

FORM TP 2017261



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CARIBBEAN EXAMINATIONS COUNCIL
CARIBBEAN ADVANCED PROFICIENCY EXAMINATION®

LITERATURES IN ENGLISH

UNIT 2 – Paper 01

1 hour 45 minutes

READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

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

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02232010/CAPE 2017



SECTION A

MODULE 1 – DRAMA

QUESTIONS 1–5

Read the extract below and answer Questions 1–5.

Running Away

[She takes a last look at herself in the glass. She suddenly puts out her tongue at herself; then leaves the room, switching off the electric light at the door. Meanwhile, in the street outside, Freddy Eynsford Hill, lovelorn, is gazing up at the second floor, in which one of the windows is still lighted.]

5 *[The light goes out.]*

FREDDY: Goodnight, darling, darling, darling.

[Eliza comes out, giving the door a considerable bang behind her.]

LIZA: Whatever are you doing here?

10 FREDDY: Nothing. I spend most of my nights here. It's the only place where I am happy. Don't laugh at me, Miss Doolittle.

LIZA: Don't you call me Miss Doolittle, do you hear? Liza's good enough for me. *[She breaks down and grabs him by the shoulder.]* Freddy, you don't think I'm a heartless guttersnipe, do you?

FREDDY: Oh no, no, darling, how can you imagine such a thing? You are the loveliest, dearest—

15 *[He loses all self-control and smothers her with kisses. She, hungry for comfort, responds. They stand there in one another's arms. An elderly police constable arrives.]*

FIRST CONSTABLE: *[scandalized]* Now then! Now then!! Now then!!!

[They release one another hastily.]

FREDDY: Sorry, constable. We've only just become engaged. *[They run away.]*

20 *[The constable shakes his head, reflecting on his own courtship and on the vanity of human hopes. He moves off in the opposite direction with slow professional steps. The flight of the lovers takes them to Cavendish Square. There they halt to consider their next move.]*

LIZA: *[Out of breath]* He didn't half give me a fright, that copper. But you answered him proper.

GO ON TO THE NEXT PAGE



25 FREDDY: I hope I haven't taken you out of your way. Where were you going?

LIZA: To the river.

FREDDY: What for?

LIZA: To make a hole in it.

FREDDY: [*horrified*] Eliza, darling. What do you mean? What's the matter?

30 LIZA: Never mind. It doesn't matter now. There's nobody in the world now but you and me, is there?

FREDDY: Not a soul.

[*They indulge in another embrace, and are again surprised by a much younger constable.*]

35 SECOND CONSTABLE: Now then, you two! What's this? Where do you think you are? Move along here, double quick.

FREDDY: As you say, sir, double quick. [*They run away again.*] I had no idea the police were so devilishly prudish.

LIZA: It's their business to hunt girls off the streets.

FREDDY: We must go somewhere. We can't wander about the streets all night.

George Bernard Shaw, Pygmalion, Penguin Books, 1941, pp. 110–113.

1. What do the stage directions in lines 1–18 reveal about the state of mind of the characters identified below? Use evidence from lines 1–8 to support your answer.

(i) Liza

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[2 marks]

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(ii) Freddy

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[2 marks]

(iii) First Constable

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[2 marks]

2. Explain TWO ways in which the First Constable's entrance is dramatically significant.

Way 1

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Way 2

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3. Explain the dramatic significance of the following lines:

(i) “The constable shakes his head, reflecting on his own courtship and on the vanity of human hopes” (line 20)

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[2 marks]

(ii) “There’s nobody in the world now but you and me” (lines 30–31)

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[2 marks]

(iii) “It’s their business to hunt girls off the streets” (line 38)

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[2 marks]

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4. What inference can be made about the personality of EACH constable? Use evidence from the extract to support your answer.

(i) First Constable

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[2 marks]

(ii) Second Constable

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[2 marks]

5. Comment on the appropriateness of the title in relation to the entire extract. Justify your answer using evidence from the extract.

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[4 marks]

Total 24 marks



SECTION B
MODULE 2 – POETRY
QUESTIONS 6–10

Read the poem below and answer Questions 6–10.

At Daybreak

From the train window at daybreak,
I saw empty cities sleeping,
sprawled defenselessly on their backs
like great beasts.
5 Through the vast squares, only my thoughts
and a biting wind wandered:
linen flags fainted on towers,
birds started to wake in the trees,
and in the thick pelts of the park
10 stray cats' eyes gleamed.
The shy light of morning, eternal
debutante, was reflected in shop windows.
Carousels, finally possessing themselves, spun
like prayer wheels on their invisible fulcrums;
15 gardens fumed like Warsaw's smoldering ruins.
The first van hadn't arrived yet
at the brown slaughterhouse wall.
Cities at daybreak are no one's,
and have no names.
20 And I, too, have no name,
dawn, the stars growing pale,
the train picking up speed.

Adam Zagajewski, "At Daybreak".

Retrieved from <http://www.ronnowpoetry.com/contents/zagajewski/At Daybreak.html>.

GO ON TO THE NEXT PAGE



- 6. Identify TWO activities that occur at daybreak. Use evidence from lines 1 to 10 to support your answer.

Activity 1

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Evidence

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Activity 2

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Evidence

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[4 marks]

- 7. Identify the figurative device used in EACH of the following phrases and comment on the effectiveness of EACH device.

(i) "empty cities sleeping" (line 2)

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- (ii) “sprawled defenselessly on their backs / like great beasts” (lines 3–4)

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[3 marks]

8. Explain the meaning of EACH of the following lines:

- (i) “The shy light of morning, eternal / debutante, was reflected in shop windows” (lines 11–12)

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[2 marks]

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- (ii) "The first van hadn't arrived yet /at the brown slaughterhouse wall" (lines 16–17)

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[2 marks]

- 9. Identify ONE type of imagery in EACH of the following lines and comment on the effectiveness of EACH.

- (i) "and a biting wind wandered" (line 6)

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[3 marks]

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(ii) "dawn, the stars growing pale" (line 21)

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[3 marks]

10. Comment on the significance of the last three lines to the poem as a whole.

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[4 marks]

Total 24 marks



SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11–15

Read the extract below and answer Questions 11–15.

The Pirate’s Daughter

Miss Gloria’s yard hadn’t changed much in four years except that it was more unkempt. The rainy seasons had muddied the walls. Some shingles had fallen from the roof, and they lay around like scabs. There were two shacks behind the main house; one housed a family of tenants and the other hid the latrine and shower. Nothing grew in the yard; it was a dirt clearing, exposed to

5 hours of baking sun or to flood-rains that turned it into a pit of mud. The only shade was on the small covered verandah. Eli Joseph often sat there in his undershirt and loose trousers, watching his granddaughter play with the children who, unlike her, were as black as the yard.

The children played quietly, shooting marbles and rolling old tires. They had learned how to be invisible, camouflaged by the dirt and the bits and pieces around the yard; none of them wanted to be singled out — “Derek, sweep the yard” — “Is who leave de water running? Who dutty-up de bat’room?”

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There was a wood crate, big enough for two children to sit inside, and it had become a favourite place for May. Inspired by Robinson Crusoe, which her grandfather had read to her, she made the crate into her ship, raft, and lookout. A hungry brown dog turned up now and then in the yard.

15 May tried to befriend the creature and get him inside the crate with her, but there was not enough goodwill around to stop him from continually straying. Here, for four years without her mother and with no relations other than her aging grandfather, May grew like a strange plant.

Adapted from Margaret Cezair-Thompson, The Pirate’s Daughter; Random House, 2007, p. 18.

11. From the first paragraph, identify FOUR pieces of evidence which support the narrator’s description of Miss Gloria’s yard as “unkempt”.

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[4 marks]

GO ON TO THE NEXT PAGE



12. State what is being compared in EACH of the following quotations and comment on the effectiveness of EACH comparison.

(i) “they [the shingles] lay around like scabs” (lines 2–3)

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[3 marks]

(ii) “the children who unlike her, were as black as the yard” (line 7)

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[3 marks]

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13. Identify TWO adjectives used in line 9 to describe the children at play and comment on the effectiveness of EACH.

Adjective 1

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Commentary

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Adjective 2

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Commentary

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[6 marks]



14. Explain ONE way in which EACH of the following is symbolic:

- (i) The reference to “shade” in lines 5–6 (“The only shade was on the small covered verandah”)

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[2 marks]

- (ii) The reference to the “wood crate” in lines 12–14 (“There was a wood crate, big enough ... raft, and lookout”)

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[2 marks]

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15. Explain the significance of final words, “May grew like a strange plant”, to the extract as a whole.

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[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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