INSTRUCTIONS TO CANDIDATES

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.
3. You should use 15 minutes of the allocated time to read the entire paper.
**SECTION A**

**MODULE 1 - DRAMA**

**QUESTIONS 1 – 5**

Read the extract below and answer questions 1 – 5.

**Mochos Beach Hotel**

MISS BRANDON: Mochos Beach Hotel. May I help you? I think we got cut off sir, I'll connect you now. [We hear the buzz in O'KEEFE'S office] Where is di man? [Hiss.] Hello, there is no reply from his extension.

[O'KEEFE appears in the archway centre.]

May I take a message and have him call you... just a second, I see him coming through the lobby. Mr. O'Keeffe, call for you, sir. Take it on the white, please, sir.

O'KEEFE: Miss Brandon.

MISS BRANDON: Call for you, sir.

O'KEEFE: What happened to the call in my office? Why did you cut me off?

MISS BRANDON: I didn't cut you off, sir. There must be something wrong with the switchboard.

O'KEEFE: Possibly, possibly. Show me what you did when the call came in. I was speaking on what line?

MISS BRANDON: This one, sir.

O'KEEFE: Two, right? And the call came in on?

MISS BRANDON: One, sir.

O'KEEFE: So what did you do? What button did you press?

MISS BRANDON: This one, sir.

O'KEEFE: No, Miss Brandon, that's not right. If you do that, then you are bound to cut me off. Tell me something, Miss Brandon, and I might have asked you this question before, is this the first time you are going to operate a switchboard? There is no need to look at me like that, it's not going to help the situation. The Telephone Company has been down here three times and there is nothing wrong with the switchboard. Every time you cut me off, every single time. We can't run a hotel like this, Miss Brandon.

MISS BRANDON: There is a call for you, sir.

O'KEEFE: Who is it?

MISS BRANDON: I don't know, sir.

O'KEEFE: How many times do I have to tell you? Find out who it is before you put me on.

MISS BRANDON: Who may I say is calling? Mr. Johnson, sir.

O'KEEFE: What is it about?

MISS BRANDON: Ahm...

O'KEEFE: Give me the phone. [MISS BRANDON gives it to him, then she turns her back ostentatiously and feeds chewing gum into her mouth.]

Hello, O'Keeffe, Assistant Manager, speaking... yes... the flight came in... good, good... so what's the problem? I don't understand you, man. Don't tell me rubbish! Whose responsibility is that? I didn't take on this job to play wet nurse to any lazy taxi driver, get that! If a man can't do his job then it's out. You had better find transportation for the guests and get them to the hotel. [He hangs up.] The guests are on their way and not a thing's done.

MISS BRANDON: Mochos Beach Hotel.

O'KEEFE: Look now, Miss Brandon.

MISS BRANDON: Will you hold, please?

O'KEEFE: Miss Brandon, this business on the switchboard will have to get better, if not, we will simply have to think again. [He is going, then returns.] Mmm... did you get through to the man about the boat?

MISS BRANDON: Not yet, sir.

O'KEEFE: But why not, Miss Brandon?

MISS BRANDON: His telephone is out of order, sir.

O'KEEFE: But Miss Brandon, there is always that possibility. So what? One telephone out of order is going to prevent fifty guests from having a good time. Initiative, Miss Brandon, that's what the job requires. Initiative!

[MISS BRANDON slams the phone back into its cradle.]
We have a messenger, the boat is priority, and no personal calls through to me for the rest of the day. If GOD wants me I am out of town! Fifty guests on their way and not a thing arranged... [As he goes out.]


1. Identify TWO aspects of O’Keefe’s character that are revealed in the extract. Support your answer with evidence. [4 marks]

2. Identify TWO props used in the extract and comment on the dramatic significance of EACH. [6 marks]

3. (a) Identify TWO examples of humour in the extract. [2 marks]
    (b) Comment on the effectiveness of the playwright’s use of humour. [4 marks]

4. Explain the dramatic significance of the stage directions in the following lines:
    (a) lines 34 – 35 [4 marks]
    (b) line 59. [4 marks]

5. (a) Explain the irony in lines 56 – 57. [4 marks]
    (b) Comment on the significance of irony in the extract as a whole. [4 marks]

6. (a) Identify the form of the poem. [4 marks]
    (b) In lines 1 to 4, identify THREE responses of the persona to America. [4 marks]

7. Identify the literary device used in EACH of the following phrases and comment on the effectiveness of EACH:
    (a) “bread of bitterness” (line 1) [6 marks]
    (b) “her tiger’s tooth” (line 2) [6 marks]

8. Identify TWO examples of simile in lines 5 - 7 and comment on the effectiveness of EACH. [6 marks]

9. Comment on the significance of the writer’s use of the word “darkly” in line 11. [4 marks]

10. Explain ONE way in which the last line is an effective ending to the poem. [4 marks]

Total 24 marks

America

Although she feeds me bread of bitterness,
And sinks into my throat her tiger’s tooth,
Stealing my breath of life, I will confess
I love this cultured hell that tests my youth!
Her vigor flows like tides into my blood,
Giving me strength erect against her hate.
Her bigness sweeps my being like a flood.
Yet as a rebel fronts a king in state,
I stand within her walls with not a shred
Of terror, malice, not a word of jeer.
Darkly I gaze into the days ahead,
And see her might and granite wonders there,
Beneath the touch of Time’s unerring hand.

SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11 – 15

Read the passage below and answer questions 11 – 15.

The Whip

He was a very stern man, my father – as distant from us children as from our poor mother. As I grew older I got to know that his whip was famous not only in our house and in the schoolhouse next door but throughout the diocese.

There were times I suspected that he may have flogged our poor mother, though I must say in recognition of the awesomeness of the very thought that I never actually saw it happen. None of my sisters had seen it either, or if they had they preferred not to tell me, for they never

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took me much into confidence. Looking back on it, I am sometimes amazed at the near-conspiracy in which they circled me most of the time. I had this strong suspicion nevertheless, which I could neither confirm nor deny because on those occasions my father always took the precaution to lock the door of their room. She would come out afterwards (having unlocked the door, or perhaps he did) wiping her eyes with one corner of her wrapper, too proud or too adult to cry aloud like us. It didn’t happen too often, though. But it always made me want to become a sorceress that could say “Dje!” to my father and he would die as in the folk-tale. And then, when he had learnt his lesson, I would bring him back to life and he would never touch his whip again.

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And then one day as my mother came out wiping her eyes I rushed to her and hugged her legs but instead of pressing me to herself as I had expected she pushed me away so violently that I hit my head against the wooden mortor. After that I didn’t feel any more like telling my father to die. I couldn’t have been more than seven or eight at the time but I know I had this strong feeling then – extraordinary, powerful and adult – that my father and my mother had their own world, my three sisters had theirs and I was alone in mine. And it didn’t bother me at all then, my loneliness, nor has it done so since.

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I didn’t realize until much later that my mother bore me a huge grudge because I was a girl – her fifth in a row though one had died – and that when I was born she had so desperately prayed for a boy to give my father. This knowledge came to me by slow stages which I won’t go into now. But I must mention that in addition to Beatrice they had given me another name at my baptism, Nwanyihufu – A female is also something. Can you beat that? Even as a child I disliked the name most intensely without being aware of its real meaning. It merely struck me at that point that I knew of nobody else with the name; it seemed fudged! Somehow I disliked it considerably less in its abridged form, Bufo. Perhaps it was the nwanyi, the female half of it that I particularly resected. My father was so insistent on it. “Sit like a female!” or “Female soldier” which he called me as he lifted me off the ground with his left hand and gave me three

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stinging smacks on the bottom with his right the day I fell off the cassaw tree.

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11. Using evidence from the passage, identify TWO reasons for the narrator’s sense of alienation. [4 marks]

12. (a) Identify the adjective in lines 1 - 2 that is used to describe EACH parent of the narrator. (b) What does EACH adjective reveal about the narrator’s attitude to EACH parent? [4 marks]

13. Explain TWO ways in which the whip (lines 2 and 14) is a symbol of the father’s character. [4 marks]

14. Identify what is revealed about the narrator’s character from EACH of the following statements:

(i) “But it always made me want to become a sorceress that could say “Die!” to my father and he would die as in the folk-tale.” (lines 12 – 13)

(ii) “And then one day as my mother came out wiping her eyes I rushed to her and hugged her legs ...” (lines 15 – 16)

(iii) “And it didn’t bother me at all then, my loneliness, nor has it done so since.” (lines 20 – 21)

15. Comment on the significance of EACH of the following names given to the narrator:

(i) “Nwanyihufu” (line 26)

(ii) “Female soldier” (lines 30 – 31) [6 marks]

Total 24 marks

END OF TEST

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