b>	The significant relationship in this story is between siblings, Raymond (who is developmentally challenged) and his younger sister, Squeaky, who takes on the responsibility of caring for him. In this relationship Squeaky is fiercely protective of her older, disabled brother, Raymond, viewing him as her "little brother" despite his age. Squeaky fiercely defends him from bullies and she is willing to fight or run away from those who might mock his abilities. Although Squeaky is a child herself who undertakes this caretaking role, she finds both a sense of pride and identity in caring for Raymond, but she also experiences the burden of this responsibility.
<b>Blood Brothers</b>	The complex significant relationship here is between siblings, twin boys, both 13 years old. The introverted Paul envies his brother's Benjy's carefree personality and this leads to the uncomfortable relationship he shares with his brother, claiming that he hates him. The struggle is internal as Benjy does not foster this hatred but Paul, from whose perspective the story is told, experiences a range of mostly negative emotions like "pent-up hate and fear and envy, all the accumu-

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	<p>lated jealousy and worship of the years ..." (pg 19) for his brother, Benjy. The relationship Paul's internal conflict impacts the relationship so to Paul, it feels tense and competitive.</p>
<b>The Girl Who Can</b>	<p>The significant relationship is between the protagonist 7-year-old Adjoa and her grandmother, Nana. Adjoa had to first struggle to get her grandmother's attention and when she reveals her thoughts to her grandmother, Nana would stop what she had been doing, open her mouth in astonishment, stare at Adjoa and then she would bend her head to get her ear near Adjoa and ask her to repeat what she had just said. Adjoa would obey her and then either Nana would command her never to repeat those words again or she would start laughing. The relationship between grandmother and granddaughter here is one where the girl is often silenced or laughed at and her grandmother does not believe (at first) in her potential.</p>
<b>To Da-Duh, in Memoriam</b>	<p>The significant relationship is between the 9-year-old protagonist who lives in New York but who has come to holiday in Barbados with her grandmother, Da-Duh, who lives there. Their relationship is fraught with contention especially since the little girl, who represents the present and technological advancement in a world that is completely different to her grandmother's, tries to compete with her grandmother, who represents tradition and the past.</p>
<b>The Creek</b>	<p>This significant family relationship between a grandfather and his grandson, Boy, is observed while the grandfather rows the canoe through a creek and together they admire the wildlife and "never-ending expanses of greenery" ... Boy "liked these days when it was just him and Grandfather... it was as if they were discoverers ... it was as if they were lords of a new, beautiful, secret world...There were times when Bot watched keenly, the way Grandfather taught him to, like a hawk ... (pg. 117). The relationship between grandfather and grandson is primarily one where Boy learns from his grandfather about the flora and fauna which surrounded them.</p>

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<b>The Pain Tree</b>	In this story the complex relationship is between the narrator, a privileged child and her childhood servant/carer, Larissa. While the narrator sympathizes with Larissa, she does not truly understand Larissa's position as a servant and she lacks the empathy to understand. There is a stark class divide between Larissa and the privileged narrator and their relationship is marked by both dependence and a lack of genuine connection, ultimately highlighting the narrator's innocence and obliviousness to Larissa's plight.
<b>Berry</b>	Berry (Milberry) is the new kitchen boy, hired by the racist Mrs Osborne at the Home for Crippled Children. She is initially hesitant to hire him expressing concern about his race and his ability to fit in with the other employees. The racist owner of the Home, Dr Renfield, pays him \$8 instead of the regular \$10 that the previous white kitchen boy was paid. Berry was put in the attic to sleep and although he was employed as the kitchen boy, he was forced to do the work of the other employees. The relationship between the protagonist, Millberry Jones (Berry), and his employers is characterized by racism, oppression, and exploitation. Berry faces discrimination in hiring, is overworked and underpaid, and is ultimately fired without pay after a child falls from his wheelchair, even though he is not at fault.
<b>Two Boys Named Basil</b>	In this story, the relationship between the two friends, Basil Ratgaaver and Basil Ross, is marked by intense competition as they compete for grades and fame at school. This competition is so restrictive and burdensome that one wishes the other dead. Ultimately, the story results in a tragic outcome when Basil Ratgaaver disappears during a school trip to Baracarra Falls as the boys race to the top of the falls, leaving Basil Ross to grapple with the loss and his own identity.
<b>Shabine</b>	In this story, the significant relationship is between a young man who desires Justine, his neighbour, a girl whose father is white and her mother is a black servant. The narrator speaks of his visit to his grandmother during the holidays and of the feelings that he held for the Shabine. A term used to describe Justine who

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	<p>was the child of a brief 'moment' between Mr. Cazaubon and his maid (Justine's mother). Society cast judgment on both the mother and the innocent child. The mother waited for Mr. Cazaubon to acknowledge the child but that would have been near to impossible because of the racial and social divide in the society at the time. The young man harbours fantasies about he and Justine being together but the social differences between them are as insurmountable as the wall that lies between their property.</p>
<p><b>Georgia &amp; Them There USA</b></p>	<p>In this story, there are several family relationships which are significant such as the one between Leticia Green and her sister (the narrator's mother) or the one between June and her cousin Georgia. This essay focuses on the relationship between the Jamaican narrator, June, and her aunt Leticia (also called Aunt Teach). In the story, the USA is presented as a place of progress and opportunities but while the Jamaican girl June (the narrator) lies under "the shade of soursop leaves and the deep cool of her shaded bed ... looking up at the sky that was hot and clear (pg. 123), in her beloved Jamaica, she pities her cousin Georgia (Aunt Teach's daughter), who has migrated to the USA. Although impressed by the clothes and shoes which come from America, it was not until June herself goes to visit her aunt and cousin Georgia in America that she comes to realise the true impact of the materialistic American society on her cousin and she is disgusted by the filth and decay there. The relationship between June and her aunt (as well as that between herself and her cousin) is ever-changing and they grow more distant as Georgia becomes more assimilated into American culture.</p>

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THE LESSON LEARNT BY THE PROTAGONIST

<b>STORY</b>	<b>LESSON LEARNT THROUGH THE RELATIONSHIP</b>
<b>Raymond's Run</b>	When Squeaky sees her brother run she learns to expand her focus to include others and so she becomes less focused on herself. She realizes she has "a big rep as the baddest thing around. And I've got a room full of ribbons and medals and awards. But what has Raymond got to call his own?" (24) Her relationship with her brother changes as she sees him as an athlete in his own right rather than a duty and responsibility she must undertake.
<b>Blood Brothers</b>	Paul learns to work through and purge himself of the intensely negative emotions he has for his brother Benjy and so he builds a new shoe to walk in, thus, repairing their relationship.
<b>The Girl Who Can</b>	Both Nana and Adjoa learn that legs serve more purposes to a woman than just giving birth. Therefore, a woman's identity should not be restricted simply to being a mother and a wife but it should also establish grounds for her achievements, in this case as an athlete.
<b>To Da-Duh, in Memoriam</b>	It is only after her grandmother dies and the unnamed female narrator in the story has grown into an adult that she learns that she did not understand or appreciate the life her grandmother lived, when she was a child. The unnamed narrator had been so engrossed in defending her own world seeing her grandmother's world as one lost in time that she did not spend sufficient time appreciating the beauty and simplicity of her grandmother's way of life. However, in adulthood the narrator learnt to appreciate Da-duh's world and life.
<b>The Creek</b>	Boy is afraid of the white men (colonisers) when he and his grandfather encounter them on the creek but his grandfather is determined to fight them to prevent them from taking his land away from him. The boy learns that although the outcome is uncertain, in order to protect others, seek freedom and assert one's rights, it is sometimes necessary to resort to violence using the resources at one's disposal (paddle), even in the face of more advanced and destructive technology (rifle).
<b>The Pain Tree</b>	The narrator learns the importance of empathy, understanding diverse perspectives and recognizing that there is an interconnectedness of human experiences that goes beyond social divisions of race, class and culture.

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<b>Berry</b>	Berry learns that there are different kinds of disabilities. He suffers an injustice because of his social disability reflected in the colour of his skin, while the crippled children suffer a physical disability through which they also suffer an injustice by the owners of the Home who care little about the children themselves but for the profits their enterprise generates.
<b>Two Boys Named Basil</b>	Basil Ross "disappears" into a life of mediocrity and solitude until he thinks he sees his missing friend's face (Basil Raatgever) in a picture of the Baracara falls near where he disappeared over thirty years prior. Basil Ross learns that a long lost dimension of himself (his core identity) can only be reawakened when his guilt and sorrow is purged from his soul and that alone can truly liberate him.
<b>Shabine</b>	The unnamed narrator who desires the 'shabine' and is preoccupied with her, learns that social obstacles like race and class creates social divisions imposing restrictions upon many relationships, making them places where one can only dream but there is no hope for reality to grow there.
<b>Georgia &amp; Them There USA</b>	June the narrator learns that acceptance of a Western materialistic (American culture) often comes with the rejection of one's own culture (Jamaican) and this can have disastrous effects on one's personality and vision.

ONE TECHNIQUE THE WRITER USES TO EXPLORE SIGNIFICANT RELATIONSHIPS.

STORY	ONE TECHNIQUE TO EXPLORE A SIGNIFICANT RELATIONSHIP
<b>Raymond's Run</b>	<b>Symbol:</b> The relationship between Squeaky and her brother Raymond involves the act of running, a symbol of freedom and escape from the judgement of others. Both Squeaky and her brother are judged by others, he for his developmental challenges and she because of the gender expectations imposed on her. Both want freedom from these limitations and the conformity others expect of them and running symbolizes that freedom. When Squeaky takes her brother on her running practices with her through Harlem, it is part of her caretaking duties but when she takes part in the May Day race and she sees her brother run, she sees him as an athlete in his own right rather than a duty and responsibility she must undertake and she determines to become less focused on herself.

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<p><b>Blood Brothers</b></p>	<p><b><u>Contrast</u></b>: The relationship between Paul and his twin brother Benjy is built on contrast, although ironically, they are genetically identical. Paul is an introvert who loves nature and contemplating about life, whereas, Benjy is a dare-devil, fun loving and carefree - Paul's polar opposite.</p>
<p><b>The Girl Who Can</b></p>	<p><b><u>Satire</u></b> is used to explore the relationship between Nana's world and Adjoa's observations to critique societal expectations and stereotypes about women, particularly the idea that a woman's physical attributes, like leg thickness, determine her ability to bear children. When Adjoa considers the issue of legs that follow her grandmother's beloved ideals when she insists that good legs can uphold hips to bear children, Adjoa claims "In my eyes, all my friends have got legs that look like legs; but whether the legs have got meat on them to support the kind of hips that...that I don't know." Adjoa exposes the illogicality of differentiating between the different types of legs as their primary function is to enable a person to move and not support the hips solely to give birth.</p>
<p><b>To Da-Duh, in Memoriam</b></p>	<p><b><u>Metaphor &amp; Symbols</u></b> - The writer uses metaphors to convey the complex relationship between the narrator and Da-duh and to grapple with themes of identity and heritage. Many elements seen through the narrator's eyes take on great significance. The narrator believes the royal palm is as proud as Da-duh in its "flaunting its dark crown of fronds right in the blinding white face of the late morning sun." The planes that Britain sends over the island do not look or act like objects of the machine age, but like "swooping and screaming . . . monstrous birds" or "the hardback beetles which hurled themselves with suicidal force against the walls of the house at night" (pg 164) showing that despite hearing about New York and the modern world, Da-duh cannot even fathom its existence.</p>

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<p><b>The Creek</b></p>	<p><b>Imagery &amp; Simile:</b> The writer uses vivid sensory details to capture the relationship between Boy and his grandfather as they row up the creek capturing the beauty but also the mystery and potential danger of the surrounding environment. Opening with <i>"Grandfather rowed the canoe, ruffling the still edges of the water as he confidently dipped the paddle and pushed backward against the liquid blackness, so that the boat glided gently forwards"...</i> Paragraph 3 best captures the relationship between Boy and his grandfather which mirrors their journey on the creek. <i>Boy closed his eyes and listened to the slapping of the paddle on the water and the soft sucking of water on the paddle. He liked these days when it was just him and Grandfather... it was as if they were discoverers .. it was as if they were lords of a new, beautiful, secret world...There were times when Boy watched keenly, the way Grandfather taught him to, like a hawk... (pg. 117).</i></p>
<p><b>The Pain Tree</b></p>	<p><b>Foreshadowing &amp; Symbols:</b> Foreshadowing is subtly woven through the story to hint at the protagonist's relationship with Larissa her servant / carer, suggesting that her eventual return to her childhood home will result in the painful realization of the love and life she left behind. Foreshadowing is seen in the following ways:</p> <ul style="list-style-type: none"><li><input type="checkbox"/> <b>The Pain Tree as a Symbol:</b> The title itself, "The Pain Tree," is a powerful piece of foreshadowing. The tree, a symbol of the protagonist's past and her family's history, suggests the emotional pain and difficult memories she will confront upon her return.</li><li><input type="checkbox"/> <b>The Narrator's Initial Distance:</b> The story begins with the narrator, now an adult, living far away from her childhood home. This initial distance foreshadows the emotional distance she has created from her past and the people she left behind.</li><li><input type="checkbox"/> <b>The "Other" Perspective:</b> The narrator's ability to see "the other" and empathize with different perspectives, granted by a gift from a poor woman, foreshadows her eventual understanding of her own past and the motivations of those she left behind.</li><li><input type="checkbox"/> <b>The Unresolved Past:</b> The story highlights the unresolved issues and lingering emotions from the protagonist's childhood, such as her</li></ul>

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	<p>mother's burdens and the loss of her father. These unresolved issues foreshadow the emotional turmoil she will experience when she returns home.</p> <p>□ <b>The Inextricability of Home and History:</b> The complicated ties with home and history foreshadows that the protagonist's return home will help her realize the love she abandoned and the pain she left behind.</p>
<b>Berry</b>	<p><b>Symbolism and metaphor:</b> Throughout the narrative, the protagonist Milberry who is called Berry by the children at the Home for Crippled Children is symbolic and the berries serve as symbols representing various aspects of life, struggle, and the African American experience. For example, the protagonist's pursuit of the berries symbolizes his pursuit of happiness, fulfillment, and freedom in the face of adversity.</p> <p>Metaphorically, the berries also represent the challenges and obstacles that individuals face in their journey towards achieving their dreams. The act of picking berries becomes a metaphor for the struggles and sacrifices necessary to attain one's goals.</p>
<b>Two Boys Named Basil</b>	<p><b>Myth:</b> The writer draws on the existing <i>doppelganger</i> supernatural myth of "the double" to highlight the mystery of the human search for identity. The writer portrays Basil Ross and Basil Raatgever as each other's alter ego but the latter disappears on a school trip to a waterfall. When Basil Ross sees the face of his friend Basil Raatgever in a picture of the Baracara falls near where he disappeared over thirty years prior, Basil Ross re-awakens a long-lost dimension of himself, purging his guilt and sorrow and he is liberated.</p>
<b>Shabine</b>	<p><b>Symbols:</b> The <i>paradise plums</i> that the young man who desires and is preoccupied with the 'shabine' leaves on the gate post for Justine symbolizes the innocent pure love he feels but Just say cannot act on it. Additionally, the physical <i>wall</i> between their properties symbolizes the barriers and social divisions of race and class imposed on people as society demands their conformity and limits their freedom.</p>

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<p><b>Georgia &amp; Them There USA</b></p>	<p><b>Repetition:</b> The repetition of the word "nothing" in the extract below, emphasizes the narrator's feelings of extreme shock and bewilderment at the ugliness that existed in America.</p> <p><i>Nothing in my experience had prepared me for the Bronx. Nothing had prepared me for this place people spent whole anxious lifetimes waiting to get visas and letters of invitation to come up to. (pg. 123)</i></p> <p><b>Irony:</b> The writer uses situational irony to highlight that while one would expect June the narrator to be in awe of America and brag about her visit there, this was not the expected outcome as June instead says, "I wrote home to my father and begged him not to tell anybody I had gone UP." (pg 126).</p> <p>One gets the impression that the narrator if asked about her impression of America would have been truthful and this might have ruined others imaginary perceptions of America.</p>
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**Total 40 marks**



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