



CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination®
CAPE®

LITERATURES IN ENGLISH SYLLABUS

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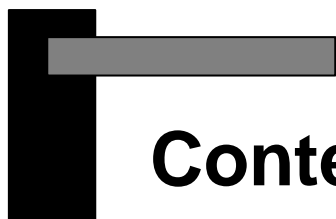
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Introduction

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

The Caribbean Examinations Council offers three types of certification. The first is the award of a certificate showing each CAPE Unit completed. The second is the CAPE diploma, awarded to candidates who have satisfactorily completed at least six Units, including Caribbean Studies. The third is the CAPE Associate Degree, awarded for the satisfactory completion of a prescribed cluster of seven CAPE Units including Caribbean Studies and Communication Studies. For the CAPE diploma and the CAPE Associate Degree, candidates must complete the cluster of required Units within a maximum period of five years.

Recognised educational institutions presenting candidates for CAPE Associate Degree in one of the nine categories must, on registering these candidates at the start of the qualifying year, have them confirm in the required form, the Associate Degree they wish to be awarded. Candidates will not be awarded any possible alternatives for which they did not apply.

Literatures in English

◆ RATIONALE

Literature is arguably the most vital register of the major ideas, concerns, feelings, aspirations, and hopes of the communities out of which it comes. To know literature is, therefore, to be familiar with the communities that have produced it. To be familiar with communities is to understand how they resemble each other and how they differ from each other; that is, to understand the uniqueness of each. In a rapidly shrinking world this understanding becomes increasingly crucial and urgent as each community sees itself, on the one hand, as part of a large human family and, on the other, as a unique cultural context.

Mediating between the Community and literature is the artist who interprets facets of the life of the community in imaginative structures. These structures encompass the personal, social, and the universal; consequently, the study of literature promotes understanding of both the individual and mankind in general.

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

Through its varied treatment of the facets of human experience, literature uniquely prepares individuals for living and working in the world. The study of literature provides the individual with analytic, organisation and communicative and skills of enquiry as defined in the UNESCO Pillars of Learning that will enable them to succeed in their academic careers and the world of work. These skills create career opportunities in a variety of fields, including education, the media, human resource management, corporate communications, advertising, and law.

The Caribbean is a complex historical, social, and cultural context, producing a rich and varied literature which has earned a crucial place in the global family of literatures in English. Consequently, that literature forms an important aspect of the study of Literatures in English for this Caribbean-based examination. Significantly, it also assists in moulding the ideal Caribbean person. Such a person displays a high level of self-esteem, lives in harmony with the environment, values human life, and takes pride in our cultural heritage and diversity The Caribbean Education Strategy (2000).

◆ AIMS

The syllabus aims to:

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



◆ AREAS OF STUDY

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

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

◆ GENERAL OBJECTIVES

On completion of each Unit, students should:

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

◆ SKILLS AND ABILITIES TO BE ASSESSED

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

- (i) Knowledge and Understanding;
- (ii) Application of Knowledge;
- (iii) Organisation of Information.

Knowledge and Understanding

The Assessment will test:

- (i) familiarity with the primary (prescribed) texts;
- (ii) familiarity with *secondary sources*;
- (iii) *familiarity with the features of genres*;
- (iv) *familiarity with, and the proper use of the vocabulary specific to genres*;
- (v) *understanding of the relationship between form and content within genres*.

Application of Knowledge

The Assessment will test:

- (i) the ability to analyse, evaluate, and synthesise knowledge;
- (ii) the ability to write a *clear* thesis, select appropriate evidence and use sound logic;
- (iii) the appropriateness of the information selected;
- (iv) the ability to *present* a reasonable conclusion based on evidence provided.

Organisation of Information

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

- (i) opening paragraph *with clear thesis which introduces main points of argument*;
- (ii) middle paragraphs *which develop the points outlined in opening paragraph*;
- (iii) final paragraph *which brings argument to a reasonable conclusion*;

- (iv) transition words between *sentences and* paragraphs;
- (v) formal syntactic structures;
- (vi) correct grammar;
- (vii) *use of language*.

◆ PRE-REQUISITES OF THE SYLLABUS

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

◆ STRUCTURE OF THE SYLLABUS

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

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

- (i) one play by Shakespeare;
- (ii) one work of Caribbean literature;
- (iii) one work of poetry;
- (iv) one work of prose fiction.

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

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

◆ APPROACHES TO TEACHING THE SYLLABUS

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

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

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

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

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

◆ RESOURCES

(for use throughout the Units)

- Beach, R., Appleman, *Teaching literature to adolescents*. Lawrence Erlbaum Associates. New Jersey: Lawrence Erlbaum Associates, 2006.
- D. Hynds, S. & Wilhelm, *Teaching language and literacy: Policies and procedures for vernacular situations*. Revised. Kingston: Ian Randle Inc., 2006.
- J. Craig, D. R.
- Griffith, K. *Writing essays about literature: A guide and style sheet*. (7th ed.) Boston: Thomson Wadsworth. 2006.
- Lazar, G. *Literature and language teaching: A guide for teachers and trainers*. Cambridge: University Press, 1993.
- Merriam Webster's Readers Handbook* Massachusetts: Merriam-Webster Inc., 1997.
- Warrican, S. J., & Spencer-Ernandez, J. *Strategies for the teaching of reading and writing: A practical guide for teachers of Caribbean children*. Kingston: Joint Board of Teacher Education Foundation, University of the West Indies, 2006.

◆ UNIT 1 AND UNIT 2

MODULE 1: DRAMA

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

1. *Elements of drama*

- (i) Act.
- (ii) Scene.
- (iii) Exposition.
- (iv) Conflict.
- (v) Complication.
- (vi) Climax.
- (vii) Denouement (*unravelling/resolution of the plot*).

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

- (viii) *Peripeteia (reversal of fortune).*
- (ix) *Characterisation.*
- (x) *Protagonist and Antagonist.*
- (xi) *Main plot, subplot.*

2. *Forms of Drama*

- (i) *Comedy.*
- (ii) *History.*
- (iii) *Tragedy.*
- (iv) *Romance.*
- (v) *Tragi-comedy.*
- (vi) *Theatre of the Absurd.*
- (vii) *Satire.*
- (viii) *Farce.*
- (ix) *Modern drama.*
- (x) *Melodrama.*

3. *Features of drama*

- (i) *Monologue.*
- (ii) *Dialogue.*
- (iii) *Soliloquy.*
- (iv) *Aside.*
- (v) *Set.*

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

- (vi) Stage direction.
- (vii) Stage conventions [costume, lighting, sound effects, movement, (*stage motion, entrance, exit*), *stage position (centre-stage, up stage, down stage) backdrops and props*].
- (viii) Chorus.
- (ix) Dramatic unities (time, place and action).
- (x) Disguise.

4. Literary devices

- (i) Imagery.
- (ii) Motif.
- (iii) Symbolism.
- (iv) Dramatic and tragic irony.
- (v) *Juxtaposition*.

5. Literary context

- (i) Social.
- (ii) Historical.
- (iii) Political.
- (iv) Religious.
- (v) Ethnic.
- (vi) Moral.
- (vii) Intellectual.
- (viii) Cultural.

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

6. **Views of different critics.**
7. **Issues explored through drama.**

Suggested Teaching and Learning Activities

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

1. *Encourage students to read the plays on their own and formulate personal responses to the plays.*
2. *Take students on a tour of a local theatre where they can acquaint themselves with various features of the theatre environment.*
3. *Provide an introductory lecture on features of Elizabethan and other kinds of theatre and drama; and invite persons involved in theatre such as local actors, directors, to make presentations on different aspects of drama, for example, the importance of costumes, lighting, and the use of stage props.*
4. *Show film versions or video recordings of the plays under study and critically evaluate how these can alter, modify, or enhance students' understanding and appreciation of the plays.*
5. View and critically appraise a live performance.
6. Play audio tapes of the plays (where these are accessible) and critically evaluate how these dramatic readings can alter, modify, or enhance students' understanding of the plays.
7. Provide introductory lectures on the cultural, social, and literary contexts in which the plays were written.
8. Have students dramatise specific scenes in order to critically evaluate dramatic techniques and elements in relation to themes and character development.
9. Arrange for dramatic readings of significant scenes to facilitate student participation and to develop sensitivity to the performance aspect of drama (seeing the play as more than a text).

UNIT 1 AND UNIT 2

MODULE 1: DRAMA (cont'd)

10. Encourage role playing to enhance students' understanding and interpretation of the characters in the plays.
11. Encourage debates, discussions, oral presentations, and critical appraisals of key issues and aspects of the plays.
12. *Encourage debates of different interpretations of the plays.*
13. *Urge students to direct dramatic scenes. For example, students can watch the same scene of a play in two or three different productions and based on their own reading of the play debate the merits of each director's interpretation.*
14. Encourage students to write dramatic pieces and dramatise them.
15. Have students practise writing essays which show evidence of an understanding of the vocabulary specific to drama, *and which present and defend clear positions in response to given stimuli.*
16. *Have students engage in debates about differing interpretations of a play. For example, students can watch the same scene from two or three different productions (film versions) and based on their own reading of the play debate the merits of each director's interpretation.*
17. *Have students write evaluations of differing interpretations, providing evidence to support their views.*
18. Divide students into groups and ask each group to identify textual evidence from their own reading of the play to refute and/or defend in writing a selected statement from a critical interpretation of a play.

RESOURCES

- Abrahms, M. H. *A Glossary of Literary Terms*. Wadsworth Publishing, 2008.
- Gordon, R. *How to Study a Play*, London: Macmillan, 1991.
- Noel, K. *Carlong Caribbean Drama*. Longman, 2001.
- Peck, J. and Coyle, M. *How to Study a Shakespeare Play*, London: Palgrave, 1995.
- Literary Terms and Criticism* (3rd Edition), London: Macmillan, 2002.
- Pickering, K. *How to Study Modern Drama*, London: Macmillan, 1990.

- Stevens, C. A Guide to Dramatic Elements and Style: Drama grades 7 – 9, Weston Watch, 2000.*
- Stone, J. Theatre, (Studies in West Indian Literature), London: Macmillan, 1994.*
- Teaching Shakespeare Institution Shakespeare Set Free: Teaching Twelfth Night and Othello, New York: 2006.*

◆ UNIT 1 AND UNIT 2

MODULE 2: POETRY

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

1. **Elements of poetry**
 - (i) Rhyme.
 - (ii) Rhythm.
 - (iii) Metre.
 - (iv) Lineation.
 - (v) Diction.
 - (vi) Tone.
 - (vii) *Mood*.

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

2. Literary devices

- (i) Simile.
- (ii) Metaphor.
- (iii) Alliteration.
- (iv) Onomatopoeia.
- (v) Imagery.
- (vi) Symbolism.
- (vii) Hyperbole.
- (viii) Litotes.
- (ix) Euphemism.
- (x) Pun.
- (xi) Metonymy.
- (xii) *Juxtaposition.*
- (xiii) *Irony.*

3. Point of view

- (i) Speaker.
- (ii) Persona.
- (iii) Poet.

4. Forms of poetry

- (i) Ballad.
- (ii) Sonnet.
- (iii) Lyric.

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

- (iv) Ode.
- (v) Terza Rima.
- (vi) Dramatic Monologue.
- (vii) Blank Verse.
- (viii) Free Verse.
- (ix) Villanelle.

5. Literary context

- (i) Social.
- (ii) Historical.
- (iii) Political.
- (iv) Religious.
- (v) Ethnic.
- (vi) Moral.
- (vii) Intellectual.
- (viii) Cultural.

6. The views of different critics.

7. Issues explored through poetry.

UNIT 1 AND UNIT 2

MODULE 2: POETRY (cont'd)

Suggested Teaching and Learning Activities

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

1. It is important to show students how much they already know about poetry. *Read poems aloud to students and have them describe their response.*
2. *Scan individual words. (For example, "instill" is an iamb; "chutney" is a trochee; "airfare" is a spondee; "beautiful" is a dactyl and "intervene" is an anapest. Words keep their normal stresses in poetry). Mark the stresses in simple iambic poems, for instance, Lewis Carroll's "The Mad Gardener's Song" or have students bring in lyrics from music of interest to them, for example, calypso, rap, dub, rock, chutney, zouk. Analyse the rhythm. Mark the stresses.*
3. Discuss types of metre (*Duple metre – iambic, trochaic, spondaic, triple metre – dactylic, anapestic*).
4. Have the whole class parody a verse with regular rhythm, for example, "The Mad Gardener's Song". Let each student write one, read it aloud, and have students discuss whether the rhythm is correct. Discuss the rhymes in these examples. *Assist students to parody other forms, limericks, for instance.*
5. Discuss sample types of form, for example, ballad, hymn, and sonnet. Most forms should be taught as they are encountered, as should most elements of poetry.
6. Show *students* that poets do write sentences and that these sentences are meaningful units which may run through several lines or even stanzas. *Poets also use punctuation marks for poetic effect and change word order for poetic reasons.*
7. Divide class into small groups. Each group should read aloud and discuss the same poem. Each group should then report its own interpretation to the class. Discuss the differences and reasons for the interpretations.
8. Divide *students* in groups and ask them to find evidence in a poem to support differing interpretations of the same poem. For example, Edward Baugh's poem. "A Carpenter's Complaint," simple statements such as "This poem is about death" or "This poem is about tradition" or "This poem is about grief" might be used.
9. Ask each student after group discussion to develop a paragraph on one part of their argument in support of the interpretation. Together the group would have produced one interpretation. After all the groups have presented, you can have open discussion with challenges and/or further support.
10. Have students research the social and historical context in which the poems were written.
11. Have students find, share, and discuss critical essays on various poems.
12. Have students practise writing essays which show evidence of an understanding of the vocabulary specific to poetry, and *which present and defend clear positions in response to given stimuli.*

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

RESOURCES

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

◆ UNIT 1 AND UNIT 2

MODULE 3: PROSE FICTION

SPECIFIC OBJECTIVES

Students should be able to:

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

CONTENT

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

1. **Forms of prose fiction**

- (i) Novels.
- (ii) Novellas.
- (iii) Short stories.

2. **Elements of prose fiction**

- (i) *Narrative technique.*
- (ii) Point of view.
- (iii) Characterisation.
- (iv) Setting.
- (v) Theme.

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

(vi) Plot.

(vii) *Style.*

3. *Literary devices*

(i) *Imagery.*

(ii) *Symbol.*

(iii) *Irony.*

(iv) *Satire.*

(v) *Allusion.*

4. *Structural devices*

(i) Stream of consciousness.

(ii) Interior monologue.

(iii) Flashback.

(iv) Foreshadowing.

(v) *Chapter organisation.*

(vi) *Time frame.*

(vii) *Motif.*

(viii) *Juxtaposition*

5. **Types of fiction**

(i) Fable.

(ii) Science fiction.

(iii) Bildungsroman.

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

- (iv) Romance.
- (v) Allegory.
- (vi) Picaresque.
- (vii) Gothic.
- (viii) *Historical*.
- (ix) Stream of consciousness *narrative*.
- (x) Detective.
- (xi) Epistolary.

6. Literary context

- (i) Social.
- (ii) Political.
- (iii) Historical.
- (iv) Religious.
- (v) Ethnic.
- (vi) Moral.
- (vii) Intellectual.
- (viii) Cultural.

7. The views of different critics.

8. Issues explored through prose fiction.

UNIT 1 AND UNIT 2

MODULE 3: PROSE FICTION (cont'd)

Suggested Teaching and Learning Activities

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

1. Complete worksheet questions on significant aspects of prose fiction, for example, prose rhythm, diction, point of view; direct students' attention to specific pages of the text, requiring them to examine *closely the author's use of language and narrative technique*.
2. Listen to good recordings, view video tapes, DVDs, and movies of texts so that students may enhance their understanding and appreciation of the auditory and visual dimensions.
3. Invite resource persons (such as authors, literary experts, historians) to share ideas on the text.
4. Encourage students to write *diary/journal entries, letters, blogs, e-mails*, and short imaginative pieces on various aspects of the prescribed texts, for example, "A Day in the Life of".
5. Encourage role playing and dramatised readings.
6. Have students work in groups to explore the unique elements of an author's narrative; for example, the framing devices used in *Wuthering Heights*, or the pessimism of Hardy's later novels.
7. Debate and assess different critical responses to texts to recognise that there are various acceptable interpretations of any given text.
8. Have students practise writing critical essays which show evidence of an understanding of the vocabulary specific to prose fiction, and which present and defend clear positions in response to given stimuli.

RESOURCES

- Ashcroft, G. and Tiffin *The Empire Writes Back*, London: Routledge, 1985.
- Daiches, D. *The Novel and the Modern World*, Chicago: University of Chicago Press, 1984.
- King, B. *West Indian Literature*, London: Macmillan, 1995.
- Lane, R. *The Postcolonial Novel: Themes in 20th Century Literature and Culture*, Cambridge: Polity, 2006.
- Peck, J. *How to Study a Novel*, London: Macmillan, 1988.
- Ramchand, K. *The West Indian Novel and Its Background*, 2nd Edition, Kingston: Ian Randle, 2004.

- Roberts, E. V. *Writing about literature*. (12th ed.) New Jersey: Pearson Education, Inc., 2009.
- Scarry, S. & Scarry, J. *The writer's workplace: Building college writing skills*. (9th ed.). New York: Wadsworth Publishing, 2010.

◆ PRESCRIBED TEXTS – UNIT 1

The list of prescribed texts for the 2012 – 2017 examinations.

UNIT 1

Module 1: Drama: Shakespeare - Comedies and Histories

Shakespeare: Comedies and Histories

(i) *Twelfth Night*

(ii) *Richard III*

Module 2: Poetry: British, American and Postcolonial.

a. British

Thomas Hardy

Selected Poems

b. American

Rita Dove

Mother Love

c. Postcolonial

Les Murray

Learning Human: Selected Poems.

Module 3: Prose Fiction: Caribbean and British/American/Postcolonial.

Students must select one text from „a“ and one text from „b“.

a. Caribbean

(i) *Paule Marshall*

Brown Girl, Brownstones

(ii) *Caryl Phillips*

Cambridge

b. British

(i) *Emily Bronte*

Wuthering Heights

American

(i) *F. Scott Fitzgerald*

The Great Gatsby

Postcolonial

(i) *Chimamanda Ngozi*

Purple Hibiscus

Adichie

◆ PRESCRIBED TEXTS – UNIT 2

The list of prescribed texts for the 2012 – 2017 examinations.

UNIT 2

Module 1: Drama: Shakespeare – Tragedies/Romances/Modern Drama

Students MUST select one text from (a) and one text from (b).

a. Shakespeare: Tragedies and Romances

- (i) *Othello*
- (ii) *The Winter's Tale*

b. Modern Drama

- (i) *Eugene O'Neill* *Long Day's Journey into*
- (ii) *Dennis Scott* *An Echo in the Bone*

Module 2: Poetry: Caribbean

Caribbean

- (i) Olive Senior *Gardening in the Tropics*
- (ii) Kendel Hippolyte *Night Vision*

Module 3: Prose Fiction: British/American/Postcolonial

a. British

D.H. Lawrence *Sons and Lovers*

b. American

Nathaniel Hawthorne *The House of the Seven Gables*

c. Postcolonial

Tahmima Anam *A Golden Age*

◆ OUTLINE OF ASSESSMENT

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

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

EXTERNAL ASSESSMENT (80%)

Written Papers – 4 hours 45 minutes

Paper 01

(1 hour 45 minutes)

A short-answer paper in three sections, with questions on all three Modules. Candidates must answer all 15 questions on Paper 01.

30%

Paper 02

(3 hours)

An extended-essay paper in three sections, with questions on all three Modules. Candidates must answer three questions, one from each section.

50%

SCHOOL-BASED ASSESSMENT (20%)

Paper 03/1

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

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

OR

- (b) *a critical response to a review of a prescribed play or poem or prose extract.*

OR

- (c) *a review of a live performance or a film adaptation of a prescribed text.*

OR

- (d) *a review of a prescribed text.*

Paper 03/2

Private candidates are required to write Paper 03/2, an alternative to the School-Based Assessment paper. Candidates must write a critical appreciation of an excerpt from a play, a poem and a prose extract.

MODERATION OF INTERNAL ASSESSMENT

All School-Based Assessment Record Sheets and sample of assignments must be submitted to reach CXC by May 31 of the year of the examination. A sample of assignments will be requested by CXC for moderation purposes. These samples will be re-assessed by CXC Examiners who moderate the School-Based Assessment. Teachers' marks may be adjusted as a result of moderation. The Examiners' comments will be sent to schools.

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

ASSESSMENT DETAILS

External Assessment by Written Papers (80% of Total Assessment)

Paper 01 (1 hour 45 minutes, 30% of Total Assessment)

1. Composition of the Paper

This paper consists of 15 compulsory short-answer questions based on three unseen extracts, one from each literary *genre*. There will be five questions on each unseen extract.

2. Award of Marks

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

3. Mark Allocation

Questions may not be of equal difficulty and marks allocated may range from 1-8.

This paper is worth 72 marks and contributes 30% to the total assessment.

Paper 02 (3 hours, 50% of Total Assessment)

1. Composition of the Paper

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

Unit 1

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

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

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

Unit 2

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

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

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

2. Award of Marks

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

3. Mark Allocation

Each section is worth 40 marks. This paper contributes 50% to the total assessment.

SCHOOL-BASED ASSESSMENT

(20%)

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

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

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

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

Each candidate will submit one assignment. Teachers will set and mark this assignment according to the guidelines and School-Based Assessment criteria set out in the syllabus.

SCHOOL-BASED ASSESSMENT (20% of Total Assessment)

The School-Based Assessment comprises one of the following: **EITHER**

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

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

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

Length of commentary should be 1500 words. Teachers should note that it is the detailed commentary that is marked not the reinterpretation or other creative pieces.

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

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

OR

2. A review of a prescribed play, collection of poems or work of prose fiction. This should include:
- biographical data and summary of text;
 - an evaluation of the author's choices and presentation of material.

Length of the review should range be 1500 words.

OR

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

This should include:

- a summary of the reviewer's argument;*
- an evaluation of the effectiveness of the argument.*

Length of critical response should range be 1500 words.

OR

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

- a concise description;*
- an evaluation of the effectiveness of the performance.*

Length of review should range be 1500 words.

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

MARK SCHEME FOR SCHOOL-BASED ASSESSMENT

A maximum of 48 marks will be awarded for the School-Based Assessment, according to the following criteria. The marks awarded will be distributed equally. This contributes 20% to the total assessment.

| CRITERIA | MARKS |
|--|----------------|
| Knowledge and Understanding | 15 |
| <i>Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | <i>14 -15</i> |
| <i>Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | <i>12 -13</i> |
| <i>Candidate shows a good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | <i>10 - 11</i> |

| CRITERIA | MARKS |
|--|--------------|
| <i>Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | 8 - 9 |
| <i>Candidate shows a barely acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | 6 - 7 |
| <i>Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | 4 - 5 |
| <i>Candidate shows a very limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text.</i> | 1 - 3 |
| Application of Knowledge | 23 |
| <i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text.</i> | 21 - 23 |
| <i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text.</i> | 18 - 20 |
| <i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text.</i> | 15 - 17 |
| <i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text.</i> | 12 - 14 |
| <i>Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a barely acceptable manner and demonstrates a barely acceptable informed personal response to the set text.</i> | 9 - 11 |
| <i>Candidate applies knowledge with minimal relevance and accuracy to the question; analyses, synthesises, and evaluates issues in a weak manner and demonstrates an uninformed personal response to the set text.</i> | 5 - 8 |
| <i>Candidate shows little or no knowledge of the set text and little or no skill in analysing, synthesising, and evaluating information necessary to handling the question.</i> | 1 - 4 |

| CRITERIA | MARKS |
|--|--------------|
| Organisation of Information | 10 |
| <i>Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language.</i> | 9 - 10 |
| <i>Candidate organises information coherently and effectively and communicates ideas with good use of syntax, grammar and language.</i> | 7 - 8 |
| <i>Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language.</i> | 5 – 6 |
| <i>Candidate organises information with minimal coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language.</i> | 3 - 4 |
| <i>Candidate shows very limited ability in organising and communicating information.</i> | 1 - 2 |

◆ REGULATIONS FOR PRIVATE CANDIDATES

UNIT 1 and UNIT 2

Private candidates will be required to write Papers 01, 02 and 03/2. Paper 03/2 takes the form of a written examination (2½ hours duration). Paper 03/2 will test the same skills as the School-Based assessment. *The 03/2 Paper is an extended essay paper consisting of 3 questions, one on each of the Modules. Candidates must write a critical appreciation of an excerpt from a play, a poem and a prose extract. The total time for this examination is 2 hours 30 minutes.*

◆ REGULATIONS FOR RESIT CANDIDATES

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

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

◆ ASSESSMENT GRID

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

| | Module 1 Drama | Module 2 Poetry | Module 3 Prose Fiction | Total | (%) |
|---|---------------------------|----------------------------|-----------------------------------|--------------|--------------|
| External Assessment Paper 01 (Short Answer) (1 hour 45 minutes) | 24 | 24 | 24 | 72 | (30) |
| Paper 02 (Essay) (3 hours) | 40 | 40 | 40 | 120 | (50) |
| School-Based Assessment Paper 03/1 OR the Alternative, Paper 03/2 | 16 | 16 | 16 | 48 | (20) |
| Total | 80 | 80 | 80 | 240 | (100) |

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

WORD/TERM

DEFINITION/MEANING

Dramatic significance

This refers to the elements of drama, acting in unity to effect the purpose of the play. If something is dramatically significant it may serve to advance the plot, develop a character, heighten the conflict, create audience expectancy and create irony.

Features and Characteristics of the genre

These are the features and uses that together create, the entity known as drama, poetry or prose fiction. For example, setting is a feature common to all three, but it can be characterised differently in each. In drama setting may depend on a stage direction, in poetry it may be captured in one line, while in prose fiction, setting may be described at great length.

Figurative devices

Any use of language where the intended meaning differs from the actual literal meaning of the words themselves in order to achieve some special meaning or effect is described as figurative use of language. Perhaps the two most common figurative devices are the simile and the metaphor. There are many techniques which can rightly be called figurative language, including hyperbole, personification, onomatopoeia, verbal irony, and oxymoron. Figures of speech are figurative devices.

Genre

A type or category of literature or film marked by certain shared features. The three broadest categories of genre include poetry, drama, and prose fiction. These general genres are often subdivided into more specific genres and subgenres. For instance, precise examples of genres might include murder mysteries, romances, sonnets, lyric poetry, epics, tragedies and comedies.

Intertextuality

This is where echoes and threads of other texts are heard and seen within a given text. For example, Achebe's Things Fall Apart by its very title resonates with the degeneration alluded to in the Yeats' line of poetry, "the centre does not hold/things fall apart..." Intertextuality is evident in elements of repetition, annotation, quotation, allusion, parody and revision.

Juxtaposition

The arrangement of two or more ideas, characters,

WORD/TERM**DEFINITION/MEANING*****Literary devices***

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

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

Narrative strategies/techniques

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

Spectacle

A display that is large, lavish, unusual, and striking, usually employed as much for its own effect as for its role in a work. For example, the appearance of the witches in Macbeth and the arrival of Banquo's ghost

WORD/TERM

DEFINITION/MEANING

Style

at the feast are examples of spectacle. Spectacle often occurs in drama, but can also be found in the novel.

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

Technique

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

Use of language

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

◆ GLOSSARY OF BEHAVIOURAL VERBS USED IN THE LITERATURES IN ENGLISH EXAMINATIONS

WORD

TASK

Comment

Examine how the writer uses different elements (for example, literary device, stage props) to create effect and meaning. The overall effect on the piece of work must also be provided. The effect must take into account the writer's purpose, and other elements of the piece of work, for example, theme, structure, diction and tone. A judgment must be made about the level of effectiveness of the element used. A link must be made between the writer's intent and the outcome

For Example: *Comment on the significance of the title in relation to the entire poem.*

Contrast

Contrast expresses differences and distinction. In the act of contrasting, similarities are noted so that differences and distinction can be highlighted.

For Example: *(1) What TWO contrasting impressions of Louie are conveyed by the writer in this passage?*

(2) Identify TWO pairs of contrasting images and comment on the appropriateness of EACH pair.

(3) Identify TWO images of opposition and comment on the appropriateness of each.

Describe

Provide detailed account, including significant characteristics or traits of the issue in question.

For Example: *Describe Cliteroe's state of mind as revealed in line 1 and give ONE reason why he is in this state.*

Discuss

Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.

For example: *"In Gardening in the Tropics, Olive senior's use of language distinguishes her as a Caribbean poet."*

With reference to at least THREE poems, discuss the extent to which you agree with this statement.

Explain

Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.

For example: *Explain the effectiveness of the last line of the poem.*

In a question like this a decision is required, that is

whether the ending is effective or not, or the extent to which it is effective with appropriate reasons for the position taken.

Give /State

These two verbs can be used interchangeably.

Provide short concise answers.

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

Identify

Extract the relevant information from the stimulus without explanation.

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

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

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

◆ PRESCRIBED POEMS FOR UNIT 1

Thomas Hardy: Selected Poetry

“Hap”
 “Neutral Tones”
 “Shelley’s Skylark”
 “To an Unborn Pauper Child”
 “The Darkling Thrush”
 “God’s Education”
 “The Man He Killed”
 “The Voice”
 “The Phantom Horseman”
 “The Moth-signal”
 “During Wind and Rain”
 “A Backward Spring”
 “Afterwards”
 “Life and Death at Sunrise”
 “A Broken Appointment”

Selection of Poems from Mother Love by Rita Dove

“Persephone, Falling”
 “Protection”
 “Persephone Abducted”
 “Grief: The Counsel”
 “Mother Love”
 “Sonnet in Primary Colors”
 “Demeter Mourning”
 “Exit”
 “Demeter, Waiting”
 “Lamentations”
 Demeter’s Prayer to Hades”
 “Afield”
 “Lost Brilliance”
 “Teotihuacán”
 “Used”

Selection of Poems from Learning Human by Les Murray

| | |
|----------------------------------|-------------------------|
| “Performance” | “The Mowed Hollow” |
| “Late Summer Fires” | “The Tin Wash Dish” |
| “Comete” | “The Quality of Sprawl” |
| “Bat’s Ultrasound” | “Poetry and Religion” |
| “The Sleepout” | |
| “The Meaning of Existence” | |
| “Cockspur Bush” | |
| “On Home Beaches” | |
| “Inside Ayers Rock” | |
| “An Absolutely Ordinary Rainbow” | |

◆ PRESCRIBED POEMS FOR UNIT 2

Selection of Poems from Gardening in the Tropics by Olive Senior

“Meditation on Yellow”
“Caribbean Basin Initiative”
“Stowaway”
“Meditation on Red”
“All Clear, 1928”
“Guava/2”
“Anatto and Guinep”
“Pawpaw”
“Knot Garden”
“The Tree of Life”
“Seeing the Light”
“Tropic Love”
“Marassa: Divine Twins”
“Ogun: God of Iron”
“Babalu: Lord of the Earth”

Selection of Poems from Kendel Hippolyte’s Night Vision

“Snow”
“The Piper’s Song”
“Night Vision”
“Idioetry”
“Lately the Words”
“Origins”
“Afterword”
“Contra Diction”
“Creation”
“The Wild Horses of the Ozarks”
“Ovalea’s Bedtime Story to the Third Child”
“Broken Bowl”
“Hurricane”
“Quay”

Western Zone Office

30 August 2013

CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Advanced Proficiency Examination
CAPE®



Literatures in English

Specimen Papers and Mark Schemes/Keys

Specimen Papers:

- Unit 1, Paper 01
Unit 1, Paper 02
Unit 1, Paper 03/2
- Unit 2, Paper 01
Unit 2, Paper 02
Unit 2, Paper 03/2

Specimen Papers/Keys:

- Unit 1, Paper 01
Unit 1, Paper 02
Unit 1, Paper 03/2
- Unit 2, Paper 01
Unit 2, Paper 02
Unit 2, Paper 03/2



TEST CODE 02132010/SPEC/2010

FORM 02132010/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 – PAPER 01

1 hour 45 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.

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02132010/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

QUESTIONS 1 – 5

Read the extract below and then answer questions 1 – 5.

The Letter

- Clitheroe* I don't understand this. Why does General Connolly call me Commandant?
- Capt. Brennan* Th' Staff appointed you commandant, and th' General agreed with their selection.
- 5 *Clitheroe* When did this happen?
- Capt. Brennan* A fortnight ago.
- Clitheroe* How is it word was never sent to me?
- Capt. Brennan* Word was sent to you ... I meself brought it.
- Clitheroe* Who did you give it to, then?
- 10 *Capt. Brennan* (*after a pause*). I think I gave it to Mrs Clitheroe, there.
- Clitheroe* Nora, d'ye hear that? [*Nora makes no answer.*]
- Clitheroe* (*there is a note of hardness in his voice*). Nora ... Captain Brennan says he bought a letter to me from General Connolly, and that he gave it to you... Where is it? What did you do with it?
- 15 *Nora* (*running over to him and pleadingly putting her arms around him*). Jack, don't go out to-night an' I'll tell you; I'll explain everything... Send him away, an' stay with your own little red-lipp'd Nora.
- Clitheroe* (*removing her arms from around him*). None o' this nonsense, now; I want to know what you did with th' letter?
- 20 *Clitheroe* [*Nora goes slowly to the lounge and sits down.*] (*angrily*). Why didn't you give me th' letter? What did you do with it?... (*He shakes her by the shoulder*) What did you do with th' letter?
- 25 *Nora* (*flaming up*). I burned it! I burned it! That's what I did with it! Is General Connolly an' th' Citizen Army goin' to be your only care? Is your home goin' to be only a place to rest in? Am I goin' to be only somethin' to provide merry-makin' at night for you? Your vanity'll be th' ruin of you an' me yet....
- 30 That's what's movin' you: because they've made an officer of you, you'll make a glorious cause of what you're doin', while your little

red-lipp'd Nora can go on sittin' here, makin' a companion of th' loneliness of th' night!

- 35 *Clitheroe* (*fiercely*). You burned it, did you? (*He grips her arm*) Well, me good lady –
- Nora* Let go – you're hurtin' me!
- 40 *Clitheroe* You deserve to be hurt. ... Any letter that comes to me for th' future, take care that I get it.... D'ye hear – take care that I get it!
[He goes to the chest of drawers and takes out a Sam Browne belt, which he puts on, and then puts a revolver in the holsters. He puts on his hat, and looks towards Nora. While this dialogue is proceeding, and while Clitheroe prepares himself, Brennan softly whistles „The Soldiers“ Song“].
- 45 *Clitheroe* (*at door, about to go out*). You needn't wait up for me; if I'm in at all, it won't be before six in th' morning.
- Nora* (*bitterly*). I don't care if you never come back!
- Clitheroe* (*to Capt. Brennan*). Come along, Ned.
- 50 *[They go out; there is a pause. Nora pulls her new hat from her head and with a bitter movement flings it to the other end of the room].*

Sean O'Casey, "The Plough and The Stars". Three Plays, Pan Books Ltd. 1980, pp. 157-159.

1. Describe Clitheroe's state of mind as revealed in line 1 and give ONE reason why he is in this state. **[4 marks]**
2. Explain ONE dramatic function of the series of questions at the beginning of the extract (lines 1 – 14). **[4 marks]**
3. Identify ONE character trait that is revealed in EACH of the following stage directions:
 - (i) Line 10 – Capt. Brennan
 - (ii) Line 21 – Nora
 - (iii) Lines 22 to 23 – Clitheroe**[6 marks]**
4. Identify the sound effect created in lines 41– 43 and comment on its dramatic significance. **[4 marks]**
5. Identify TWO stage directions in the extract that describe tone and comment on the way in which these contribute to the atmosphere of the extract as a whole. **[6 marks]**

Total 24 marks

SECTION B

MODULE 2 – POETRY

QUESTIONS 6 – 10

Read the poem below and then answer questions 6 – 10.

Folding Chairs

How sad these changes are.
People unscrew the name plates from the doors,
take the saucepan of cabbage
and heat it up again, in a different place.

5 What sort of furniture is this
 that advertises departure?
 People take up their folding chairs
 and emigrate.

10 Ships laden with homesickness and the urge to vomit
 carry patented seating contraptions
 and unpatented owners
 to and fro.

15 Now on both sides of the great ocean
 there are folding chairs;
 how sad these changes are.

*Gunter Grass, "Folding Chairs". Modern European Poetry,
Bantam Books, Inc. 1966, p. 181.*

- 6.** Using evidence from the poem, identify TWO activities that are taking place. **[4 marks]**
- 7.** Identify the literary device used in the following lines and comment on the effectiveness of EACH:
- (i) Lines 5–6
- (ii) Line 9 **[6 marks]**
- 8.** Explain the symbolism of the following phrases:
- (i) “unpatented owners” (line 11)
- (ii) “to and fro” (line 12) **[6 marks]**

9. Comment on the effectiveness of the poet's repetition of the phrase "how sad these changes are" at the beginning and end of the poem. **[4 marks]**
10. Explain the appropriateness of the title of the poem. **[4 marks]**

Total 24 marks

SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11 - 15

Read the passage below and then answer questions 11 – 15.

OLIVER, being left to himself in the undertaker's shop, set the lamp down on a workman's bench, and gazed timidly about him with a feeling of awe and dread, which many people a good deal older than he, will be at no loss to understand. An unfinished

5 coffin on black tressels, which stood in the middle of the shop, looked so gloomy and death-like that a cold tremble came over him, every time his eyes wandered in the direction of the dismal object: from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall

10 were ranged, in regular array, a long row of elm boards cut into the same shape: looking in the dim light, like high-shouldered ghosts with their hands in their breeches-pockets. Coffin-plates, elm-hips, bright-headed nails, and shreds of black cloth, lay scattered on the floor, and the wall behind the counter was ornamented with a lively

15 representation of two mutes in very stiff neckcloths, on duty at a large private door, with a hearse drawn by four black steeds, approaching in the distance. The shop was close and hot. The atmosphere seemed tainted with the smell of coffins. The recess beneath the counter in which his flock mattress was thrust looked like a grave.

20 Nor were these the only dismal feelings which depressed Oliver. He was alone in the strange place; and we all know how chilled and desolate the best of us will sometimes feel in such a situation. The boy had no friends to care for, or to care for him.

25 The regret of no recent separation was fresh in his mind; the absence of no loved and well-remembered face sank heavily into his heart. But his heart *was* heavy, notwithstanding; and he wished, as he crept into his narrow bed, that that were his coffin...

*Charles Dickens, "Oliver Twist".
Longman Study Texts – Oliver Twist, Pearson Education Ltd., 1984, p.
30.*

11. Why did the scene in the shop evoke a "feeling of awe and dread" (line 3) in Oliver? [3 marks]
12. (a) Identify THREE adjectives in lines 4 – 9 that contribute to the atmosphere of the shop. [3 marks]
- (b) Comment on the appropriateness of the writer's use of these adjectives. [2 marks]

- 13.** Identify the TWO things being compared in EACH of the following lines **and** comment on the effectiveness of EACH comparison:
- (i) Lines 9 – 12
 - (ii) Lines 18 – 20 **[6 marks]**
- 14.** (a) Identify THREE statements of negation in lines 24 – 27. **[3 marks]**
- (b) Comment on the significance of the writer’s use of negation in these lines. **[3 marks]**
- 15.** Explain the symbolism in the phrase “... he wished, as he crept into his narrow bed, that that were his coffin...” (lines 27 – 28). **[4 marks]**

Total 24 marks

END OF TEST

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FORM 02132020/SPEC/2010

TEST CODE 02132020/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 - PAPER 02

3 hours

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. There are **FOUR** questions in Section A, **TWO** questions in Section B and **TWO** questions in Section C.
3. Answer **THREE** questions, **ONE** from **EACH** section.

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02132020/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

SHAKESPEARE – COMEDIES AND HISTORIES

Answer ONE question from this section.

EITHER

1. “Shakespeare’s creative genius is demonstrated by his witty characterisation and humorous language.”

Discuss the extent to which this is a fair assessment of the comedy Twelfth Night, or What You Will.

Total 40 marks

OR

2. Disguise is the primary source of theatrical appeal in Shakespeare’s Twelfth Night, or What You Will.

Discuss the validity of this statement.

Total 40 marks

OR

3. The success of Richard III lies in the dramatic presentation of its compelling hero/villain.

Discuss the extent to which this statement is an accurate assessment of Richard III.

Total 40 marks

OR

4. The appearance of ghosts in the play Richard III is Shakespeare’s main strategy to create spectacle and dramatic impact.

Discuss the extent to which you agree with this statement.

Total 40 marks

SECTION B

MODULE 2 – POETRY

BRITISH, AMERICAN AND POSTCOLONIAL

Answer ONE question from this section.

EITHER

5. “It is primarily through the images of everyday life that poets attempt to capture the textures of human experience.”

Show to what extent you agree with this statement with reference to at least THREE poems by ONE British OR American OR Postcolonial poet that you have studied.

Total 40 marks

OR

6. With reference to at least THREE poems by ONE British OR American OR Postcolonial poet that you have studied, assess the claim that poets use the formal structures of their work to tame the chaos of the world.

Total 40 marks

SECTION C

MODULE 3 – PROSE FICTION

CARIBBEAN AND BRITISH, AMERICAN AND POSTCOLONIAL

Answer ONE question from this section.

EITHER

7. With reference to ONE Caribbean AND ONE British, American OR Postcolonial work of fiction, discuss the ways in which authors use narrative strategies to expose painful truths about their societies.

Total 40 marks

OR

8. “The symbolism of the title is the MOST important feature of any narrative.” With reference to ONE Caribbean AND ONE British, American OR Postcolonial work of fiction, discuss the extent to which this is true.

Total 40 marks

END OF TEST



FORM 02132032/SPEC/2010

TEST CODE 02132032/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 - PAPER 03/2

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. Answer **ALL** questions.

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02132032/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

Read the excerpt below and then answer question 1.

After the Honeymoon

In this extract George Tesman and his bride Hedda are recently returned from their lengthy honeymoon travels when they are visited by Tesman's Aunt Julia.

- MISS TESMAN *(produces a flat parcel wrapped in newspaper and hands it to him)*
Look here, my dear boy.
- TESMAN *(opening the parcel)* Well, I declare! – Have you really saved them for me, Aunt Julia! Hedda! Isn't this touching – eh?
- 5 HEDDA *(beside the whatnot on the right)* Well, what is it?
- TESMAN My old morning - shoes! My slippers.
- HEDDA Indeed, I remember you often spoke of them while we were abroad.
- TESMAN Yes, I missed them terribly. *(Goes up to her)* Now you shall see them, Hedda!
- 10 HEDDA *(Going towards the stove)* Thanks, I really don't care about it.
- TESMAN *(following her)* Only think – ill as she was, Aunt Rina embroidered these for me. Oh you can't think how many associations cling to them.
- HEDDA *(at the table)* Scarcely for me.
- MISS TESMAN Of course not for Hedda, George.
- 15 TESMAN Well, but now that she belongs to the family; I thought –
- HEDDA *(interrupting)* We shall never get on with this servant, Tesman.
- MISS TESMAN Not get on with Berta?
- TESMAN Why, dear, what puts that in your head? Eh?
- 20 HEDDA *(pointing)* Look there! She has left her old bonnet lying about on a chair.
- TESMAN *(in consternation, drops the slippers on the floor)* Why, Hedda –
- HEDDA Just fancy, if any one should come in and see it!
- TESMAN But Hedda – that's Aunt Julia's bonnet.

- HEDDA Is it!
- 25 MISS TESMAN *(taking up the bonnet)* Yes, indeed it's mine. And, what's more, it's not old, Madame Hedda.
- HEDDA I really did not look closely at it, Miss Tesman.
- TESMAN *(trying on the bonnet)* Let me tell you it's the first time I have worn it – the very first time.
- 30 TESMAN And a very nice bonnet it is too – quite a beauty!
- MISS TESMAN Oh, it's no such great things, George. *(Looks around her)* My parasol –? Ah, here. *(Takes it)* For this is mine too – *(mutters)* - not Berta's.
- TESMAN A new bonnet and a new parasol! Only think, Hedda!
- 35 HEDDA Very handsome indeed.
- TESMAN Yes, isn't? But Aunty, take a good look at Hedda before you go! See how handsome she is!
- MISS TESMAN Oh, my dear boy, there's nothing new in that. Hedda was always lovely. *(She nods and goes towards the right)*
- 40 TESMAN *(following)* Yes, but have you noticed what splendid condition she is in? How she has filled out on the journey?
- HEDDA *(crossing the room)* Oh, do be quiet – !
- MISS TESMAN *(who has stopped and turned)* Filled out?
- TESMAN Of course you don't notice it so much now that she has that dress on. But I, who can see –
- 45 HEDDA *(at the glass door, impatiently)* Oh, you can't see anything.
- TESMAN It must be the mountain air in the Tyrol –
- HEDDA *(curtly, interrupting)* I am exactly as I was when I started.
- TESTMAN So you insist; but I'm quite certain you are not. Don't you agree with me, Aunty?
- 50 MISS TESMAN *(who has been gazing at her with folded hands)* Hedda is lovely – lovely – lovely. *(Goes up to her, takes her head between both hands, draws it downwards and kisses her hair)* God bless and preserve Hedda Tesman – for George's sake.
- 55 HEDDA *(gently freeing herself)* Oh - ! Let me go.

MISS TESMAN *(in quiet emotion)* I shall not let a day pass without coming to see you.

TESMAN No you won't, will you, Auntie? Eh?

MISS TESMAN Good-bye – good bye!

Henrik Ibsen, Hedda Gabler (Act1, Part I).

1. Write a critical appreciation of the dramatic excerpt above, paying particular attention to characterisation, contrast, stage directions, use of props, language and themes.

Total 16 marks

SECTION B

MODULE 2 – POETRY

Read the poem below and then answer question 2.

On Parade

faces in a door a row of faces
becoming a line of soldiers blurring in the eye
on parade in a triangular fort saluting the standard

5 general in the limousine you remember that posting
when there was no enemy you watched
and nothing came from the mountains
your men stood guard with dead faces
there had been no action for centuries
no one had come to trade to question
10 no one had left to trade to question

general in the restaurant you remember the constant urging
ceaseless vigil ceaseless vigil you must not sleep
so you watched and grew bored and returned to the city

it begins to rain
15 fat clouds have come down from the mountains
be calm general nothing will happen
there will be no war the farms and city are safe
each day you command closer watch
demand constant vigil the mountains are evil

20 You are afraid of a world without mountains
You dream of faces in a door

Fragano Ledgister, "On Parade." The Penguin Book of Caribbean Verse in English, Penguin Books Ltd., 1986, p. 365.

- 2.** Write a critical appreciation of the poem above, paying close attention to its form and structure, theme, tone and use of language.

Total 16 marks

SECTION C

MODULE 3 – PROSE FICTION

Read the passage below and answer question 3.

- The fat one picked up the brush and began to drag at her curls again. The thin one's watery eyes met her sister's in the mirror. They looked like portraits on a mantelpiece, the subjects photographed while the tension was still in their expression.
- 5 The foster mother came into the room then. She made the third portrait on the mantelpiece.
- The thin one started to get out of bed rather quickly. Her ears were ready for the orders so she began to pull blankets off the bedmaking.
- But the foster mother said "Leave that."
- 10 The thin one didn't know what to do then. She thrust a finger up her nose and screwed it around.
- The foster mother covered her face with both hands. After a while she took them away showing a stretched mouth.
- "Now!" she said quite brightly looking between them.
- Now what? thought the fat one and the thin one.
- 15 Their mouths hung a little open.
- The foster mother squeezed her eyes shut.
- When she opened them the fat one and the thin one were in the same pose.
- She crossed to the window and raised the blind quite violently.
- "Have you had your bath?" she said
- 20 They knew she knew they hadn't because it was there on the back of her neck.
- She turned abruptly and went out of the room.
- They heard her angry heels on the stairs.
- The fat one bent down and opened a drawer. It was empty.
- "Our clothes?" she said
- 25 The thin one stared at a suitcase fastened and strapped standing upright in a corner.
- "They're all in there," the fat one said, pointing.
- "Take something out to wear," the thin one said making a space on the bed for the case.
- 30 Inside the clothes were in perfect order, a line of dresses folded with the tops showing, a stack of pants, a corner filled with rolled up socks, nightgowns with the lace ironed, cardigans carefully buttoned.

Olga Masters, The Home Girls, University of Queensland Press, Australia, 1982, pp. 2- 3.

3. Write a critical appreciation of the passage above, paying particular attention to the writer's purpose, language and style, tone, imagery, point of view and narrative technique.

Total 16 marks

END OF TEST

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FORM 02232010/SPEC/2010

TEST CODE 02232010/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 – PAPER 01

1 hour 45 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.

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02232010/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

QUESTIONS 1 – 5

Read the extract below and then answer questions 1 – 5.

“The Fight”

- JIMMY: Your teeth will be out in a minute, if you don’t let go!
He makes a great effort to wrench himself free, but Cliff hangs on. They collapse to the floor C., below the table, struggling. Alison carries on with her ironing. This is routine, but she is getting close to breaking point, all the same. Cliff manages to break away, and finds himself in front of the ironing board. Jimmy springs up. They grapple.
- 5
- ALISON: Look out, for heaven’s sake! Oh, it’s more like a zoo every day!
Jimmy makes a frantic, deliberate effort, and manages to push Cliff on to the ironing board, and into Alison. The board collapses. Cliff falls against her, and they end up in a heap on the floor. Alison cries out in pain. Jimmy looks down at them, dazed and breathless.
- 10
- CLIFF: *(picking himself up)*. She’s hurt. Are you all right?
- ALISON: Well, does it look like it!
- CLIFF: She’s burnt her arm on the iron.
- 15 JIMMY: Darling, I’m sorry.
- ALISON: Get out!
- JIMMY: I’m sorry, believe me. You think I did it on pur _ _ _
- ALISON: *(her head shaking helplessly)*. Clear out of my sight!
He stares at her uncertainly. Cliff nods to him, and he turns and goes out of the door.
- 20
- CLIFF: Come and sit down.
He leads her to the armchair. R.
You look a bit white. Are you all right?
- ALISON: Yes, I’m all right now.
- 25 CLIFF: Let’s have a look at your arm. *(Examines it.)* Yes, it’s quite red. That’s going to be painful. What should I do with it?
- ALISON: Oh, it’s nothing much. A bit of soap on it will do. I never can remember what you do with burns.
- CLIFF: I’ll just pop down to the bathroom and get some. Are you sure you’re all right?
- 30
- ALISON: Yes.

CLIFF: *(crossing to door)*. Won't be a minute.
EXIT.
35 *She leans back in the chair, and looks up at the ceiling. She breathes in deeply, and brings her hands up to her face. She winces as she feels the pain in her arm, and she lets it fall. She runs her hand through her hair.*

ALISON: *(in a clenched whisper)*. Oh, God!
Cliff re-enters with a bar of soap.

CLIFF: It's this scented muck. Do you think it'll be all right?

40 ALISON: That'll do.

CLIFF: Here we are then. Let's have your arm.
He kneels down beside her, and she holds out her arm.
I've put it under the tap. It's quite soft. I'll do it ever so gently.
Very carefully, he rubs the soap over the burn.

John Osborne, Look Back in Anger, Faber and Faber, 1957, pp. 26 – 27.

1. Explain TWO ways in which the opening (lines 1 –6) of this extract is dramatically significant. **[4 marks]**
2. Using evidence from the extract, identify ONE character trait that is revealed by the behaviour of EACH of the following characters:
 - (i) Jimmy
 - (ii) Cliff
 - (iii) Alison**[6 marks]**
3. State TWO ways in which the stage directions from lines 8 – 11 are significant. **[4 marks]**
4. Identify TWO props used in the scene and comment on the dramatic significance of EACH. **[6 marks]**
5. Explain TWO ways in which the ending of the extract (lines 33 – 44) is dramatically significant. **[4 marks]**

TOTAL 24 marks

SECTION B

MODULE 2 – POETRY

QUESTIONS 6 – 10

Read the poem below and then answer questions 6 – 10.

In an Artist's Studio

One face looks out from all his canvases,
One selfsame figure sits or walks or leans;
We found her hidden just behind those screens,
That mirror gave back all her loveliness.
5 A queen in opal or in ruby dress,
 A nameless girl in freshest summer greens
 A saint, an angel – every canvas means
The same one meaning, neither more or less,
He feeds upon her face by day and night,
10 And she with true kind eyes looks back on him
Fair as the moon and joyful as the light;
 Not wan with waiting, not with sorrow dim;
 Not as she is, but was when hope shone bright;
 Not as she is, but as she fills his dream.

*Christina Rossetti, "In an Artist's Studio".
Poetry, Harcourt Brace Jovanich, 1990, pp. 558 – 559.*

6. Identify the form of the poem and give ONE reason to justify your answer. [2 marks]
7. Using evidence from the poem, state TWO impressions that are given of the woman in the paintings. [4 marks]
8. Identify the literary device in EACH of the following lines and comment on its appropriateness:
- (i) "That mirror gave back all her loveliness" (line 4)
(ii) "He feeds upon her face by day and night" (line 9) [6 marks]
9. Identify THREE techniques used by the poet to indicate the artist's obsession with his artistic subject. Support your answer with evidence from the poem. [6 marks]
10. Explain TWO ways in which the ending of the poem (lines 12 – 14) is significant. [6 marks]

Total 24 marks

SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11 – 15

Read the passage below and then answer questions 11 – 15.

“Looloo-girl”

„Get a floor cloth, Looloo-girl: you ought to do what I say!”

5 With a confused expression, the girl trudged to the kitchen and came back to clean the floor. When she got up she was scarlet with the exertion. She cleaned the cloth and then let herself out dreamily into the yard. Clouds were passing over, swiftly staining the garden, the stains soaking in and leaving only bright light again. Louie forgot the incident completely as a dream.

10 This messiness was only like all Louie’s contacts with physical objects. She dropped, smashed, or bent them; she spilled food, cut her fingers instead of vegetables and the tablecloth instead of meat. She was always shamefaced and clumsy in the face of that nature which Sam admired so much, an outcast of nature. She slopped liquids all over the place, stumbled and fell when carrying buckets, could never stand straight to fold the sheets and tablecloths from the wash without giggling or dropping them in the dirt, fell over invisible creases in rugs, was unable to do her hair neatly, and was always leopard-spotted yellow and blue with old and new bruises. She shut drawers on her fingers and doors on her hands, 15 bumped her nose on the wall, and many a time felt like banging her head against the wall in order to reach oblivion and get out of all this strange place in time where she was a square peg in a round hole.

20 There was a picture of a sweet, gay, shy little girl with curls all over her head, in an old frame in her father’s room. She could hardly believe that she, the legend of the family, whom everyone had a right to correct, had been that little girl. She wondered vaguely, from time to time, if she would have been any different if her mother had lived. But she did not believe it ...

*From The Man Who Loved Children by Christina Stead,
Published by Secker and Warburg.
Reprinted by permission of The Random House Group Ltd pp. 92 – 93.*

11. From the opening lines (1 – 3), explain TWO ways in which the writer indicates the condition of Louie’s life. [4 marks]
12. Suggest ONE reason why Louie is referred to as “Looloo-girl”. [2 marks]
13. Explain the meaning of EACH of the following phrases and comment on the appropriateness of EACH phrase:
- (i) “Clouds were passing over, swiftly staining the garden ...” (line 4)
- (ii) “the legend of the family ...” (lines 19 – 20) [6 marks]

14. Identify the literary device used in EACH of the following phrases and comment on the effectiveness of EACH device:
- (i) “leopard-spotted yellow and blue ...” (lines 13 – 14)
 - (ii) “she was a square peg in a round hole” (lines 16 – 17) **[6 marks]**
15. Explain TWO contrasting impressions of Louie that are conveyed by the writer in this passage. **[6 marks]**

Total 24 marks

END OF TEST

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FORM 02232020/SPEC/2010

TEST CODE 02232020/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 – PAPER 02

3 hours

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. There are **TWO** questions in Section A, **FOUR** questions in Section B and **TWO** questions in Section C.
3. Answer **THREE** questions, **ONE** from **EACH** section.

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02232020/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

SHAKESPEARE – TRAGEDIES AND ROMANCES AND MODERN DRAMA

Answer ONE question from this section.

EITHER

1. “The dramatic appeal of a play depends primarily on the playwright’s use of the stage conventions; the subject matter hardly matters.”

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

Total 40 marks

OR

2. “Theatre seems to rely on spectacle.”

With reference to ONE Shakespearean tragedy or romance, AND ONE work of Modern Drama, discuss the extent to which spectacle is significant in EACH play.

Total 40 marks

SECTION B

MODULE 2 – POETRY

CARIBBEAN POETRY

Answer ONE question from this section.

EITHER

3. With reference to at least THREE poems, discuss the significance of the natural environment as a mark of both thematic and stylistic distinction in Olive Senior’s Gardening in the Tropics.

Total 40 marks

OR

4. “Irony, though central to Olive Senior’s vision of Caribbean life, is no more important than other poetic techniques.”

With reference to at least THREE poems from Gardening in the Tropics, discuss the extent to which you agree with this statement.

Total 40 marks

OR

5. “Kendel Hippolyte, in his collection of poems, Night Vision, attempts to use the art of poetry to fix what is broken.”

With reference to at least THREE poems from Night Vision, discuss the extent to which you agree with this statement.

Total 40 marks

OR

6. “Kendel Hippolyte’s poetry is rooted in the Caribbean landscape in both theme and technique.”

With reference to at least THREE poems from Night Vision, discuss the validity of this statement.

Total 40 marks

SECTION C

MODULE 3 – PROSE FICTION

BRITISH, AMERICAN AND POSTCOLONIAL

Answer ONE question from this section.

EITHER

7. “At the heart of each work of fiction is the exploration of conflict and resolution.”

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

Total 40 marks

OR

8. “Writers rely solely on central motifs in fiction to give their work cohesion.”

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

Total 40 marks

END OF TEST



FORM 02232032/SPEC/2010

TEST CODE 02232032/SPEC/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 - PAPER 03/2

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES

1. This paper consists of **THREE** sections.
2. Answer **ALL** questions.

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02232032/CAPE SPEC/2010

SECTION A

MODULE 1 – DRAMA

Read the excerpt below and then answer question 1.

“The Evil Spirit”

The scene is the sitting-room of the Dawson’s, a middle-class family. When the curtain rises, Gem is seen teaching Bonnie to count, while Ivy reads the newspaper. Mrs. Dawson, a very talkative woman, enters from the street. She is wearing a pretty plaid dress, and carries a shopping bag.

- MRS. DAWSON: Hello my dears. I have returned.
- BONNIE: *(running to her mother)* What have you brought for me, mother?
- MRS. DAWSON: *(sits and takes a small parcel from bag. This she gives to Bonnie).*
Here is a cake my dear. Sit down. *(Bonnie sits, unwraps parcel and begins to munch cake.)*
- 5
- IVY: *(folds paper and places it on desk)* What’s the news, mother?
- MRS. DAWSON: *(placing bag on a chair)* You’ll be shocked when you hear the news. Today I heard words that made my hair grow.
(Gem and Ivy draw their chairs closer to their mother.)
- 10
- GEM: So you were lucky enough to meet him today, mother?
- MRS. DAWSON: Yes, and he told me things that I had never, never imagined possible.
- IVY: Did he charge you much mother?
- MRS. DAWSON: Only fifteen dollars.
- GEM: That’s good. I thought it would cost more than that.
- 15
- MRS. DAWSON: He’s an honest man. Not the money-making type. His aim is to see that everybody’s happy. You know, he said that there’s an evil spirit in this house, and that’s why you girls can’t get married.
(Gem and Ivy put their hands to their mouths, and look at each other in amazement.)
- 20
- IVY: Mother, who would have thought it?
- MRS. DAWSON: Eh, my child. I have never done a soul a wrong, and still they’ve put a spirit in my house to prevent my children from getting married.
- GEM: Well, I am so shocked, I don’t know what to say.
- IVY: Did he tell you who put it, Mother?

- 25 MRS. DAWSON: No, but he told me what to do to get it out. You know, I always thought something was wrong. You are good-looking girls, you are always well dressed, you're intelligent, and still no one would marry you. I suspected that something was wrong, that's why I decided to
- 30 call on that gentleman. He is just as I've heard. He really knows his work.
- GEM: A blind man can see that a screw is slack somewhere. For instance look at Roland. He always told me that he loved me, and I believed him. When he asked me to marry him, I said "yes." Yet, the very next day he went to P.O.S. and has not even written me a line since
- 35 then.
- MRS. DAWSON: Roland was not pretending either. He really loves you, I know it.
- IVY: Yes, I thought he would have married Gem, but just like that he has gone. It's really funny.
- GEM: Roland is the kind of person I had always longed for. Sweet and
- 40 gentle, and kind. Oh! Who could be so cruel to do this to us? (*She hides her face in her hands.*)
- MRS. DAWSON: (*patting her on the back*) Don't think of Roland now darling. He has gone, but perhaps someone better is in store for you.
- GEM: Never mother, never. No one can be better than Roland.
- 45 MRS. DAWSON: Behind every dark cloud, there's a silver lining, Gem. Our duty now is to get the evil spirit out of the house, and perhaps before the year ends, I'll have two married daughters.
- IVY: Yes, Gem dear. Cheer up. If we can get out the spirit, perhaps Roland will come back to you.
- 50 MRS. DAWSON: Well, let us be up and doing. We have to work quickly before your father comes home. You know how he hates to hear the truth. (*She rises.*)
- IVY: If father knows, he'll laugh at us and call us idiots.
- MRS. DAWSON: Put this table out of the way. (*They lift the table and place it near to*
- 55 *window.*) I don't know what to do, to make your father think as I do. He'll turn up his nose at us now, but he'll be jolly well proud of two married daughters. Take the chairs out of the way. (*Ivy and Gem place chairs against wall. Meanwhile Mrs. Dawson takes a small bit of paper from her bag and reads.*) First sprinkle ashes on the floor.
- 60 (*To Gem.*) Bring some ashes Gem, be quick. (*Gem hastens to the kitchen, and returns with ashes in a saucer. Mrs. Dawson gives paper to Ivy, takes the saucer from Gem and sprinkles ashes on floor.*) What's next on the paper, Ivy?

Veronica Fonrose, *The Evil Spirit* 1966, pp. 5 – 7.
With the kind permission of the University of the West Indies, School
of Continuing Studies, St. Augustine, Trinidad and Tobago.

1. Write a critical appreciation of the above dramatic excerpt, paying particular attention to stage directions, dialogue, conflict, characterisation and themes.

Total 16 marks

SECTION B

MODULE 2 - POETRY

Read the poem below and then answer question 2.

Design

5 I found a dimpled spider, fat and white
On a white heal-all,¹ holding up a moth
Like a white piece of rigid satin cloth –
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth –
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

10 What had the flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness of appall? –
If design govern in a thing so small.

¹ heal-all: A common flower, usually blue,
once used for medicinal purposes

*Robert Frost, "Design".
Thinking and Writing about Literature:
A Study of Three Poets, by Michael Meyer, 1995, p. 868.*

2. Write a critical appreciation of the poem above, paying close attention to its form, theme, tone and language.

Total 16 marks

SECTION C

MODULE 3 – PROSE FICTION

Read the following passage and then answer question 3.

Nicolas Vidal

5 Born thirty years earlier in a windowless room in the town's only brothel, Vidal was the son of Juana, the Forlorn and an unknown father. The world had no place for him. His mother knew it, and so tried to wrench him from her womb with springs of parsley, candle butts, douches of ashes, and other violent purgatives, but the child clung to life. Once, years later, Juana was looking at her mysterious son and realized that, while all her infallible methods of aborting might have failed to dislodge him, they had nonetheless tempered his soul to the hardness of iron. As soon as he came into the world, he was lifted in the air by the midwife who examined him by the light of an oil lamp. She saw he had four nipples.

10 "Poor creature: he'll lose his head over a woman," she predicted, drawing on her wealth of experience.

15 Her words rested on the boy like a deformity. Perhaps a woman's love would have made his existence less wretched. To atone for all her attempts to kill him before birth, his mother chose him a beautiful first name, and an imposing family name picked at random. But the lofty name of Nicolas Vidal was no protection against the fateful cast of his destiny. His face was scarred from knife fights before he reached his teens, so it came as no surprise to decent folk that he ended up a bandit. By the age of twenty, he had become the leader of a band of desperadoes. The habit of violence toughened his sinews. The solitude he was condemned to for fear of falling prey to a woman, lent his face a doleful expression. As soon as they saw him, everyone in the town knew from his eyes, clouded by tears he would never allow to fall, that he was the son of Juana the Forlorn. Whenever there was an outcry after a crime had been committed in the region, the police set out with dogs to track him down, but after scouring the hills invariably returned empty-handed. In all honesty they preferred it that way, because they could never have fought him. His gang gained such a fearsome reputation that the surrounding villages and estates paid to keep them away. The money would have been plenty for his men, but Nicolas Vidal kept them constantly on horseback in a whirlwind of death and destruction so they would not lose their taste for battle. Nobody dared take them on. More than once, Judge Hidalgo had asked the government to send troops to reinforce the police, but after several useless forays, the soldiers returned to their barracks and Nicolas Vidal's gang to their exploits. On one occasion only did Vidal come close to falling into the hands of justice, and then he was saved by his hardened heart.

Isabelle Allende, "The Judge's Wife". The Bedford Introduction to Literature, Bedford Books, 1996, p. 493.

3. Write a critical appreciation of the passage above, paying attention to themes, point of view, choice of language, and characterisation.

Total 16 marks

END OF TEST

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02132010/SPEC/MS/2010

CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 PAPER 01

KEY/MARK SCHEME

SECTION 1

MODULE 1

Question 1

**Award 2 marks for a complete description which clearly indicates how he feels.
Award 1 mark for a response which is vague or a response not clearly expressed.**

The feelings may include:

- Bewildered
- Confused
- Annoyed
- Uncertain
- Perplexed/Puzzled/Baffled/Befuddled

(OR any other synonym in-keeping with the question)

**Award 2 marks for any ONE of the following clearly expressed.
Award 1 mark for a partial response.**

- He cannot understand how he has received a new appointment or given promotion and he has not been aware of this while others seem to know this information.
- He is confused by the new title since as far as he knows he has not been given a promotion.
- He is bewildered because his wife has withheld official information sent to him by his superiors. **[4 marks]**

Question 2

Distribute marks as follows:

- **Award 2 marks for a response which clearly identifies the dramatic function.**
- **Award 1 mark for a vague description of the dramatic function.**
- **Award 2 marks for clearly discussing the dramatic element in relation to the series of questions at the beginning of the extract.**
- **Award 1 mark for a general discussion of the dramatic element without relation to the series of questions.**

FOUR marks for any ONE of the following functions:

- The series of questions function as a kind of interrogation. This helps to establish the **conflict** in the dramatic extract. Clitheroe's rapid interrogation helps us to see that the issue of communication is related to some form of domestic dispute between himself and his wife.
- The way in which the questions are asked helps to reveal Clitheroe's commanding **character** and to perhaps point out that he might have experience in interrogation. Asking the questions reinforces that Clitheroe is appropriately selected for the position of commandant.

- The questions help to introduce the **theme** of deceit because it becomes clear that Nora has been withholding information from her husband with his knowing.
- The questions also create **suspense** since we are eager to get to the bottom of this oversight in passing on the information to Clitheroe. The location of the letter and the reason for Nora withholding are still unclear at the end of this series of questions.
- Helps to produce an **animated dialogue** right at the start of the extract. This piques our interest and we want to know more.
- Characters' responses to the questions help to unravel the **plot** or, in some cases, even cause more **suspense** for the audience. Thus the audience is engaged by the opening questions.
- Contributes to the mounting **tension** and buildup of **climax** within the drama. By increasing the speed of the exchange the tension builds, foreshadowing the climax and emotional exchange between Nora and Clitheroe. This in turn builds tension in the audience.
- The series of questions contribute to a military type of **atmosphere**, a force to be reckoned with by Nora, which is in-keeping with the theme of battle/fighting in the extract.

[4 marks]

Question 3

Award 2 marks for a complete explanation which clearly identifies the character trait.
(See list below).

Award 1 mark for a reasonable explanation where the descriptive word may be weaker than those identified below.

- (i) Capt. Brennan
 - diplomatic (careful)
 - sensitive
 - cautious
- (ii) Nora
 - passively resistant person
 - person who refuses to be bullied
 - defiant
 - dismissive (of her husband)
 - calculating person
- (iii) Clitheroe
 - commanding person
 - authoritative
 - potentially violent person/volatile
 - aggressive
 - hot-tempered/impatient/intolerant
 - cold/strict

[6 marks]

Question 4

Award 2 marks for a complete identification of the sound effect.

Award 1 mark for a partial response – e.g. whistling or song.

- The sound of Brennan’s whistling

OR

- The tune/sound of the song “The Soldiers’ Song”

Award 2 marks for a full, clear commentary of the dramatic significance using any of the points below.

Award 1 mark for a sketchy or vague response which shows some understanding of the dramatic significance of the sound.

(a) **Characterization:**

- The sound effect here helps to align Brennan’s loyalties with Clitheroe.
- It might indicate how insensitive Brennan is by reminding Nora about her loss.
- Prepares us for Clitheroe’s choice of public duty over domestic responsibility.

(b) **Conflict:**

- It helps reinforce the idea that the military enterprise has won the battle over the domestic one.
- It provides an aural clue to the resolution of the conflict, at least from the men’s point of view.
- Brennan’s whistling draws the attention of the audience away from the domestic conflict.

(c) **Climax:**

- Acts as a counterpoint to the noise of the quarrel, but ironically magnifies this climactic moment.
- It encourages or foreshadows the decision Clitheroe would make, i.e., to choose the military over his home/wife.
- It serves as an appropriate space-filler to avert the awkward silence (while Clitheroe was preparing to go).

(d) **Audience/Atmosphere:**

- Changes the atmosphere – the fighting is replaced by whistling – and depending on the audience’s alignment with specific characters, some might see the atmosphere as solemn (because of the lyrical content of “The Soldiers’ Song”) while others might see it as calming (to reiterate to Nora the importance of her husband’s call to duty)
- Serves to redirect the audience’s gaze (back) to Capt. Brennan, reminding the audience that he provided the information that instigated the conflict between Clitheroe and Nora, and that he was still in the picture, subtly or sublimely egging on Clitheroe with his whistling.

(Any other reasonable response.)

[4 marks]

Question 5

Award 1 mark each for any TWO of the following stage directions: (2 x 1)

- (a) “*there is a tone of hardness in his voice*” line 12
- (b) “*...pleadingly puts her arms around him*” line 15
- (c) “*angrily*” line 22
- (d) “*flaming up*” line 21
- (e) “*fiercely*” line 34
- (f) “*he grips her arm*” line 34
- (g) “*bitterly*” line 46”
- (h) “*with a bitter movement flings it*” line 49.

(Other stage directions should also be credited as they can arguably reflect/describe tone, if explained effectively by the candidate. This part of the question also seeks to test candidates’ ability to identify stage directions, separate and apart from characters’ dialogue.)

Responses can be merged or itemized according to specific stage directions. [4 marks]

If responses are MERGED, only award:

- 1 mark in each instance where the atmosphere is named; or if the explanation is inadequate and the atmosphere is NOT named.
- 2 marks where atmosphere is named and explained but there is no link to an element of drama or the extract as a whole.
- 3 marks if there are two separate instances (specific or alluded to) where atmosphere is named and a comment is offered either in relation to an element of drama or the extract as a whole.
- 4 marks if atmosphere is named and an explanation is offered about the relationship between tone and atmosphere (or another element of drama) and are linked to the extract as a whole.

Comments for which marks are to be awarded:

- The tone marked in the passage is primarily filled with anger and animosity and this creates a tense-filled atmosphere. Feelings of betrayal and frustration are expressed by Clitheroe, while Nora is angry and bitter because of her neglect. The dialogue is sharp and filled with harsh words that highlight the atmosphere of conflict.

OR

- Stage directions provide cues for the audience as they too are caught up in the tension of the drama. It creates an atmosphere of anticipation/suspense.

OR

- It is ironic that Nora too has the potential for explosive anger, not only Clitheroe, as demonstrated (in lines 48 – 50) when Nora pulls her hat from her head and flings it to the other side of the room. This contributes to the explosive, aggressive atmosphere in the extract.

[6 marks]

Any other reasonable response.

Total 24 marks

SECTION B

MODULE 2 – POETRY

Question 6

Award 1 mark EACH for identifying TWO activities and 1 mark EACH for TWO examples of textual support.

Activities (2 x 1)

- People are packing up to go away
- People are folding up chairs to go away
- People are unscrewing their names from doors
- People are packing up cooking utensils
- People are migrating

Textual support (2 x 1)

Candidates can be credited for paraphrase, summary or direct quote. Note that within an accurate direct quote the answer resides.

- “unscrew the name plates from the doors”
- “take the sauce of cabbage / and heat it up again, in a different place”
- “people take up their folding chairs / and emigrate”

[4 marks]

Question 7

Award 1 mark for identification of any ONE literary device. (1 x 1)

Award 2 marks for a complete, clearly expressed explanation of the effectiveness of any ONE device. The response must indicate the effect created by its use.

Award 1 mark for a partial response. (1 x 2)

- (i) Lines 5 – 6: “What sort of furniture is this / that advertises departure?”

If there is inaccurate identification of the device a candidate cannot get more than 1 for the explanation.

- Rhetorical question
- Metaphor
- Personification
- Irony
- Symbolism
- Sarcasm

Rhetorical Question

This question to which an answer is not expected conveys the persona’s **tone** of concern/ displeasure/puzzlement/censure/ridicule.

Metaphor/Personification/Symbolism

It suggests the ways in which the furniture takes on a symbolic role to **announce** their departure. The folding chairs act as a kind of billboard for people's displacement/dislocation/uprootedness.

Irony/Sarcasm

No answer is expected. The question is instead posed so as draw the reader's attention to the ways in which furniture, is generally associated with stability and rootedness, but a folding chair by its very structure, is associated with mobility and therefore is in this instance, functioning as a metaphor for dislocation and uprootedness.

(ii) Line 9: "Ships laden with homesickness and the urge to vomit"

- Personification
- Metaphor
- Metonym
- Transferred Epithet
- Symbolism
- Imagery

Personification / Metaphor / Symbolism

The emotion / feeling of homesickness is embodied, humanized and compared to cargo on a ship.

OR

Metonymy

The things they carry onto the ship (the cargo) stand in for the anguish and pain of dislocation which the migrants experience.

OR

Transferred Epithet

The extent of the homesickness and seasickness of the passengers on onboard the ship is conveyed as a burden of sickness that the ship carries. This conveys the theme of the trauma of dislocation / uprootedness. **[6 marks]**

Question 8

- A full answer (3 marks) should not only explain the meaning of the line (the literal) but should **also** fully explain the symbolism.
- Candidates who explain the meaning of the line (the literal) without **explicitly** showing how the symbolism works will be awarded 2 marks.
- Candidates who give a weak explanation of the line will be awarded up to 1 mark.

Award up to 3 marks for any ONE of the following: (1 x 3)

(i) “Unpatented owners”.

- The people on the ship seem to belong to nowhere, have no ties and unlike the folding chairs/furniture. They are migrating and have left the people they love behind.
- Conversely, since patent refers to rights, then the people on the ships own nothing of significance, nothing important enough for them to want to establish exclusive rights too, only basic things like pots and folding chairs.

Award up to 3 marks for any ONE of the following: (1 x 3)

(ii) “to and fro”

- The phrase describes the movement of people from one place to another as indicative of the human experience of uprootedness/dislocation/ displacement /impermanence.
- The phrase describes the swaying movement of the ships, which represents the movement of people from one place to another as indicative of the human experience of being cast away/set adrift/uprooted/dislocated /displaced.

[6 marks]

Question 9

“How sad these changes are.” These lines open and close the poem.

A full answer will encompass the overall impact of the repetition on the structure or thematic organisation of the poem and can get 4 or 3 depending on how well it is expressed.

An answer can get 2 or 1 depending on whether theme or structure is merely implied and expression is faulty.

Award up to 4 marks for any ONE full explanation of the following points: (1 x 4)

- Serve to **reiterate** the idea that migration and the changes it creates, is an occasion of sorrow
- Give **structural** and thematic **symmetry** to the poem
- Reinforce the **mood** of sorrow that overlays the poem
- **Create empathy** in the reader

[4 marks]

Question 10

The significance of the title

Answers that include an explanation of the literal folding (packing away) and the metaphorical folding (moving; migrating; displacement; up rootedness) can get 4 – 3 marks, depending on the fullness of the explanation.

Answers that are merely descriptive, or repetitive can be given 2 – 1 mark(s) depending on their level of accuracy.

Award up to 4 marks for any ONE of the following: (1 x 4)

Folding chairs

- Folding chairs are furniture that is temporary. Similarly, we get the sense that people, like this form of furniture, are not permanently rooted in one place.
- Folding (as a verb) of chairs suggest the act of packing up, of preparing to go away. It also conveys a sense of closure, the end of an event, a sense of finality. As people migrate, it is as if a chapter of their lives is closed, folded and put away (as the past),
- Folding chairs can be easily carried from place to place. In the poem, folding chairs become a metaphor for the customs and cultures that people carry with them when they migrate. It is also a metaphor for the people themselves who have the freedom to move from one place to another. **[4 marks]**

TOTAL 24 marks

SECTION C

MODULE 3 – PROSE FICTION

“Oliver Twist”

Question 11

Award 1 mark for identification of the funeral home / undertaker’s shop and 2 marks for a complete and clearly expressed explanation of any of the following:

- The scene is in a funeral parlor / undertaker’s shop that is usually associated with the weighty subject of death; this is enough to frighten a sad child.
- The scene is a dreary setting that overwhelms an already sad child or one who is alone.
- The scene is a place thought to be associated with death and ghosts and this puts fear and dread in the young boy who anticipates their appearance.

Award 1 mark for a partial response or one that does not clearly link the place to the child’s feelings.

[3 marks]

Question 12

(a) Award 1 mark for ANY THREE of the following: (3 x 1)

- Black
- Gloomy
- Deathlike
- Cold
- Dismal
- Frightful
- Mad

(b) Award 2 marks for a complete and clearly expressed explanation. The explanation must include the effect created and why the adjective is appropriate. Award 1 mark for a partial response.

Explanation: These adjectives

- help to reinforce/conjure/create/describe the depressing/gloomy/dreary atmosphere or mood of the shop.
- help the reader to visualize the setting
- evoke empathy with Oliver’s feelings
- strengthen the dramatic elements of suspense, realism, etc.

[5 marks]

Question 13

Identification: [1 pair x 1 mark + 1 pair x 1 mark = 2 marks]

- (i) “Row of boards” compared with “high-shouldered ghosts”
- (ii) “Recess beneath the counter” compared with “grave” (or “mattress” compared with “coffin”)

Effectiveness of each simile:

For 2 marks the candidate must show the effect created by the use of the simile i.e. how it functions as a tool in the creation of meaning.

Award 1 mark for a partial response.

- (i) The comparison of the shape of the wood to a “high-shouldered ghost” helps to **reinforce** the frightening **atmosphere** of the funeral home.

OR

The comparison helps to **reinforce** Oliver’s sense of dread that makes his imagination see ordinary things in an extraordinary light.

OR

The comparison **reinforces images** of death; this creates empathy in the reader for Oliver’s sense of fear and dread.

(Any 1 x 2 marks = 2 marks)

- (ii) The comparison of the space for Oliver’s bed to a grave helps to reinforce **Oliver’s sense of forlornness** and his own desire or longing to die.

OR

This comparison is consistent with all the other **images** associated with death and dying.

OR

The comparison helps to **reinforce** Oliver’s sense of dread that makes his imagination see ordinary things in an extraordinary way.

(Any 1 x 2 marks = 2 marks)

[6 marks]

Question 14

(a) Statements of negation: (3 x 1)

- “no friends to care for”
- “no recent separation”
- “no loved and well remembered face”

(b) **Award 3 marks for a response which clearly indicates the effect created by the use of the statements i.e. what it does for e.g. reinforces, underscores (see examples below)**
Award 2 marks if the effect is identified but not clearly explained.
Award 1 mark for an answer which vaguely shows the effect.

Award up to 3 marks for any ONE of the following:

The writer’s use of negation is significant because these negations:

- Reinforce what Oliver lacks-what is absent from his life-and ironically what one would expect every child to have
- Underscore the negative experiences Oliver has been having and help explain why he is so unhappy and forlorn
- Convey the sense of absence-Oliver desires to be absent from this terrible life and wishes for death
- Evoke sympathy in the reader for Oliver’s negative experiences
- Evoke memories of his past loss (making him wishfully think of reuniting with lost loved ones)

[6 marks]

Question 15

A full answer (4 marks) MUST identify the symbols and explain their connection to the ideas in the poem.

Award 2-3 marks if responses lack some precision in explanation but establish the connection to the ideas in the poem.

Award 1 mark for a partial response that merely describes or is repetitive.

The size and shape of the space of his bed resemble the size and shape of a coffin so much so that the bed becomes a **symbolic foreshadowing** of his desire for his death/final sleep.

OR

The bed as a symbol of the deathbed indicates Oliver’s desire to get ultimate rest from the weary, sad life he has experienced.

[Total 4 marks]

Total 24 marks



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 - PAPER 02

MARK SCHEME

LITERATURES IN ENGLISH

UNIT 1 - PAPER 02

MARK SCHEME

| CRITERIA | Marks (40) |
|--|-----------------------|
| (a) Knowledge and Understanding | 14 |
| Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 13 - 14 |
| Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 11 - 12 |
| Candidate shows a good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 9 - 10 |
| Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 7 - 8 |
| Candidate shows a barely acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 5 - 6 |
| Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 3 - 4 |
| Candidate shows a very limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 0 - 2 |

LITERATURES IN ENGLISH

UNIT 1 - PAPER 02

MARK SCHEME

| CRITERIA | MARKS (40) |
|---|---------------|
| (b) Application of Knowledge | 16 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text. | 14 - 16 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text. | 12 - 13 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text. | 10 - 11 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text. | 8 - 9 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a barely acceptable manner and demonstrates a barely acceptable informed personal response to a set text. | 6 - 7 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a basically weak manner and demonstrates an uninformed personal response to the set text. | 4 - 5 |
| Candidate shows little or no knowledge of the set text, and little or no skill in analysing, synthesising and evaluating information necessary to handling the question. | 0 - 3 |

LITERATURES IN ENGLISH

UNIT 1 - PAPER 02

MARK SCHEME

| CRITERIA | MARKS (40) |
|---|-----------------------|
| (c) Organisation of information | 10 |
| Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language. | 8 - 10 |
| Candidate organises information coherently and effectively and communicates ideas with a very good use of syntax, grammar and language. | 7 |
| Candidate organises information coherently and effectively and communicates ideas with good use of syntax, grammar and language. | 6 |
| Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language. | 5 |
| Candidate organises information with minimal coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language. | 4 |
| Candidate shows basic weaknesses in organising and communicating information. | 3 |
| Candidate shows little or no skill in organising and communicating information. | 0 - 2 |



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 1 PAPER 03/2

KEY/MARK SCHEME

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

SECTION A

MODULE 1 – DRAMA

Question 1

“After the Honeymoon”

Characterisation

FOUR marks for discussion of characterization related to ANY of the following:

Hedda:

- Insensitive – having slighted Aunt Julia, makes no real conciliatory attempt
- Does not appear to be a loving wife, nor is she affectionate to her husband, bearing in mind they are newly married.
- Easily angered
- Impatient with others
- Intolerant and dismissive of those she considers her social inferiors.

Aunt Julia:

- Devoted and loving aunt, she is prepared to be nice to Hedda for her nephew’s sake
- Easily hurt by Hedda’s slight about her bonnet.

George:

- Loving husband
- Devoted nephew
- Appreciative of the kindness of others
- A peace-maker
- Sensitive to the feeling of others
- The opposite of his wife

[4 marks]

Award 4 marks for a response which provides a comprehensive discussion of the character/s.

Award 3 marks for a response which shows a very good understanding of the characterisation.

Award 2 marks for a good response.

Award 1 mark for a limited or repetitive response.

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

Contrast

TWO marks for ANY ONE contrast:

- Hedda's lack of enthusiasm vis-à-vis her husband's bubbling bonhomie
- Her lack of sensitivity vis-à-vis her husband's appreciation for the efforts of others

[2 marks]

Stage directions

TWO marks for ANY ONE of the following:

- Offers direction for movement and positioning on stage: people in the process of leaving, people crossing the room
- Allows for the use of props: putting on the bonnet, picking up the parasol.
- Helps reveal character:
 - Hedda is impatient with others – frees herself from Aunt Julia's embrace
 - George is besotted with his wife – following her across the room, or directing others to look at her.

[2 marks]

Use of Props

TWO marks for discussion of props

- Bonnet
- Parasol
- Chair
- Slippers wrapped flat in newspaper
- Stove

[2 marks]

Themes:

- Family relationships
- Love

[2 marks]

Language

Use of pauses, interruptions and exclamations convey excitement, reveal character, suggest people at cross purposes. [2 marks]

Organising of information

| | |
|------------------|---|
| Good / excellent | 2 |
| Satisfactory | 1 |
| Poor | 0 |

[2 marks]

Total 16 marks

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

SECTION B

MODULE 2 – POETRY

“On Parade”

Question 2

Form and structure

Although there are stanzas, there is no punctuation in the poem. Accordingly it reads like a long thought, a stream of consciousness.

Free verse – experimentation with this form so as to violate conventional poetic structures.

[4 marks]

Award 4 marks for a clear, complete discussion of form and structure.

Award 2 – 3 marks for a response which indicates the form and structure and the discussion is adequate.

Award 1 mark for an identification of form and structure and little or no discussion.

Language

- Imagery/personification: “fat clouds came down the mountain,” “men stood guard with dead faces” These help to create a sense of foreboding, of dread
- Repetition of “no-one and nothing” help convey sense of emptiness
- Irony of the title “on Parade” – Parades are festivals of pomp, of color of gaiety, but instead the image presented here of men watching without sleeping, men waiting for enemy against which they must defend themselves.

[4 marks]

Award 4 marks for a complete discussion of the poet’s use of language.

Award 2 – 3 marks for a response which covers most of the points.

Award 1 mark for a vague sketchy response.

Tone

Fearful

Meditative

[2 marks]

Theme / meaning

War as a way of holding on to power

Power and the burdens it brings

The threat of usurpation that those in power feel

Protection / vigil as part of the terrain of power

[4 marks]

Award 4 marks for a complete, clear discussion.

Award 2 – 3 marks for a response which covers most of the points with adequate discussion.

Award 1 mark for a vague or repetitive response which deals with at least one point.

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

Organizing of information

[2 marks]

| | |
|------------------|---|
| Good / excellent | 2 |
| Satisfactory | 1 |
| Poor | 0 |

Total 16 marks

Question 3

“Home Girls”

Point of View

Third person omniscient

[2 marks]

Language

THREE marks each for any TWO

Imagery

- The people are compared to portraits-appropriate because they do not seem to come to life, they have no names; „thin one“, „fat one“, „foster mother“, accordingly they are like one-dimensional portraits which together suggest discord and tension.
- The harmony implicit to the neatly folded clothes contrasts to the disharmony in the room.

OR

Diction

- Staccato, has the quality of stage directions
- Violent language: Verbs, adjectives and adverbs which convey that violence

OR

Symbolism

Dialogue does not reveal the character’s true thought. Instead it is the body that speaks while words conceal. [6 marks]

Award 5 – 6 marks for a full, clear discussion of the writer’s use of language.

Award 3 – 4 marks for a very good response which covers most of the points.

Award 1 – 2 marks for response which shows limited understanding of the writer’s use of language.

LITERATURES IN ENGLISH

UNIT 1 - PAPER 03/2

KEYS/MARK SCHEME

Tone

- Pain
- Tension
- Unease
- Disquiet
- Uncertainty

[2 marks]

Narrative Techniques

- Use of simple, short sentences
- Use of contrast. The foster mother's attention to material details – the children's clothes are neatly put away; and her indifference to the children's emotional life.
- There is no intimacy between the foster mother and the children-no physical contact.
- Use of language which shows rather than tells.

[2 marks]

Theme

Describes a foster mother's relationship with her foster children. She is emotionally detached from them and they are uncertain as to how to react when in her company.

[2marks]

Organisation of information

| | |
|----------------|---|
| Good/excellent | 2 |
| Satisfactory | 1 |
| Poor | 0 |

Total 16 marks



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 – PAPER 01

KEY/MARK SCHEME

SECTION A

MODULE 1 – DRAMA

Award 2 marks EACH for any TWO of the following points of significance. For 2 marks the candidate must state what is happening in the opening scene and relate it to the entire extract. Award 1 mark for a partial response.

1.

- The opening begins with an outburst / a threat. This is significant because it draws our attention to **conflict** in the drama.
- The opening also introduces us to the nature of the main **characters** in this dramatic extract.
- It also arrests our attention because the passage begins right away with action-a fight between two people.
- **Plot development**; drives the plot of the play; raises questions in audience's minds.
- Introduces **foreshadowing**.
- Establishes **setting, mood** and **context** and **themes**.
- **Conflict** as integral to household.
- Establishes **background context** and informs audience of possible themes in the extract.
- Introduces audience to the **characters**.
- Heightens audience expectations (from the **mood** and **suspense** created).

Any other reasonable response.

**[2 + 2]
[4 marks]**

2. Award 1 mark for any ONE of the following character traits and 1 mark for evidence:

- Jimmy
 - assertive/aggressive/violent/volatile
 - the kind of person who does not back down from a challenge, as evidenced in his threat, —your teeth ...gol (line 1) and his lunging at Cliff, —Jimmy makes a frantic... (lines 8 – 9)
 - admits when he is wrong (lines 15 – 17)
 - impulsive/instinctive; careless
 - horses around/troublesome/meddlesome;
 - competitive
 - callous
- Cliff
 - persistent – does not back down from the challenge. —but Cliff hangs on (line 2)
 - shows concern for others-his immediate enquiry about Alison
 - uncertain – in need of reassurance (lines 25, 29, 39)
- Alison
 - calm – she does not become too agitated by their behavior, —Alison carries on with her ironing. (lines 3 – 4)
 - passive-aggressive ; repressed
 - strong woman
 - patient/longsuffering/stoic – she has endured their horsing around for some time now. —This is routine, but she is getting close to breaking point. (lines 4 – 5)
 - hides her true feelings (even when she is in pain)
 - propensity for anger —Get out!! (line 16)
 - voice of authority (lines 16 – 18)
 - passive

[3 x (1+1)]

Any other reasonable response.

[6 marks]

3. Award 2 marks each for any TWO of the following responses.

Award 2 marks for a clear, unambiguous statement of the significance of the stage direction.

Award 1 mark for a response that is imprecise or vague but shows an understanding of the significance of the stage directions.

- **PLOT DEVELOPMENT** – stage directions help highlight the climax of the conflict OR establish a turning point in the drama.
- **ACTION** – the stage directions provide indications of the action for the stage, OR provide guidance for the actors in terms of positioning and movement OR speed of character's actions OR establishes background context for characters' reactions later on in the extract.
- **CONFLICT** – the action described on stage also exposes the presence of conflict among the characters.
- **CHARACTERISATION** –from the stage directions and the characters' action, the dramatist reveals the nature of the characters.

- **SYMBOLISM** – the collapsing of the ironing board might be a symbol of the break down in relationships among the three individuals (**or any other reasonable interpretation**).
- **FORESHADOWING OR ALLUSION** – of an emotional connection between Alison and Cliff.
- **SUSPENSE** – the impending relationship between Alison and Cliff.

[2 x 2]
[4 marks]

4. Award 1 mark each for any **TWO** of the following props and 2 marks each for the accompanying commentary.

For 2 marks the commentary must be clear, unambiguous and reasonable.

Award 1 mark if the response indicates an understanding of the significance but it lacks clarity and precision.

- **Table** – the table helps to suggest the extent of their total absorption in their fight OR their being under the table wrestling highlights how childish they seem since children are the ones one would find under a table playing.
- **Iron** – provides a source of stability or a source of activity, distracting the female from this routine behavior by these males OR locates the female in a domestic setting OR becomes the source for the complication of the scene; the iron burns Alison.
- **Ironing board** – provides a source of activity for distracting the female from this routine behavior by these males OR locates the female in a domestic setting OR it is a source of complication/suspense/drama OR establishes setting OR its collapse provides sound effects or for character revelation.
- **Clothes to be ironed** – provides a source of activity for distracting the female from this routine behavior by these males OR anchors the female in a domestic setting.
- **Armchair** – establishes home setting – source of rest and comfort OR provides an opportunity for role reversals (Cliff and Alison).
- **Bar of soap** – helps to symbolize Cliff's concerned nature, it becomes a tool for his expression of care and tenderness towards Alison OR it also reveals his character by his response to it; he clearly does not like sweet-smelling soaps and might be a reflection of his masculinity OR it helps to build an emotional bridge between Cliff and Alison OR it is symbolic of Cliff's gentleness OR it facilitates the resolution of conflict.

[(1+2) + (1 +2)]
[6 marks]

5. **TWO marks each for any TWO responses:**

For 2 marks the response must indicate the significance of the ending to the entire extract.

Award 1 mark for a partial response.

- The ending is significant because it **provides a kind of climax** to the entire incident.
- It underscores Alison's total exhaustion from this ongoing battle between the two men.
- The ending provides a **contrast** to the beginning, which was filled with volatility and hostility; the ending is filled with caring and tenderness.
- The **contrast between the beginning and the ending** demonstrates a different aspect of Cliff's personality. At first, he appears combative and now he is characterized as sensitive and caring; **it reveals another side to his personality.**
- It **allows for role reversals** (Alison is treated as the child while Cliff takes on the nurturing adult role).
- **It evokes sympathy in the audience** for Alison (and even respect for Cliff).
- **It changes the mood** of the extract; provides an opportunity for Alison's release of tension.
- **Furtheres the suspense** (re Alison's and Cliff's relationship).
- Illustrates Alison's differentiated **relationship** with Jimmy and Cliff.

[2 + 2]

[4 marks]

Total 24 marks

SECTION B

MODULE 2 – POETRY

6. Award 1 mark for identification:

The poem is a sonnet.

Award 1 mark for any ONE of the following:

- It has 14 lines
- It has an octave and a sestet—features of the Petrarchan sonnet
- Its rhyming scheme: abbaabbacddcd
- Its rhythm is iambic pentameter

[1 + 1]
[2 marks]

7. Award 1 mark each for any TWO impressions, and 1 mark each for any TWO pieces of evidence:

Note that “impressions” can be of her personal characteristics or her impact

- Lovely —That mirror gave back all her loveliness (line 4)
- Beautiful —fair as the moon (line 11); —that mirror gave back all her loveliness (line 4)
- Kind, —with true kind eyes (line 10)
- Good —with true kind eyes (line 10)
- Joyful, —... Joyful as the light (line 11)
- Inspirational —when hope shone bright (line 13)
- Regal —A queen in opal (line 5)
- Innocent —A saint, an angel (line 7)
- Pure —A saint, an angel (line 7)
- Angelic/celestial —an angel at him (line 7)
- Loving —... true kind eyes look back on him (line 10)
- A source of inspiration —he feeds upon her face (line 9)
- Not present in the artist’s life —not as she is, but was... (line 13)
- Absent or dead —not as she is, but was... (line 13)

[1 + 1] + (1 + 1) [4 marks]

8. (i) —That mirror gave back all her loveliness. metaphor, **OR imagery, **OR** personification **OR** symbol.**

Award 1 mark for identification: The canvas is being compared to a mirror.

Award 2 marks for —appropriateness: Like a mirror which reflects what it sees, the canvas reflects the artist’s perception of the woman.

(for personification) The canvas has captured the life force of the woman.

(ii) —He feeds upon her face by day and night. Hyperbole **OR imagery **OR** metaphor **OR** alliteration.**

Award 1 mark for identification: The artist is always looking at the various images of the woman.

Award 2 marks for any ONE of the following:

- There is the sense that in his daily looking at her, his spirit is nourished.
- On another level, there is something vampiric about this image, the artist lives because he daily consumes the images (indicating obsession)
- The alliteration reinforces the force and strength of his attention.
- It reinforces the central idea of the artist's preoccupation with the girl.

Award 2 marks for a full, clear response which focuses on the effects of the device.

Award 1 mark for a partial response.

[(1 + 2) + (1 + 2)]
[6 marks]

9. Award 1 mark for the technique and 1 mark for the evidence.

- through his portrayal of the artist. For example:
 - he is always looking at the portraits of the woman
 - she is the object of his imagination
 - she dominates his dreams
 - she is his only muse and inspiration for his dreams and aspirations
 - everything in his studio relates to her
- through diction: —Self-same figure,|| —feeds,|| —every canvas means/the same one meaning,|| —she fills his dreams.||
- through his use of repetition: of the word —one||, —every||, —not||
- through elevated or exaggerated representation of the woman: —a queen||, —a saint, an angel||, —she fills his dreams||
- through his use of imagery: —the mirror gave back all her loveliness||, —a queen in opall, —girl in freshest and summer greens||, —an angel||, —fair as the moon||.

[3 x (1+1)]
[6 marks]

10. Award 3 marks each for any TWO of the following:

Award 3 marks for a complete, unambiguous response which focuses on the relation of the ending to the entire poem.

Award 2 marks for a response which establishes the relation of the ending to the entire but the response is not clear.

Award 1 mark for a partial response.

- They tell us that the impressions the artist has of the woman/subject as not real but imagined
- Just as the woman is fixed/framed and contained on the canvas, so too are the impressions of her as she once was fixed in the artist's memory.
- The repeated use of the word —not— a negative word—stands in contrast to all the other positive images offered of the woman and accordingly directs the reader to question the artist's relationship with his subject.
- It conveys that she makes an impression on others, not just the artist.
- It shows that art is subject to different interpretations.
- It exposes the reader to a different view of the woman than appears in the artwork.
- It signifies a change of mood and tone.

Any other reasonable response

**[3 + 3]
[6 marks]**

Total 24 marks

SECTION B

MODULE 3 – PROSE FICTION

11. **Award 2 marks for any ONE of the following fully developed.**
Award 2 marks for a clear, complete response which indicates her state and how the writer shows us her state.
Award 1 mark for a partial response.

Louie lives a life of drudgery and abuse; was a servant/controlled, and was called names, very hard life; was ill-treated/mistreated; bullied; had no freedom; miserable/frustrated.

- Drudgery – She is constantly described as working.
- Unappreciated – No one expresses appreciation for what she does. She is ordered to do a task, but is not thanked. No other words are spoken to her, except to order her about.
- Word choice – The description of her —trudging to the kitchen
- Her dreaming is a symbol of her need to escape this life.
- Nicknames are mean and teasing/dreaming. [2 + 2]

Any other reasonable response [4 marks]

12. **Award 2 marks for any ONE of the following.**
Award 1 mark if the response suggests one of the following.

- To suggest mocking/teasing
- The term helps to reinforce the fact that she is associated with demeaning work.
- A term of familiarity, normally associated with affection is being used in the context of oppression, where she is being taken advantage of.
- To suggest that she is insignificant and foolish.
- To suggest that she is a child who should be kept in her place.
- To show a lack of respect for her. [2 marks]

13. **Award 1 mark for explanation, 2 marks for appropriateness.**
To gain full marks responses must be complete and clearly expressed.

- (i) —Clouds were staining the garden.

EXPLANATION: This means that the clouds in the sky cast shadows on the garden and the new variation of sunlight made everything look as dark as a stain.

COMMENTARY: - This image is appropriate in a passage that abounds with references to filth and the need to clean up.
- Sun or light blocked out of her life, but this darkness is (possibly) temporary.
- A mask for reference to her clumsy nature.
- An emotional stain.

Award 1 mark for explanation, 2 marks for appropriateness.

- (ii) —legend of the family

EXPLANATION: A legend is something that is well-known, often talked about, often discussed.

COMMENTARY: Ironically while legends normally carry a celebratory aspect, in Louie’s case it is her untidiness and clumsiness which are legendary, it is her shortcomings rather than her virtues that are being evoked. Her uniqueness is well-known.

[(1 + 2) + (1 + 2)]
[6 marks]

- 14. Award 1 mark for identification, and 2 marks for explanation.
To receive 2 marks for the explanation the response must explain the two things being compared and the effect of the comparison.
Award 1 mark for a partial response.**

- (i) **metaphor
symbolism**

—Leopard spotted yellow and blue means that Louie had many bruises on her body – as many bruises as a leopard has spots. Further, the bruises are being compared to leopard spots to suggest the quantity of bruises and to suggest how they darkened her skin. The colours yellow and blue, while not typically the colour of leopards’ spots, relate to the blue bruises on her skin and the yellow pus that has collected in the sores caused by these bruises.

[1 + 2]
[3 marks]

Award ONE mark for identification. TWO marks for explanation

- (ii) **metaphor
paradox**

Award 2 marks for any ONE example of appropriateness

- 15. Award 3 marks for any TWO of the following:**

- Louie is constantly trying to adjust herself to a world to which she does not belong. Amidst the humdrum life that stifles dreams, she manages to separate herself from the life of care, and to dream of a brighter, more carefree world.
- Louie is referred to as an outcast of nature. This description further reinforces her un-belonging.
- Louie does not fit in, her difference is highlighted.

[1 + 2]
[3 marks]

- The Louie who is unwashed, and untidy, hair uncombed and the Louie who is a shy sweet girl with curls all over her head.
- The young Louie who had a mother who cared for her and the older Louie who is unloved.
- The Louie who dreams of another world and the Louie who refused to believe that had her mother been alive, her life would be different.
- A free-spirit but clumsy.

[3 + 3]

[6 marks]

Total 24 marks



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ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

SPECIMEN PAPER

UNIT 2 PAPER 02

MARK SCHEME

| CRITERIA | MARKS (40) |
|--|-----------------------|
| (a) Knowledge and Understanding | 14 |
| Candidate shows an excellent knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 13 - 14 |
| Candidate shows a very good knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 11 - 12 |
| Candidate shows a good knowledge and understanding of the features and characteristics of genre, the context of and critical responses to the set text. | 9 -10 |
| Candidate shows a satisfactory knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 7 - 8 |
| Candidate shows a barely acceptable knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 5 - 6 |
| Candidate shows a limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 3 - 4 |
| Candidate shows a very limited knowledge and understanding of the features and characteristics of the genre, the context of and critical responses to the set text. | 0 - 2 |

| CRITERIA | MARKS (40) |
|---|-----------------------|
| (b) Application of Knowledge | 16 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a highly effective manner and demonstrates an excellent informed personal response to the set text. | 14 - 16 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises and evaluates issues in a very effective manner and demonstrates a very good informed personal response to the set text. | 12 - 13 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises and evaluates issues in an effective manner and demonstrates a good informed personal response to the set text. | 10 - 11 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises and evaluates issues in a satisfactory manner and demonstrates a satisfactory informed personal response to the set text. | 8 - 9 |
| Candidate applies knowledge relevantly and accurately to the question; analyses, synthesises, and evaluates issues in a barely acceptable manner and demonstrates a barely acceptable informed personal response to the set text. | 6 - 7 |
| Candidate applies knowledge with minimal relevance and accuracy to the question; analyses, synthesises, and evaluates issues in a basically weak manner and demonstrates an uninformed personal response to the set text. | 4 - 5 |
| Candidate shows little or no skill of the set texts, and little or no skill in analysing, synthesising, and evaluating information necessary to handling the question. | 0 - 3 |

| CRITERIA | MARKS (40) |
|---|-----------------------|
| (c) Organisation of Information | 10 |
| Candidate organises information coherently and effectively and communicates ideas with excellent use of syntax, grammar and language | 8 -10 |
| Candidate organises information coherently and effectively and communicates ideas with a very good use of syntax, grammar and language. | 7 |
| Candidate organises information with some coherence and effectiveness and communicates ideas with good use of syntax, grammar and language. | 6 |
| Candidate organises information with some coherence and effectiveness and communicates ideas with satisfactory use of syntax, grammar and language. | 5 |
| Candidate organises information with minimal coherence and effectiveness and communicates ideas with barely acceptable use of syntax, grammar and language. | 4 |
| Candidate shows basic weaknesses in organising and communicating information. | 3 |
| Candidate shows little or no skill in organising and communicating information. | 0 - 2 |



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ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

Question 1.

Stage Direction

- (i) Provides necessary information re: relationship between characters
- (ii) Character identity/characterisation/character's feelings
- (iii) Plot development
- (iv) Suspense

Any two of the above = 2 x 2

[4 marks]

Conflict

- (i) Between father's belief-system and the women's
- (ii) Between the Dawson family and some unknown individual in society
- (iii) Between world of the real and the supernatural

Any two of the above 2 x 1

[2 marks]

Characterization

- (i) Mrs Dawson – caring, “take charge person”, superstitious
- (ii) Father – not superstitious
- (iii) Obeah man – honest, not lover of money
- (iv) Ivy - literate interested in information, supportive
- (v) Gem - emotional, romantic, loyal, caring

Any four of the above 4 x 1

[4 marks]

Language

- (i) Use of endearments – repetition of “dear”
- (ii) Proverbial statements
- (iii) Irony
- (iv) Exaggeration

Any two of the above 2 x 1

[2 marks]

Setting - sitting room – of middle-class activities
- re-arranging of family room

Any one of the above 1 x 2

[2 marks]

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

Organisation of information

| | |
|--------------|---|
| Good | 2 |
| Satisfactory | 1 |
| Poor | 0 |

Total 16 marks

Question 2.

Form:

Sonnet

[1 mark]

The first stanza describes the scene. There are no commas as if to suggest one continuous action taking place, the ongoing cycle of life and death. The second stanza asks a series of philosophical questions about existence.

[2 marks]

Theme/Meaning

Award up to 3 marks for any ONE point explained = 1 x 3

- Death: Death sustains life, the spider must kill to live, the moth has to die so as to feed the spider.
- Planned destiny: There is in the small things of nature, as there is in the universe, a deliberate design, one that allows for good and evil to coexist.
- God: where is God, does he exist, and what is his nature. Is he a God from whom all good things come? Or is God a malevolent designer?

[3 marks]

Language

Award up to 3 marks EACH for any TWO of the following points explained.

Diction – appropriate choice of words.

- Use of adjectives, “dimpled,” “white,” “rigid,” “satin,” “dead,” “snow white” these are piled on to create a word picture. The pairing of a word like “dimpled (evocative of plump and cherubic babies) with “spider,” compounded by the addition of “fat”. Note how many times white is used (3 times in 3 lines). Satin typically associated with elegance, is paired here with “rigid” (rigor mortis) to evoke the lining of a coffin.
- Punning of words such as piece/peace, mourning/morning, right/rite, kite (child’s toy) /kite (bird of prey) reinforce the funereal quality of the poem.
- Symbolism/Imagery: the heal-all as a flower of healing is in this context, ironically and paradoxically, the site of death. Similarly “white” typically connotative of innocence is here linked to death. “Holding up” conveys the sense of flower as complicit, like an accessory to a crime – the death of the moth.

[6 marks]

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

Tone

Award 1 mark for identification and ONE mark for explanation.

- Questioning / sense of bewilderment.
- How does one make sense of the paradox of life and death? **[2 marks]**

Organisation of material

| | | |
|----------------|---|------------------|
| Good/Excellent | 2 | |
| Satisfactory | 1 | |
| Poor | 0 | [2 marks] |

Total 16 marks

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

SECTION C

MODULE 3 – PROSE FICTION

Question 3.

Theme/Meaning

Award 1 mark EACH for any TWO points explained.

Birth

Family

Brutality

Love

[2 marks]

Narrative Point of View

Third person. Omniscient. Sympathetic portrayal of Nicholas. Allows the reader to recognize that his brutality is a consequence of a childhood of lack and of isolation, one where he is fated because of a physical deformity.

[2 marks]

Choice of Language

Award up to 3 marks EACH for any TWO of the following points explained.

- Metaphor: “. . . tempered his soul to the hardness of iron”.
- Diction “the habits of violence toughed his sinews”.
- Irony: In spite of the outward hardness and brutality of Nicolas, there is a quality of sadness about him, tears he could not allow to fall, he is like his mother, given to sadness, an agent of sadness and sorrow.
- Imagery/symbolism: “her words rested upon the boy like a deformity”; “whirlwind of death and destruction”.

[6 marks]

Characterisation

Award up to 2 marks EACH for any TWO points explained.

- Nicolas is simultaneously a figure of dread and of pity.
- Capacity for competent leadership: he is able to manage his gang and to manipulate their taste for violence without that violence ever turning on him.
- Violent: The account of his predicted destiny, where love will make him weak, he seems to avoid love and resorts to violence.
- Doleful: His mother’s attempts to abort him seem to carry over into his young life where all he

LITERATURES IN ENGLISH

UNIT 2 PAPER 03/2

KEY/MARK SCHEME

has is a beautiful name and the legacy of her innate sorrow.

[4 marks]

Organisation of material

| | |
|----------------|---|
| Good/Excellent | 2 |
| Satisfactory | 1 |
| Poor | 0 |

[2 marks]

Total 16 marks



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

UNIT 1 PAPER 02

KEYS FOR QUESTIONS 1 - 4

Question 1

“Shakespeare’s creative genius is demonstrated by his witty characterization and humorous language”.

Discuss the extent to which this is a fair assessment of the comedy Twelfth Night.

SPECTACLE

Visualisation of the action – can create a sense of humour. Spectacle has the **characteristics** of an emotional attraction.

Language: Thought and Imagination

- Shakespeare’s genius functions as a symbolic expression of his knowledge of emotion. Under the influence of his artistic imagination.
 1. Use of song and music
 2. Use of exaggeration
 3. Use of soliloquy
 4. Use of eavesdropping
 5. Use of the clown as convention in comedy
 6. Use of dramatic and situational irony
- Language is the image [the medium through which the character expresses his reality].
- Diction – the art of delivery of speeches.
- Shakespeare’s use of **literary devices** and the quality of his **poetic style: the use of literary elements, unusual literary techniques** e.g. unexpected allusions, unusual juxtaposition of ideas unrealistic ideas that lead to the absurd.

Humorous Language

- Widened sense, as concerning the connections between language and emotion in human life.
- Language into which rhythm, „harmony“ and song/melody enter.
- Changing meaning to achieve comic effect.
- Denying the use of language and the meaning associated with it, its conventional meaning – theatre of the Absurd – even droll.
- By deviating from the normal idiom, the language gains distinction – humour – wit.

Some literary devices that can be examined:

- Double entendre
- Irony
- Ironic twist
- Misconceptions
- Puns
- Parody
- Spectacle
- The clown
- Denouement
- Resolution – in song.

Characterisation

- A work of art – a symbol of subjective life – expressing emotion, feeling, humour
- Musical element – engages the emotions through the melodic strains – dynamic – an integral part of the whole (similar to the chorus). Contributes to the unity of the plot
- Intricacies of the plot – the way or the arrangements of the incidents in Shakespeare's plays can have a comic effect
- Wit and humorous appeal of the characters
- Sometimes character is not as appropriate, not as true to life – or real or predictable therefore this unreality or lack of predictability can produce or increase the incidence of wit and humour
- Issues of Morality
- Issues of Ethics.

FOR THOSE WHO DISAGREE:

- The structure is loose and quite confusing
- Subplot and Main plot – may sometimes distract the viewing audience
- Language is not always humorous
- The idea of madness is also not believable
- The similarities between Viola and Olivia can be confusing.

Question 2

Disguise is the primary source of theatrical appeal in Shakespeare's Twelfth Night. Discuss the validity of this statement.

Three sources of disguise: as Camouflage/ Masquerade/ Costume

Language as Camouflage.

- **Has a quality of improvisation, extemporization and seduction.** [e.g. Malvolio]

A. Language of Malvolio contains the suggestion of desire within its hidden depths:

His self-projection. Witty. His speech is cunning, but also comprises craftiness [shrewd] and some ambiguity that is revealed in the following quotes:

- I. In his daydream-like soliloquy Act 2 Sc. IV
- II. In his reading of Maria's letter Act 2 Sc. IV

Language as Masquerade

B. Malvolio interprets, translates, discourses and speaks with a ridiculous boldness

Can be reminiscent of the Caribbean trickster figure – with some of the comic effect as well as containing some mastery of role playing. He is a master dramatist mimicking/ impersonating playing/portraying a character – in other words **masquerading** in a role evident in “playing the fool”.

Masquerade performances can be rituals of imagination (including the aesthetic and the mythological), an expression of freedom.

Malvolio's Performance – as Representative of Behaviours

Performance of multiple personalities capable of (improvisationally and extemporaneously) performing so that intention [as meaning or purpose for the act/change] is scripted for the moment/situation.

- Ingenious duplication – Olivia and Malvolio
- The use of madness – “merry madness” [Sebastian and Olivia]
- The cryptic nature of the songs

C. **Costume and Spectacle**

- Technique of visual artistic construction [visual aesthetic construction]
- Increases the festive and the spectacular traditions of theatre
- Effect on the audience

FOR THOSE WHO DISAGREE:

- Disguise may not be the primary source
- Not all characters are disguised – yet they play a major role in the play .e.g.: Sir Toby Belch, Feste – the jester
- Music is predominant and links the plots

SECTION A

MODULE 1

**UNIT 1 PAPER 02
SHAKESPEARE – COMEDIES AND HISTORIES**

MARK SCHEME

Question 3

RICHARD III

“The success of Richard III lies in the dramatic presentation of its compelling hero/villain.”
Discuss the extent to which you agree with this assertion.

In Shakespeare’s History plays the central problem of power, honour, the presence or absence of respect for the Elizabethan belief in „the divine right of kings“ and succession is explored.

Artistole’s Poetics on tragedy defines the hero as one who has a tragic flaw. This concept informs the characterization and structure of the genre.

FOR THOSE WHO AGREE

Stage Appearance and Presence

- The central figure makes his first appearance at the very beginning of the play opening with a powerful and engaging soliloquy.
- Richard appears in most of the scenes which engages the audience’s intellectual and emotional faculties.
- He remains at centre stage until his defeat.
- He is the central character and he directs most of the events/actions for at least 2/3 of the play (Act 1-3), hence conflict, suspense, etc., are sustained when he is present on stage.

Characterization

- The audience’s attention is controlled through Richard’s numerous asides and soliloquies which often comment on his manipulation of his victims. These help to engage the social, moral and political issues central to the play.
- Richard’s physical deformity is juxtaposed with his superior intelligence. His wit and the delight he relishes in his own dissembling make the presence of the other characters pale in comparison.
- He is witty and has a good grasp of the weaknesses of his victims which fascinates the audience.
His mental and physical validity are maintained throughout the play. Even in the face of imminent defeat he fights on (“A horse! My kingdom for a horse”).

Structural Elements

- It should be noted that Richard literally dominates the action for the first three acts of the play during which he is referred to as Gloucester. These acts may be seen as the „rise“ of Richard to the kingship. The remaining two acts presented him as King and dramatized his „fall“.
- How Richard“s asides and soliloquies are incorporated into the scene helps to give him the dramatic focus of the play.
- In the final act Shakespeare uses a split-stage technique that continues to give Richard“s character focus even as the audience anticipates Richmond“s victory. This includes the spectacular scene in which the ghosts/appartitions of Richard“s victims appear.

FOR THOSE WHO DISAGREE

- Other characters are just as important as without them Richard“s character/attributes could not be highlighted.
- Margaret (widow of Henry VI) is a conspicuous voice in the play representing prophetic retribution. The scene in which they do verbal battle, it could be argued that she emerges as a match for him.
- Other opposing forces against Richard include Richard“s own mother, the Duchess of York; Queen Elizabeth; and of course Richmond who is the „minister“ that eliminates the „scourge“ (Richard).
- There are other important secondary characters who at times share centre stage at various points in the play.
- The playwright“s handling of the ethical and political issues in the denouement – It is Richmond who has the final word and whose final speech embodies the triumph of good over evil, the restoration of order in the state.
- The success of any play lies not only in the presentation of its protagonist but equally in the issues presented; these issues are presented in a variety of ways which often work in combination; characterization does not operate independent of the issues themselves.

N.B. Responses may also lie in the middle of both extremes.

SECTION A

MODULE 1

SHAKESPEARE – COMEDIES AND HISTORIES

UNIT 1 PAPER 02

Question 4

The appearance of ghosts in the play Richard III is Shakespeare's main strategy to create spectacle and dramatic impact. Discuss the extent to which you agree with this statement.

The Features of the sub-genre of History

Deals with a period in British history (War of the Roses).

Deals with succession and death of heir to the throne.

FOR THOSE WHO AGREE

- The play would have been more than two hours on stage hence the ghosts' appearance would have combined colour, sound, movement, positions, lighting and engaged interest (audience).
- Swift movement of 8 ghosts on stage following each other in quick succession with similar and contrasting pronouncements.
- Appears at a delicate point in the play (anticlimax)
 - (1) Richard has become king.
 - (2) Richmond has only recently been executed.
 - (3) Stanley has to be tactful.
 - (4) War is imminent.
 - (5) Sleep is symbolic – both Richmond and Richard sleep – conscious and subconscious effect/mind.
- The audience is not prepared for their apparitions hence renewed interest is created and renewed energy in the conflict; there is heightened suspense and intensity deepens.
- The mood and reaction of persons should change with prophetic interventions. Although Richard contemplates, shows some fear of the time, he maintains his militaristic energy. Thus all types of irony are combined.

FOR THOSE WHO DISAGREE

The appearance of the ghosts is also important.

- It helps the audience to remember details of the play from the exposition to the point when the ghosts appear – through flashbacks and foreshadowings.
- It subtly guides the audience to accept the resolution of the plot.

- It merges chronological time.
- Serves as a moral lesson – murder is one of the seven sins (religious and cultural understandings) if committed there is retribution.

Total 40 Marks



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CARIBBEAN EXAMINATIONS COUNCIL

ADVANCED PROFICIENCY EXAMINATION

LITERATURES IN ENGLISH

UNIT 2 – PAPER 02

KEYS FOR QUESTIONS 3 – 6

Question 3

With reference to at least THREE poems, discuss the significance of the natural environment as a mark of both thematic and stylistic distinction in Olive Senior's Gardening in the Tropics.

FOR THOSE WHO AGREE

Features of natural environment linked to specific themes:

These are all alternatives – varying possibilities.

FOR THOSE WHO AGREE:

(1) Caribbean Sunshine

Theme:

- **The myth of idyllic/edenic Caribbean** challenged; natural beauty masks deep historical trauma
- **Unequal distribution of wealth** – the irony of outsiders benefiting more from the resources more than locals
- **Exploitation of natural resources:** natural resources are exploited by greedy outsiders – the golden sunshine that tourists seek out reminds us of other travelers who came for gold in an earlier exploitation of the natural resources.
- **Human Greed.**

(2) Trees of the landscape linked to specific themes:

Theme:

- Devastation of the trees etc. exposes **the vulnerability of the poor postcolonial Jamaicans**
- Destructive force of hurricane winds and rains demonstrates that **Caribbean nature is not always benign; challenges the myth of a Caribbean paradise**
- **Partnership with nature** reinforces the importance of having a good relationship with the land that can help one to survive (by reading the signs of nature, using the resources to protect yourself, finding food for sustenance), using nature as a safe haven
- **Landscape as a source of survival**

(3) Natural topography of the land:

Theme:

- **Social hierarchies of class** – the middle class man has roots “uphill” and “downhill” are people of a lower rank “barefoot country brothers”
- **Land as a source of exploitation** – Farm work abroad
- **Landscape/seascape source of separation and psychological** trauma as a consequence
- Reading the landscape exposes theme of different worldviews cosmologies
- Buried bones in the land – land as cemetery – brutal

(4) Plants:

Used as a metaphor for the colonial history of domination – weeds used to comment on the spread of conquest

- Used to celebrate an alternative African cosmology/world view and evokes different cosmologies, different ways of knowing.

(5) Fruits: symbols of native welcome / hospitality

(6) Fruit becomes a source of postcolonial resistance

(7) Natural disasters

Stylistic distinction:

Landscape as elaborate metaphor

Symbolism

- Sunshine as light becomes symbolic of enlightenment
- The sun’s colour – gold becomes symbolic of greed

Ironic Contrasts

- Gold which suggests golden opportunity is ironically contrasted to silver as an allusion to the betrayal (thirty pieces of silver) by discoverers who instead wreaked violence all through the Caribbean lands.

Motifs

- The colour yellow used to create a colour motif that suggests how traumatic Caribbean life is.
- Garden of Eden used ironically to explore the troubled condition of the so-called idyllic islands.
- Gardening as marker of gender distinction.

NOTE – Those who disagree may show that other elements are significant to thematic and stylistic distinction.

Imagery

Language – *Creole Language*

Tone

Oral traditional forms of cunning resistance:

Back chat (asides)

Picong Cuss-

off Proverbs

Form

Use of traditional poetic techniques

Free verse

Dramatic monologue

Total 40 Marks

SECTION B

MODULE 2 – POETRY

Question 4

“Irony though central to Olive senior’s vision of Caribbean life, is no more important than other poetic techniques.”

With reference to at least THREE poems from Gardening in the Tropics, discuss the extent to which you agree with this statement.

Use of:

- Irony
- Sarcasm
- Ironic tone
- Ironic asides
- Ironic Juxtaposition/contrast/opposition
- Structural and syntactic irony

Aspects of Caribbean Life represented:

- Colonial conquest
- Poverty and the stress and struggle of survival
- The role and experiences of women
- Man’s vulnerability in the face of natural disasters
- The environment
- Postcolonial abuse of power, political violence and the neglect of the poor and dispossessed.
- Personal psychological distress
- Loss of tradition
- Cultural erosion
- Alternative world views outside of Europe, namely African and Taino Culture
- Migration and its impact on Caribbean lives
- Postcolonial resistance

Other Elements of poetic craft significant to representing Caribbean life:

- Symbolism
- Motifs
- Imagery
- Diction
- Repetition
- Sound devices: alliteration, assonance, onomatopoeia
- Hybrid Tongue: Use of Creole Language in diction and syntax and a variety of variants of English

- Oral traditional techniques:

Back chat (asides)
Call and Response
Picong
Cuss-off
Proverbs
Story-telling

- Form:

Free verse
Dramatic monologue

Candidates may find different ways of approaching the question by suggesting that “irony” is not the central technique.

Total 40 Marks

Question 5

“Kendel Hippolyte, in his collection Night Vision, attempts to use the art of poetry to fix what is broken.”

With reference to at least THREE poems from Night Vision, discuss the extent to which you agree with this statement.

Students who agree will need to:

1. Identify / Explain “what is broken” and may propose any of these:

- (i) sense of identity
- (ii) connection to the past/history
- (iii) positive social relationships
- (v) identification with one’s own experience
- (iv) community cohesion

2. Show the ways in which the art of poetry is being used to fix what is broken.

Poetic Elements

A. Themes explored

- (i) need to reinterpret history from within the region rather than from outside
“contrary to history / Columbus made one voyage only ...”
- (ii) quest for wholeness/understanding

“riven by time ... our first cry is a ken for a lost wholeness...” contra diction
“scanning centuries you say for traces, the glyphs of who you were ...”
- (iii) language as creator of new more truthful realities

Literatures in English

Unit 2 – Paper 02

Key

- B. Tone - optimistic that word has restorative power
- satirical – draws attention to negative direction in order that amends be made “snow”
- C. Symbol - Poetry presented as cure. The words are water (life) for us all.
“our language afterward is an attempt ... to reach the one word, original, indivisible ...
- Poet as healer
I search for water still / for us for all of us
- D. Metaphor - Language words = seeds scattered over the land
- hurricane searching for balance = people in the same situation
- E. Imagery - “Night Vision” presents a parable of historical elements –
hither to un-reconciled – as a necessary confrontation and a means of coming to terms
“Let them all go leaning yourself in the illumination...”
- F. Form - Poem itself exists as an attempt to bring order to lived experience
- “Broken Bowl” – sonnet form controls and orders while content = fragmentation attempt at “reparation”.

Students who disagree may argue that it is a failed attempt – the brokenness remains

OR that the brokenness is shown but no attempt is made to fix it

OR the poetry is not about brokenness but something else entirely

- H. Sound Devices

Any other appropriate poetic elements presented with appropriate evidence will be credited.

Total 40 Marks

Literatures in English

Unit 2 – Paper 02

Key

Question 6

“Kendel Hippolyte’s poetry is rooted in the Caribbean landscape in both theme and technique.” With reference to at least THREE poems from Night Vision, discuss the validity of this statement.

Candidates may agree with the proposed statement.

Caribbean landscape – possible definitions:

- physical environment
- social and political landscape
- cultural landscape

and show that

(i) Themes concerned with Caribbean experience

- historical legacy
- sense of dividedness
- increasing materialism of current populations
- effects of technology on traditional values and social relationships

Technique

- Use of images that reflect the features of the landscape
 - sea
 - flora
 - hurricane
 - sunlit water
- Allusion – to history
 - Columbus
 - slavery
 - Carib Warriors
 - Bussa
- Diction evoking traditions of region
 - drum
 - kerosene lamp
 - full moon stories
 - carnival
- Students may assert that references that point to spaces outside the regions are used by the poet to show the evolution of lived experience within the region.
- Sound devices – rhythm of Caribbean speech in “Ovalea’s Bedtime Story to the Third Child”

ANY OTHER POETIC ELEMENT WITH SUPPORTIVE EVIDENCE

Literatures in English

Unit 2 – Paper 02

Key

Candidates might disagree with the proposed statement and show:

- (i) The universal nature of the themes explored by Hippolyte
- search for truth
 - search for balance
 - search for positive human interaction
 - power of language
- (ii) the international references/images/allusions in the poet's work – not characteristic of the Caribbean
- | | |
|----------------------------|----------------------|
| - snow | - Biblical allusions |
| - frost bite | - fable |
| - Hiroshima | - gray ghouls |
| - gray smog | - seraphs |
| - Yankee-Doodle | - Dow Jones |
| - wild horses of the Ozark | - cyclops |
- (iii) the use of forms such as nursery rhymes; fable, sonnet that place his work in the wider Western tradition.
- (iv) Not a strong reliance/resort to Caribbean language nor oral traditions.
- They may conclude that no distinct space created in Hippolyte's poetry, but rather Caribbean seen as integral part of the world with outside influence as a reality of contemporary life.
- (v) Diction
- scarf
 - draff

ANY OTHER POETIC ELEMENT WITH SUPPORTING EVIDENCE

Total 40 Marks