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**CARIBBEAN EXAMINATIONS COUNCIL
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®**

LITERATURES IN ENGLISH

UNIT 1 – Paper 01

1 hour 45 minutes

25 MAY 2015 (a.m.)

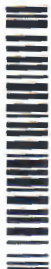
READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.
3. You are advised to take some time to read through the paper and plan your answers.

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SECTION A

MODULE 1 – DRAMA

QUESTIONS 1–5

Read the extract below and answer Questions 1–5.

Marty

There are three customers in the butcher's shop. One, Mrs Canduso, a young mother with a baby carriage, is chatting at the door with a second woman of about forty. The customer being waited on is Mrs Fusari, a stout, elderly Italian woman who is standing on tip toe, peering over the white display counter, watching Marty, the butcher, as he cuts the meat.

5 MRS FUSARI: Your kid brother got married last Sunday, eh, Marty?

MARTY: *(absorbed in his work)* That's right, Missus Fusari. It was a very nice affair.

MRS FUSARI: That's the big tall one, the fellow with the mustache.

MARTY: *(sawing away)* No, that's my other brother, Freddie. My other brother, Freddie, he got married four years already. He lives down on Quincy Street. The one
10 who got married Sunday, that's my little brother, Nickie.

MRS FUSARI: I thought he was a big, tall, fat fellow. Didn't I meet him here one time? Big, tall, fat fellow, he tried to sell me life insurance.

MARTY: *(puts the cut of meat on the scale, watches its weight register)* No, that's my
15 sister Margaret's husband, Frank. My sister, Margaret, she is married to the insurance salesman. My sister, Rose, she married a contractor. They moved to Detroit last year. My other sister, Frances, she got married about two and a half years ago in Saint John's Church on Adam's Boulevard. Oh, that was a big affair. Well, Missus Fusari, that will be three dollars, ninety-four cents. How's that with you?

20 *Mrs Fusari produces an old leather change purse and painstakingly extracts three single dollar bills and ninety-four cents to the penny, and lays the money piece by piece on the counter.*

MRS CANDUSO: *(calling from the door)* Hey Marty, I'm inna hurry.

MARTY: *(wrapping up the meat, calls amiably back)* You're next right now, Missus Canduso.

25 *Mrs Fusari has been regarding Marty with a baleful scowl.*

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30 MRS FUSARI: Well, Marty, when you gonna get married? You should be ashamed. All your brothers and sisters, they all younger than you, and they married, and they got children. I just saw your mother inna the fruit shop, and she says to me: "Hey, you know a nice girl for my boy Marty?" Watsa matter with you? That's no way? Watsa matter with you? Now, you get married, you hear what I say?

MARTY: (*amiably*) I hear you, Missus Fusari.

The old lady takes her parcel of meat, but apparently feels she still hasn't quite made her point.

35 MRS FUSARI: My son Frank, he was married when he was nineteen years old. Watsa matter with you?

MARTY: Missus Fusari, Missus Canduso over there, she's inna big hurry and . . .

MRS FUSARI: You should be ashamed of yourself.

She takes her parcel of meat, turns, and shuffles towards the door and exits. Marty gathers up the money on the counter, turns to the cash register behind him to ring up the sale.

40 MRS CANDUSO: Marty, I want a nice fat turkey, about ten pounds. I hear your kid brother got married last Sunday.

MARTY: Yeah, it was a nice affair, Missus Canduso.

MRS CANDUSO: Marty, you oughtta be ashamed. All your kid brothers and sisters, married and have children. When you gonna get married?

45 *Marty sends a glance of weary exasperation up to the ceiling. With a gesture of mild irritation, he pushes the lever on the cash register. It makes a sharp ring.*

*Adapted from Paddy Chayefsky, "Marty".
Literature: Reading, Writing, Reacting.
Wadsworth Thomson, 2004, pp. 1481-1482.*

1. Suggest THREE inferences which can be made about Marty's personality? Use evidence from lines 5 to 19 to support your answer. **[6 marks]**
2. Explain TWO dramatic functions of line 5 "Your kid brother got married last Sunday, eh, Marty?" **[4 marks]**
3. Using evidence from lines 8 to 24, identify TWO props in the extract and comment on the dramatic significance of EACH. **[6 marks]**
4. Explain TWO ways in which the exchange between Mrs Canduso and Marty (lines 36–42) is dramatically significant. **[4 marks]**
5. Explain TWO ways in which the final stage direction: "It makes a sharp ring." is dramatically significant to the extract as a whole. **[4 marks]**

Total 24 marks

SECTION B
MODULE 2 – POETRY
QUESTIONS 6–10

Read the poem below and answer Questions 6–10.

Portrait of a Machine

- What nudity as beautiful as this
Obedient monster purring at its toil;
Those naked iron muscles dripping oil
And the sure-fingered rods that never miss.
- 5 This long and shining flank of metal is
Magic that greasy labour cannot spoil;
While this vast engine that could rend the soil
Conceals a fury in its gentle hiss.
- 10 It does not vent its loathing, does not turn
Upon its makers with destroying hate.
It bears a deeper malice; lives to earn
Its master's bread and laughs to see this great
Lord of the earth, who rules but cannot learn,
Become a slave of what his slaves create.

Louis Untermeyer, "Portrait of a Machine". Modern Poems: An Anthology for Students of English, Oxford University Press, 1969, p. 38.

6. Identify the form of the poem. **[2 marks]**
7. Identify TWO examples of aural images in lines 1–8 and comment on the effectiveness of EACH image. **[6 marks]**
8. Identify the figure of speech in EACH of the following phrases and comment on the effectiveness of EACH:
- (i) "Those naked iron muscles" (line 3)
- (ii) "Become a slave of what his slave creates" (line 14) **[6 marks]**
9. Identify TWO examples of contrast in the poem and comment on the effectiveness of EACH. **[6 marks]**
10. Comment on the significance of the title to the poem as a whole. **[4 marks]**

Total 24 marks

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SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11–15

Read the extract below and answer Questions 11–15.

Franklyn Batting

In Cascadu, when Franklyn went in to bat, around the cricket ground, the talking would stop, people would look for a good place to sit, and from the savannah the word would go out, little fellows running in different directions to make the announcement, “Franklyn batting!”

5 Through the whole village it would go, *Franklyn batting!* Old cricketers would leave where they stand up talking, not even knowing exactly where they were going, seeing people moving, would feel the tug of a grand event and begin to follow and only after they on their way they would ask, “Where we going?” and the answer would come, “Franklyn batting! Franklyn batting!”

10 In the savannah, people there already on the mound of the hill that was the pavilion would make room for old men, and feel the pathos as these men contemplated, then laboriously engage the herculean task of sitting down, their bones creaking as they hold out their hands, feeling for the ground and with a sigh in salute to the pain in their knees, *Ahhh!* on the grass.

15 Nobody would say nothing, just watching Franklyn with the bat in his hands walk out to the grounds with his slouching walk, bending and unbending his shoulders like the two ends of an accordion, lifting his knees high, first one then the other like the limbering up exercise of a high jumper. Then he hold himself down and walk off again, nonchalant, this time, like a Prince who never see a day of trouble, his head in the air like he walking on a rope stretched across the sky, so confident his balance that he not even looking down to see where he putting his foot. After he mark with chalk the spot on the matting where he would take his stand, Franklyn would settle over his bat, casting to one side, the cape invoked over his shoulders and look now at the bowler run up to release the ball.

25 People look at cricket for the runs, but with Franklyn it was the runs yes, it was the runs, but his batting wasn't only runs, it was the spring in his steps, it was the dance of his body, the confident readiness of muscles to move forward or sideways or back, to tiptoe, or pivot or kneel or duck; and then the ball would come. Franklyn up on tiptoes, his eyes fixed big on the ball he has been watching its whole journey from the bowler's hand, and even after it pass his waist, and look like it about to go past his wicket, he had already pivoted like he doing a bullfight dance and just when the wicketkeeper feel he have the ball in his hand, Franklyn's bat would come down, sweet and long, long and sweet, between the keeper and the slips. And all around the wicket, each in its own time, each off the chosen and appropriate ball would be the music of bat and ball, punctuated by the chorus of our applause.

Adapted from Earl Lovelace Is Just a Movie, Faber and Faber 2011, pp. 86–89.

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11. (a) Identify the setting of this extract. [1 mark]
- (b) Identify THREE activities that are taking place in the first paragraph. [3 marks]
12. Explain the meaning of the phrase “the herculean task of sitting down” (line 12) and comment on its effectiveness. [4 marks]
13. Identify the literary device used in EACH of the following phrases and comment on the effectiveness of EACH device.
- (i) “bending and unbending his shoulders like the two ends of an accordion” (lines 16–17) [3 marks]
- (ii) “walking on a rope stretched across the sky” (lines 19–20) [3 marks]
14. Comment on the effectiveness of the writer’s choice of words in EACH of the following phrases:
- (i) “confident readiness of muscles” (line 26) [2 marks]
- (ii) “sweet and long” (line 31) [2 marks]
15. (a) What is the dominant mood created in the extract? [2 marks]
- (b) Explain TWO ways in which the writer’s diction contributes to the mood identified in (a) above. Support your answer with evidence from the extract. [4 marks]

Total 24 marks

END OF TEST

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

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