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 I – DRAMA

QUESTIONS 1–5

Read the extract below and answer Questions 1–5.

The Sound of a Voice

Man: You're very kind to take me in.
Woman: This is a remote corner of the world. Guests are rare.
Man: The tea — you pour it well.
Woman: No.
5 Man: The sound it makes — in the cup — very soothing.
Woman: That is the tea's skill, not mine. (She hands the cup to him.) May I get you something else? Rice, perhaps?
Man: No.
Woman: Fish? (Pause.) You must be hungry. You would do a great honor to dine with me. Guests are rare.
10 Man: Thank you.
Woman: (Woman gets up. Leaves. Man holds the cup in his hands, using it to warm himself. He gets up, walks around the room. It is sparsely furnished, dank, except for one shelf on which stands a vase of brightly colored flowers. Woman re-enters. She carries a tray with food.) Please. Eat. It will give me great pleasure.
15 Man: This — this is magnificent.
Woman: Eat. (He motions for Woman to join him.)
Woman: No, thank you.
20 Man: This is wonderful. The best I've tasted.
Woman: You are reckless in your flattery. But anything you say, I will enjoy hearing. It's not even the words. It's the sound of a voice, the way it moves through the air.
Man: How long has it been since you last had a visitor? (Pause.)
Woman: I don't know.
25 Man: Oh?
Woman: I lose track. Perhaps five months ago, perhaps ten years, perhaps yesterday. I don't consider time when there is no voice in the air. It's pointless. Time begins with the entrance of a visitor, and ends with his exit.
Man: And in between? You don't keep track of the days? You can't help but notice —
30 Woman: Of course I notice.
Man: Oh.
Woman: I notice, but I don't keep track. (Pause.) May I bring out more?
Man: More? No. No. This was wonderful.
Woman: I have more.
35 Man: Really — the best I've had.
Woman: You must be tired. Did you sleep in the forest last night?
Man: Yes.


1. (a) Identify the setting of this extract. [2 marks]
   (b) Identify TWO activities taking place in lines 1–14 of the extract. [2 marks]

2. Identify THREE traits that are revealed in EACH of the following characters:
   (i) The woman
   (ii) The man
   (iii) The prop
   [6 marks]

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

4. Explain TWO ways in which the stage direction “She unrolls a mat...” (line 51) is dramatically significant. [4 marks]

5. Explain TWO ways in which the final line “Then what shall I call you? ‘Perhaps — Man Who Fears Silence?’” is dramatically significant to the extract as a whole. [4 marks]

Total 24 marks
SECTION C
MODULE 3 – PROSE FICTION

QUESTIONS 11–15

Read the extract below and answer Questions 11–15.

HenHouse

I sat a quiet vigil in the henhouse. Waiting. Watching the hen pushing out her egg—seeing it plop soft and silent on to the straw.

‘Hortense, where are you?’ Michael padded around outside in his rubber-sole shoes. His shadow playing on the wooden slats in the wall. His one eye, with lashes that curled like a girl’s looked through a hole in the wood. ‘Come out, Hortense.’ He slapped his palms on the walls, which shook this tiny world and startled the hen into deserting her egg. Michael liked to see chickens flapping their wings, scattering in fright, scrabbling until he could do nothing but laugh and cover his ears against the sound.

I pushed him aside as I carried the newly laid egg into the house, him leaping around me saying, ‘Let me see, Hortense, let me see’.

‘No,’ I said, ‘you have no patience, Michael Roberts, to sit and watch the egg coming out. So you have no reason to look upon the egg.’

Ma thanked Michael for the egg I brought into the house. Her hands encased mine, the warmth of her touch gradually pulling the egg from my hand. Devotion lit her pale eyes as she gazed on Michael’s face. He puffed out his chest like a cock and said, ‘Shall I bring you more Mamma?’

She only looked on me to say, ‘Hortense, I don’t want you in the henhouse. Leave the chickens alone. You hear me, nah?’

‘You are a nuisance to me, Michael Roberts,’ I told him. A boy one year older than me and one foot smaller who led me into mischief. For one, I was not supposed to climb trees. Mr Philip told me it was not girl’s for girls to lift themselves into branches as a monkey would. Or come home wet from the stream, our bellies full of star apples, raspberries and mangoees, my skirt clinging to my legs with Michael running behind me dangling a wriggling fish from his hand. I was not supposed to hunt for scorpions, tipping them from their hiding-place, tormenting them with a stick. Or dress the goat in a bonnet and attempt to ride her like a horse.

‘Leave me alone, Michael.’ I told that wicked boy daily.

Andrea Levy, Small Island.

11. Identify TWO activities taking place in lines 1–2 of the extract. Support your answer with evidence from the extract.

12. Identify TWO aspects of Hortense and Michael’s relationship. Support your answer with evidence from the extract.

13. (a) What THREE things do we learn about Ma based on her response to Michael and Hortense in the lines “Ma thanked Michael ... you hear me, nah?” (lines 13–18)?

(b) Comment on the significance of the characterization of Ma in (a) above.

14. Identify the literary device used in EACH of the following phrases and comment on the effectiveness of EACH device:

   (i) “the warmth of her touch gradually pulling the egg from my hand” (line 14)

   (ii) “He puffed out his chest like a cock” (line 15)

15. Explain the irony in the final line “Leave me alone ... boy daily.” of the extract and comment on its significance to the extract as a whole.

Total 24 marks

END OF TEST

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

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Read the poem below and answer Questions 6–10.

The Night Fire

No engines shrieking rescue storm the night,
And hose and hydrant cannot here avail;
The flames laugh high and fling their challenging light,
And clouds turn gray and black from silver-pale.

5 The fire leaps out and licks the ancient walls,
And the big building bends and twists and groans.
A bar drops from its place; a rafter falls.
Burning the flowers. The wind in frenzy moans.

The watchers gaze, held wondering by the fire,

10 The dwellers cry their sorrow to the crowd,
The flames beyond themselves rise higher, higher,
To lose their glory in the frowning cloud,
Yielding at length the last reluctant breath.
And where life lay asleep broods darkly death.


6. (a) Identify the form of the poem. [1 mark]
(b) Identify THREE things happening in the poem. [3 marks]

7. Identify TWO examples of alliteration in lines 1–10 and comment on the effectiveness of EACH. [6 marks]

8. Explain the symbolism of EACH of the following phrases:
   (i) "clouds turn gray and black" (line 4) [4 marks]
   (ii) "a rafter falls/Burning the flowers" (lines 7–8)

9. Identify TWO examples of personification in lines 1–12 and comment on the effectiveness of EACH. [6 marks]

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

Total 24 marks.