

English B.  
2019

Items 1–10

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

*Moses is in Waterloo Station, London. There is a confused milling mob of West Indians waiting for the boat-train. Moses is sitting on a bench when a Jamaican friend, Tolroy, comes up.*

TOLROY: Aye, Moses. I didn't expect to meet you in Waterloo for arrivals.

MOSES: The next time will be my departure, please God. The boat-train late.

5 TOLROY: Who you meeting?

MOSES: Some fellar name Henry.

TOLROY: Boy, I expecting my mother.

MOSES: All-you fellars really have guts, yes, Tolroy. Where you going to put she, in that two-be-four you have in Harrow Road?

10 TOLROY: I have to look for a bigger place. You know any?

MOSES: Look, one of your Jamaican countrymen over there waiting like a hawk for tenants. He have a lot of houses in Brixton.

TOLROY: You know what that set-up like, a chair, a table, and he hitting you anything from three to five guineas.

15 MOSES: You try down by Ladbroke Grove? Since they kill Kelso, English people been evacuating like Dunkirk from the area. You bound to get a room.

TOLROY: Down there too grim.

MOSES: What you want, Belgravia? Park Lane?<sup>1</sup> Maybe you could put she up at the Dorchester<sup>2</sup> till you find a place ...

20 *The station loudspeaker announces the arrival of the boat-train. An English reporter comes up to them.*

REPORTER: [English] Excuse me sir, have you just arrived from Jamaica?

MOSES: Am ... er, yes.

REPORTER: I'm from the Echo ... Would you like to tell me what conditions are like?

25 TOLROY: [Enjoying the situation] Yes, Moses, go on and tell him.

MOSES: Well, the situation is desperate as usual. You know that big hurricane it had a few weeks ago?

REPORTER: Yes?

30 MOSES: Well I was in that hurricane. You could ask my friend here if you think I lie. I was sitting down in my mansion when suddenly I look up and see the sky. What you think happen?

REPORTER: What?

MOSES: Hurricane blow the roof clean off, banana plantation lay down as if they gone asleep ...

35 REPORTER: Tell me, sir, why are so many Jamaicans coming to England? Do you believe the streets are paved with gold? . .

40 MOSES: I don't know about all of them, but sometimes in the night I see as if the Bayswater Road sparkling with diamonds. But then you look in truth you see is only stones and gravel that mix-up with the asphalt. You know of any London street what pave with gold?

REPORTER: Thank you for that statement. I'll just talk to a few others ...

MOSES: [*Chuckling*] Watch him! Like he going to tackle that family what coming off the train.

45 TOLROY: [*In consternation*] That look like my mother! And ... and, Tanty! And Agnes and Lewis!... and the two children!

Ma! Look me over here!... [*As he gets near them, panting*] What is this all?

MA: Tolroy boy! You don't remember your own mother?

TOLROY: [*In a daze*] But what Tanty doing here, Ma? And Agnes and Lewis and the children?

*Adapted from Samuel Selvon, Eldorado West One.  
Peepal Tree Press, 1998, pp. 19-20.*

<sup>1</sup> Affluent neighbourhoods

<sup>2</sup> A luxurious hotel in London, England

1. The setting is MOST likely

- (A) an airport
- (B) a train station
- (C) an old boat-train
- (D) a house in London

2. Moses' description of Tolroy's dwelling as a "two-be-four" (line 9) indicates to the audience that it is

- (A) a small, confined space
- (B) a big tenement dwelling
- (C) an old, wooden structure
- (D) a dirty squatter settlement

3. The BEST explanation of the dramatic effect of the loudspeaker mentioned in the second stage direction (lines 20–21) is that it
- (A) increase the feeling of expectancy
  - (B) encourages the characters to be quiet
  - (C) announces the arrivals and departures
  - (D) reinforces the hustle and bustle of the setting
4. Which of the following MOSTLY contributes to humour in the extract?
- (A) “The next time will be my departure, please God” (line 4)
  - (B) “a chair, a table, and he hitting you anything from three to five guineas” (lines 13–14)
  - (C) “What you want, Belgravia? Park Lane? Maybe you could put she up at the Dorchester” (lines 18–19)
  - (D) “Do you believe the streets are paved with gold?” (line 36)
5. The expression “waiting like a hawk for tenants” (lines 11–12) is effective in
- (A) highlighting the fear of the immigrants
  - (B) pointing out the birds that flock the venue
  - (C) emphasizing birds of prey as a metaphor
  - (D) reinforcing the aggressive nature of the business
6. Which of the following are used to indicate that the extract portrays a Caribbean experience?
- (A) Language and diction
  - (B) Dress and names of places
  - (C) Tone and the reference to a hurricane
  - (D) Reference to a banana plantation and gold
7. One of the themes in this extract is
- (A) travelling by air
  - (B) dependent countries
  - (C) searching for a better life
  - (D) overpopulation and exploitation
8. Moses’ response to the reporter suggests that he
- (A) is ignorant
  - (B) is being sarcastic
  - (C) misunderstood the question asked
  - (D) fears the reporter might embarrass him
9. Tolroy’s reaction to his family’s arrival is BEST described as
- (A) shock and relief
  - (B) joyfulness and longing
  - (C) anxiety and anticipation
  - (D) amazement and confusion
10. How do the stage directions in lines 42, (*Chuckling*), and line 44, (*In consternation*), function as an effective guide to the action on stage?
- (A) They present an indifferent emotional response.
  - (B) They shift the mood from carefree to anticipation.
  - (C) They heighten the suspense about Tolroy’s family.
  - (D) They provide a sense of the local community in London.



Items 11-20

Instruction: Read the following extract carefully and then answer Items 11-20.

*Peak-time market atmosphere and crowd*

MAMA TAIYE: (In a low voice): Sh! Taiye, here he comes. Please, don't look.

TAIYE: Who?

5 MAMA TAIYE: The nameless one. The rat that feeds in full view of householder. He has passed us now. I think he spots a victim nearby.

TAIYE: That small boy, ma?

MAMA TAIYE: Small boy! I've seen him steal a machine with heavy iron stand, while everyone but the owner was looking. His master is not around yet. Keep your eyes open.

TAIYE: The Jaguda boys!

10 MAMA TAIYE: I say "Shut up"! Look! I think that tall man is with the boy. He is a stranger. But he must be one too. (Pause) They are both going for Mama Adisa. You'll see something you've never seen before today. Just watch. The rat has squatted behind her.

TAIYE: Mother, shall I go for the police then?

15 MAMA TAIYE: Shut up!

TAIYE: But it's Mama Adisa!

MAMA TAIYE: Shut up! I say - we can do nothing!

*Market sights and sounds*

JOSIAH: Have you Sasorabia perfume?

20 MAMA ADISA: Yes, by the dozen. I also have all kinds of perfume in fact. And they are the cheapest in the whole market. Here, the Sasorabia - pure undiluted - smell.  
(Opens one for Josiah who scents it)

JOSIAH: Very, very good. This is exactly what I want. How much for one?

25 MAMA ADISA: I sell them for twenty-five shillings each, but since it's you, well my first-born is a boy. I leave it for you for twenty shillings.

JOSIAH: Fifteen shillings?

- MAMA ADISA: Please don't be like that. You men never know how to price things. You cut five shillings off just like that, eh! ... well take it, as a special concession for you, because you are my first customer this morning. I'll wrap it for you. *(Makes to wrap it)*
- 30 JOSIAH: Not yet! I can only pay thirteen shillings.
- MAMA ADISA: Eh, listen, handsome young man! I can guess what you want it for. You want to prepare a love charm with it, so you can charm any woman. Don't I know ... well, I tell you, it is more potent than anything I know. But, in buying the ingredients for love charm, one must not be too tight-fisted. *(Gives a phony laugh)* Well, I bless you  
35 my man. Take it for thirteen shillings, but don't spread the news.
- JOSIAH: Thank you. But I want more than one. I am a petty trader from a far away village myself.
- MAMA ADISA: Well pick as many as you want and I'll make the addition.
- JOSIAH: I want two dozen. But it will have to be at the rate of ten shillings each. I will pay  
40 now if that's agreed.
- MAMA ADISA: I can't catch that very well. Do you come here to buy perfume, or are you just wandering about the market? Ten shillings, he says! You realise that you are the first one to deal with me today? And that this is going to set the pattern of sales for me for the whole day? Please don't spoil my day. May the spirit of wealth abide with you ... Take it at twelve shillings, and I will sell only a dozen to you because it is at  
45 a loss.
- JOSIAH: No, I can't. You don't want to do business with me. I must go. I have other things to buy.
- MAMA ADISA: Go? Go where? You call yourself a trader, and you behave like the first-born of  
50 poverty itself. Early in the morning! You wretch, with neck like a giraffe ... You never intended to buy anything in the first place ... you bastard. Profits and prosperity shall never come your way! *(Pause – to herself)* Oh my Creator, what have I done to deserve this! I performed all the rites before leaving home. I hope this trend of evil influence will not continue today. *(Pause)* I better sort out the loose change. It is always dangerous to open one's money bag in front of customers. *(Feels her waist, pause)* Where is it? ... my money-bag!
- 55

*Adapted from Yemi Ajibade, "Lagos, Yes, Lagos". In Nine African Plays for Radio, Heinemann Educational Books, 1979, pp. 111-113.*

11. The dramatic significance of the conversation between Mama Taiye and her son in lines 2–17 is that it
- (A) introduces the conflict in the extract
  - (B) highlights the irony of the robbery
  - (C) provides information about the setting
  - (D) provides relief from the tension in the extract
12. Which of the following figurative devices is used in line 4 (“The rat that feeds in full view of householder”)?
- (A) Simile
  - (B) Metaphor
  - (C) Onomatopoeia
  - (D) Personification
13. From lines 6–13 (“That small boy ... behind her”) the audience can infer that Mama Taiye
- (A) is not interested in calling the police
  - (B) has had prior experience with the Jaguda boys
  - (C) had been robbed before and did not call the police
  - (D) is concerned about what the Jaguda boys are doing
14. Which of the following words BEST describe the tone used by Mama Taiye when she says “Small boy! I’ve seen him steal a machine with heavy iron stand, while everyone but the owner was looking” (lines 7–8)?
- (A) Ironic and resigned
  - (B) Insolent and indifferent
  - (C) Admiring and apprehensive
  - (D) Sarcastic and contemptuous
15. The statement “They are both going for Mama Adisa” (line 11) suggests that the tall man and the small boy
- (A) are related to Mama Adisa
  - (B) will confront Mama Adisa together
  - (C) have chosen Mama Adisa as their target
  - (D) are going to purchase items from Mama Adisa
16. The purpose of Josiah’s extensive haggling with Mama Adisa is MAINLY to
- (A) prove to Mama Adisa that he is a trader
  - (B) distract Mama Adisa so that she could be robbed
  - (C) highlight his exceptional skill in price negotiation
  - (D) allow him to get the best possible price for the perfume
17. Which of the following words BEST describe Mama Taiye and her son, Taiye?
- (A) Pleased and fearful
  - (B) Surprised and careful
  - (C) Alarmed and uninterested
  - (D) Indifferent and unconcerned
18. The irony used in lines 53–55 (“I hope this trend ... customers”) is effective because it
- (A) explains how the conflict of the extract is resolved
  - (B) gives background information about the action in the extract
  - (C) assumes that the evil influence would not affect the rest of her day
  - (D) foreshadows Mama Adisa’s discovery that she has been robbed



19. The playwright reveals Mama Adisa's character mainly through

- (A) dialogue and action
- (B) props and stage directions
- (C) characterization and setting
- (D) suspense and foreshadowing

20.

Which of the following creates humour in the extract?

- (A) Taiye's assumptions that the small boy cannot be a thief
- (B) Mama Adisa's lament that she experienced evil influence that morning
- (C) Mama Taiye's refusal to call the police although she suspects what will happen
- (D) Josiah's attempt to purchase the perfume for less than half of the original price

Items 21-30

Instruction: Read the following poem carefully and then answer Items 21-30.

Elephant

Memory claims that in a jungle once,  
a great mother elephant, crazed  
with grief for her lost son,  
wrapped her trunk around a baobab<sup>1</sup> tree  
5 and wrenched it free from its upside down  
hold in the earth and trumpeted down  
the hole in the earth for her vanished one.

- Elephant, the lost the cursed one lumbers  
up from under the big trees in Queen Victoria's park.
- 10 This man more pachyderm<sup>2</sup> than man, skin draped loose,  
grey, muddy as tarpaulin, over swollen elephantiasis limbs.  
He moves bent over, weighed by the bag of crosses  
over his shoulder, his lips drooped tubular.  
Small children appear and chant, "elephant, elephant, ..."
- 15 He rears back on his huge hind legs trumpeting  
threats of illegal surgery by broken glass bottle,  
death to small children, who scatter before him like antelopes  
and elands, skittering across the asphalt heading home.  
Elephant, loneliest one in all creation, your friends  
20 the night grazing mules, tethered by dark hills of coal  
in Mullings grass yard.

- Poor Elephant always walking  
hoping one day he would turn a corner and come upon  
a clearing familiar to long memory,  
25 wide green space and baobab trees.  
For there his mother and the great herds would be, free.

Lorna Goodison, "Elephant".  
In *To Us, All Flowers Are Roses*.  
University of Illinois Press, 1995, p. 9.

<sup>1</sup>an old tree with thick trunks

<sup>2</sup>very large, thick-skinned mammal



21. The poet uses the first stanza **primarily** to
- (A) prepare the reader for the elephant's escape from the jungle
  - (B) underscore the parent-child relationship that exists in the jungle
  - (C) introduce the idea of mother-loss through the use of narrative
  - (D) suggest metaphorically that the elephant is wild and uncontrollable
22. Lines 10–11, ("This man more pachyderm than man, skin draped loose, / grey, muddy as tarpaulin, over swollen elephantiasis limbs"), are effective because of the
- (A) simile which shows the extent of the man's loneliness and isolation
  - (B) visual imagery which reinforces that physically, man and elephant are alike
  - (C) use of all the senses which evokes sympathy in the reader for the state of the man
  - (D) image of a muddy man with swollen limbs which encourages the reader to be afraid
23. What impression is created by "He rears back on his huge hind legs trumpeting" (line 15)?
- (A) A diseased elephant whose legs are swollen
  - (B) The image of an elephant that roams the city
  - (C) The image of Elephant, the man, who transforms into an elephant, by his size and his voice
  - (D) The sound of an elephant whose voice shatters the ears of the smaller creatures that scamper away
24. Lines 17–18 ("scatter before him like antelopes / and elands"), are effective because they
- (A) reinforce the motif of domination and control in the wilds
  - (B) deepen the extended metaphor about the fate of wild animals
  - (C) appeal to the thematic presentation of fatherhood and transplantation
  - (D) solidify the animal imagery of both the jungle and the urban setting
25. Which of the following is NOT a figurative device?
- (A) "and wrenched it free" (line 5)
  - (B) "weighed by the bag of crosses" (line 12)
  - (C) "He rears back on his huge hind legs" (line 15)
  - (D) "skittering across the asphalt" (line 18)
26. Which of the following BEST describes the speaker's attitude to Elephant?
- (A) Nonchalant and aloof
  - (B) Conciliatory and hopeful
  - (C) Reproachful and reflective
  - (D) Sympathetic and sorrowful
27. The BEST example of the poet's use of contrast in this poem is the
- (A) shift from the baobab tree in the jungle to big trees in a park in the city
  - (B) size of the elephant in the jungle and the swollen limbs of Elephant the loner
  - (C) differentiation between the homeless man and the elephant with elephantiasis legs
  - (D) suggestion of the difference between the elephant in the jungle and the man the children tease

28. Which of the following is used as a symbol?
- (A) "his lips drooped tubular" (line 13)
  - (B) "threats of illegal surgery by broken glass bottle" (line 16)
  - (C) "tethered by dark hills of coal" (line 20)
  - (D) "his mother and the great herds would be, free" (line 26)
29. The final stanza functions as an effective ending to the poem because it
- (A) concentrates mainly on the speaker's attitude to Elephant
  - (B) gives the promise of a reunion to those who suffer loss
  - (C) suggests that Elephant will no longer suffer from memory loss and anxiety
  - (D) reinforces the idea that Elephant will always be the lost son who pines for his mother
30. The title "Elephant" is appropriate because
- (A) as a single word, the title is appealing to readers, especially animal lovers
  - (B) the sound of the word gives the poem a lifting effect and makes it easier to understand
  - (C) the poem speaks about the ordeal of a mother elephant in the jungle who finally rejoins her son
  - (D) the mother elephant becomes the symbol of another kind of loss and separation

Items 31-40

Instruction: Read the following poem carefully and then answer Items 31-40.

Beautiful Creatures Brief as These  
(For Jay Macpherson)

- Like butterflies but lately come  
From long cocoons of summer  
These little girls start back to school  
To swarm the sidewalks, playing-fields,  
5 And litter air with colour.
- So slight they look within their clothes,  
Their dresses looser than the Sulphur's wings,<sup>1</sup>  
It seems that even if the wind alone  
Were not to break them in the lofty trees,  
10 They could not bear the weight of things.
- And yet they cry into the morning air  
And hang from railings upside down  
And laugh, as though the world were theirs  
And all its buildings, trees, and stones  
15 Were toys, were gifts of a benignant<sup>2</sup> sun.

D.G. Jones, *Literature in Canada Volume 2*, Gage  
Educational Publishing, 1978, p. 469.

<sup>1</sup>Sulphur's wings – reference to Zeus, the god of weather and  
atmospheric phenomena (for example, rain, lightning)

<sup>2</sup>Benignant – seemingly mild and kindly

31. What is suggested by the opening lines  
"Like butterflies but lately come / From  
long cocoons of summer"?

- (A) The butterflies are in cocoons.  
(B) The girls are going on a summer  
vacation.  
(C) The girls were on vacation and have  
returned to school.  
(D) The butterflies have been undergoing  
a transformation.

32.

"Swarm the sidewalks" (line 4) and "litter  
air with colour" (line 5) are examples of  
which of the following literary devices?

- (A) Simile  
(B) Contrast  
(C) Metaphor  
(D) Personification



33. The effect created by "So slight they look within their clothes" (line 6) is

- (A) an awareness of how delicate the girls seem
- (B) a comparison of girls with butterflies
- (C) an emphasis on the kind of clothes the girls wore
- (D) a clearer image of the girls littering the air

34. The poet places "*things*" (line 10) in italics to

- (A) focus on the girls' weight
- (B) emphasize the girls' frailty
- (C) highlight the weakness of butterflies
- (D) show that the lifespan of butterflies is quite short

35. The poet compares the girls with butterflies to

- (A) imply that they are carefree and full of life
- (B) suggest that they are colourful and god-like
- (C) hint that they are high-spirited and reserved
- (D) indicate that they are flighty and uncontrollable

36. Which of the following statements is an example of contrast found in the poem?

- (A) Butterflies swarm the air and hang in colonies.
- (B) The dresses are looser than the Sulphur's wings.
- (C) The girls look fragile yet they hang from the railings.
- (D) The girls swarm the sidewalk yet they litter the air with colour.

37. "And laugh, as though the world were theirs" (line 13) is effective PRIMARILY because it

- (A) focuses on the girls' games
- (B) confirms that the girls are wealthy
- (C) compares the girls in their dresses with the Sulphur's wings
- (D) emphasizes that the girls have conquered their environment

38. Which of the following words BEST describe the speaker's attitude to the girls?

- (A) Bemused and admiring
- (B) Approving and resigned
- (C) Despairing and outraged
- (D) Complimentary and nostalgic

39. The poet gives symbolic significance to the

- I. lofty trees
- II. Sulphur's wings
- III. butterflies

- (A) I and II only
- (B) I and III only
- (C) II and III only
- (D) I, II and III

40. The title of the poem, "Beautiful Creatures Brief as These", is effective MAINLY because it

- (A) suggests that the girls are beautiful and short
- (B) comments on the short time when the butterflies flitted around
- (C) indicates that the poet sees the girls as beautiful creatures who are not very strong
- (D) implies that the vision of the girls as delicate beauties is quickly eroded by reality

Items 41-50

**Instruction:** Read the following extract carefully and then answer Items 41-50 on the basis of what is stated or implied.

The faces at the gridded windows of the parish almshouse were looking out, on this hot Saturday afternoon, on a world of grey-flannel and cricket, a different world, as they had looked every afternoon from the long imprisonment of the wards. Something in those faces told me they were all going to die in the almshouse. Standing on the cricket field I searched for the face of my father. It is not cricket, it is leaving  
5 the island that makes me think about my father. I am leaving the island. And as I walk into the driveway of the almshouse, I know it is too late now to think of saving him. It is too late to become involved with this dying man.

"You wasn't coming to visit this poor man, this poor father o' yours?" It is Miss Brewster, the head nurse. She knew that I played cricket every Saturday on the field across the world from the almshouse.  
10 She herself resembles a half-dead, dried-out flying fish, wrapped in the grease-proof paper of her nurse's uniform. "Every day he asking for you. All the time, day in and day out. And you is such a poor-great, high-school educated bastard that you now acting too proud to come in here, because it is a almshouse and not a private ward, to see your own father!" She was now leading me through rows of men lying like soldiers on a battlefield. I tried to avoid their eyes. I am frightened. But I am leaving. I find myself  
15 thinking about the trimmed sandwiches and the whiskey and sodas waiting for me at the farewell party in honour of my leaving. I thought of Cynthia. I thought of her beautiful face. And I tried to hold her face in the hands of my mind, and I squeezed it close to me and kept myself alive with the living outside world of cricket and cheers and 'tea in the pavilion'.

Throughout the laughter and the farewell speeches and the drinks that afternoon, all I did hear was the  
20 slamming of many heavy oak doors of the rectory when I went to ask the canon to bury the pauper. And I tried to prevent the slamming from telling me what it was telling me: that I was out of place here. And when the party was over, Cynthia was with me on Gravesend Beach. And the beach was full of moonlight and love. "Write! Write, write, write, write me everyday of the week, every week of the year, and think of me always, and don't forget to write love poems like the ones you write in the college  
25 magazine. I have to tell father, I have to tell him I love you and that we are getting married when you graduate." And all the time Cynthia chattering and chattering, "... but we should have got married, even secretly and eloped somewhere. Father won't 've liked it but we would've been married.

"Cynthia?"

"Darling?"

30 "My Old Man, my Old Man is dying right now..."

"Are you kidding? I didn't even know you had an Old Man." And she laughs.

"I was at the almshouse today, before the party."

"Is he really in the almshouse? You must be joking!" She turned her back to me, and her face to the sea.

"You aren't pulling my leg, eh?" And before I could tell her about my father, who he was, how kind he  
35 was, she was walking from me and we were in her father's Jaguar and speeding away from the beach.



And the next day, I am sitting in the Seawell Airport terminal, waiting to be called to board the plane. And I am thinking now of Cynthia who promised ("I promise, I promise, I promise. Man, you think I going let you leave this place, leave Barbados? and I not going be there at the airport") to come to take a photograph waving goodbye from the terminal and to get her photograph taken for the social column.

- 40 The plane is ready now. And Cynthia is not coming through the car park in her father's Jaguar. She has not come, she has not come as she promised. And I am leaving the island.

*Adapted from Austin Clarke, "Leaving this Island Place".  
In The Oxford Book of Caribbean Short Stories.  
Oxford University Press (UK), 1999, pp. 220-227.*

41. The effect of learning that the narrator rarely visited his father even though he "played cricket every Saturday on the field across the world from the almshouse" (line 9) is that it
- (A) ignites the exile the narrator experiences
  - (B) intensifies the narrator's internal conflict
  - (C) reinforces the narrator's disconnect from his father
  - (D) reveals that the narrator is selfish and self-absorbed
42. What figurative device is used in the description of Miss Brewster as "a half-dead, dried-out lying fish, wrapped in the grease-proof paper of her nurse's uniform" (lines 10-11)?
- (A) Simile
  - (B) Contrast
  - (C) Metaphor
  - (D) Personification
43. In this extract, the writer's use of first person narration BEST allows the
- (A) narrator to reveal his thoughts about himself and his society
  - (B) secondary characters to reveal themselves through their actions
  - (C) description of the physical setting and the social world to be unbiased
  - (D) writer to objectively explore the scene using precise, scientific language
44. The protagonist exists in a world where he is
- (A) a misfit and part of a minority
  - (B) an ingrate who straddles two worlds
  - (C) a symbol of overwhelming success and hope
  - (D) a hero who willingly challenges boundaries



45. What does the narrator learn in the course of the extract?

- (A) Promises easily made in love are just as easily broken.
- (B) He enjoys writing love poems and he is very good at it.
- (C) The trappings of success do not exempt him from discrimination.
- (D) Success demands sacrifice, hard work and determination and the exclusion of all distractions.

46. What effect does the narrator achieve by the repeated references to leaving the island?

- I. The journey motif is reinforced.
- II. His need to escape is highlighted.
- III. The determined finality of his decision is emphasized.

- (A) I and II only
- (B) I and III only
- (C) II and III only
- (D) I, II and III

47. Which of the following statements BEST expresses the theme of the extract?

- (A) Romantic love is obsessive and often irrational.
- (B) Love is complex and restricted by social barriers.
- (C) Unrequited love is painful and most times unstable.
- (D) Love is complicated and almost always ends in betrayal.

48.

Which of the following is the MOST effective symbol of wealth, social status and aspiration in the extract?

- (A) The moonlit beach
- (B) The game of cricket
- (C) The father's Jaguar
- (D) The proposed photograph

49.

The climax of the extract occurs at the

- (A) beach when the lovers discuss their future
- (B) almshouse, during a visit to his dying father
- (C) rectory when the canon slams the door on him
- (D) farewell party, throughout the speech and drinks

50.

The effect of the repetition in the final scene BEST implies that the narrator

- (A) allows hatred and anger to overwhelm him
- (B) feels betrayed by all the lies he had been told
- (C) regrets his romance with the wealthy Cynthia
- (D) experiences class snobbery and social isolation

Items 51-60

**Instruction:** Read the following extract carefully and then answer Items 51-60 on the basis of what is stated or implied.

The Green Blazer stood out under the bright sun and blue sky. In all that jostling crowd one could not help noticing it. The babble of the marketplace was there but above it all, the Green Blazer seemed to cry out an invitation. Raju could not ignore it. It was not in his nature to ignore such a persistent invitation.

- 5 He sat on a stack of cast-off banana stalks beside a shop awning and watched the crowd. When he watched a crowd he did it with concentration. Constitutionally he was an idler and had just the amount of energy to watch in a crowd and put his hand into another person's pocket. It was a gamble of course. Sometimes he got nothing out of a venture. Sometimes he picked up a fountain pen. What Raju loved most was a nice, bulging purse. If he saw one he picked it up with the greatest deftness.
- 10 He took the cash in it, flung it far away and went home with the satisfaction that he had done his day's job well. He bought sweets, books and slates for his children, and occasionally a jacket-piece for his wife, too.

- Raju jumped down from the banana stack and followed the Green Blazer, always keeping himself three steps behind. Raju waited patiently, pretending to be examining some rolls of rush mat, while
- 15 the Green Blazer spent a considerable length of time drinking a coconut at a nearby booth. Raju saw the other take out his black purse and start a debate with the coconut-seller over the price of coconuts. He had a thick sawing voice which disconcerted Raju. It sounded like the growl of a tiger. The way the other haggled didn't appeal to Raju either; it showed a mean and petty temperament ... too much fondness for money. The Green Blazer stopped before a stall flying coloured balloons.
- 20 He bought a balloon after an endless argument with the shopman - a further demonstration of his meanness. He said, "This is for a motherless boy. I have promised it to him. If it bursts or gets lost before I go home, he will cry all night."

- Raju got his chance when the other passed through a narrow stile, where people were passing to see a wax model of Mahatma Gandhi reading a newspaper. Fifteen minutes later Raju was examining the
- 25 contents of the purse. He went away to a secluded spot, behind a disused well. The purse contained ten rupees in coins and twenty in currency notes and a few annas in nickel. Raju tucked the annas at his waist in his loincloth. "Must give them to some beggar," he reflected generously. Now the purse lay limp within the hollow of his hand. It was only left for him to fling it into the well. The well had a little shallow water at the bottom. The purse might float, and a floating purse could cause
- 30 the worst troubles on earth. He opened the purse in order to fill it with pebbles before drowning it. Now through the slit at its side, he saw a balloon folded and tucked away. He remembered the other's talk about the motherless child. "What a fool to keep this in the purse," Raju reflected. "It is the carelessness of parents that makes young ones suffer," he ruminated angrily. Raju almost sobbed at the thought of the disappointed child. That motherless boy must have his balloon at any cost, Raju
- 35 decided. But how? The balloon could not be handed back. The thing to do would be to put it back into the empty purse and slip it into the other's pocket.



- The Green Blazer was watching the heckling going on as the Bible preacher warmed up to his subject. Raju sidled up to the Green Blazer. The purse with the balloon (only) tucked into it was in his palm. He'd slip it back into the other's pocket. Raju realized his mistake in a moment. The
- 40 Green Blazer caught hold of his arm and cried, "Pickpocket!" The hecklers lost interest in the Bible and turned their attention to Raju, who tried to look appropriately outraged. He cried, "Let me go." The other, without giving a clue to what he proposed, shot out his arm and hit him on the cheek. It almost blinded him.

R. K. Narayan, *Trail of the Green Blazer*,  
in *Modern Literatures of the Non-Western World* eds.  
Jayana Clerk and Ruth Siegel, 1995, Harper-Collins College Publishers,  
pp. 220-223.

51. The function of the setting in this extract is to
- (A) highlight that events and experiences portrayed in the passage are unrealistic
  - (B) reveal that mood reflects the emotional tumult experienced by the Green Blazer
  - (C) suggest that characters struggle with a hostile and deceptive natural environment
  - (D) show that physical and social circumstances influence action, character and conflict
52. The BEST explanation for the inclusion of "[Raju] bought sweets, books and slates for his children and occasionally a jacket-piece for his wife, too." (lines 11-12) is to
- (A) create suspense and to utilize flashback
  - (B) reveal character and to give information
  - (C) illustrate important moments in Raju's past
  - (D) foreshadow events to be delivered at the last minute
53. What is the dominant image used to portray Raju's trail of the Green Blazer?
- (A) Hunting
  - (B) Stealing
  - (C) Gambling
  - (D) Preaching
54. Which of the following techniques is used by the writer in the development of the Green Blazer character?
- (A) Persona
  - (B) Flashback
  - (C) Caricature
  - (D) Pantomime
55. The writer uses Raju's thoughts to reveal that he is
- (A) mean and impractical
  - (B) opportunistic and wily
  - (C) generous and fond of money
  - (D) hypocritical and an idler by nature



56. Which of the following critical incidents advances the plot in this extract?
- (A) Purchasing the balloon for the motherless child
  - (B) Following the Green Blazer throughout the market
  - (C) Stealing the purse that belongs to the Green Blazer
  - (D) Returning the purse of the Green Blazer with the balloon inside
57. The narrative point of view used in the story BEST demonstrates that the narrator is
- (A) a character with a limited view
  - (B) a character unlimited by boundaries of time and space
  - (C) confined by the experience of a particular character
  - (D) shifting from one viewpoint to the next conveying a many-faceted vision
58. The writer's tone can BEST be described as
- (A) critical
  - (B) mocking
  - (C) judgemental
  - (D) dispassionate
59. What devices has the writer used in the development of the narrative and its outcome?
- (A) Irony and humour
  - (B) Paradox and satire
  - (C) Allusion and parody
  - (D) Sarcasm and allegory
60. Which of the following are possible themes of this extract?
- I. Life is simultaneously comic and sad.
  - II. Greedy people living beyond their means provoke tragedy.
  - III. Necessity is the mother of invention and innovation.
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

END OF TEST

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

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