



CARIBBEAN EXAMINATIONS COUNCIL

Caribbean Secondary Education Certificate
CSEC®

ENGLISH SYLLABUS

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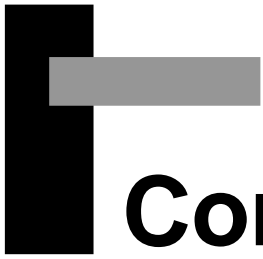
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AMENDMENTS ARE INDICATED BY ITALICS

REVISED 1997, 2003 AND 2009

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English Syllabus

◆ RATIONALE

The ability of students to understand fully what they listen to, read and view as well as to express themselves clearly in speech and in writing *are critical factors* in managing their personal and social well-being. The study of language and literature provides opportunity for students to develop competence and confidence in speaking and writing for personal and public purposes in everyday activities. It also seeks to develop students' ability to read and enjoy literary texts, to explore social and moral issues, and to evaluate the way language grows, develops and is used. *The study of language and literature also recognises the dynamics of viewing and valuing as students respond critically to the wealth of electronic media which help to shape our perceptions at conscious and unconscious levels.*

Students explore receptively and expressively three major literary *genres*, Drama, Poetry, and Prose Fiction, in order to become aware of the many functions and purposes of language. In doing so, they discover that the five facets of the language arts, namely, listening, speaking, reading, writing and viewing, are closely linked together and are interdependent.

Syllabus objectives are organised under **understanding** and **expression** in order to guide curriculum development, to give meaning to the teaching programme and to define an assessment scheme that reinforces an English syllabus which has been conceived as an integrated approach to language teaching. *This enables students to appreciate the holistic nature of language learning.*

The English syllabus is organised for examination as English A and English B. The former emphasises the development of *students'* oral and written language skills among students through a variety of strategies. The latter provides opportunities for students to explore and respond critically to specific literary texts as they observe and appreciate the author's craft.

◆ AIMS

The syllabus aims to:

1. *develop the ability to use the spoken and written language, Caribbean Standard English (CSE), with precision, clarity and grammatical correctness;*
2. *develop the ability to use, understand and respond to spoken and written Caribbean Standard English;*
3. *develop the ability to use language effectively for communicating in a variety of contexts: social, academic and professional;*
4. *develop the ability to give effective articulation to experience (real or imagined);*

5. *promote in students a willingness and ability to inform themselves about, and to contribute reasoned opinions on social issues;*
6. *promote a lasting appreciation of the diversity of purposes for which language varieties are used;*
7. *promote an understanding and appreciation of the place and value of the varieties of English and of the dialects and creoles of the Caribbean and other regions in different social and cultural contexts;*
8. *develop a critical awareness of the language devices used to persuade;*
9. *develop an ability to respond to literature for pleasure, to recognise and respond to the writer's craft, and to make sensitive appraisals of value judgments and other concepts expressed in literature;*
10. *develop knowledge of the various sources of information and a desire to use these for the student's own enlightenment; while recognising the importance of acknowledging the contribution of such sources to their own ideas;*
11. *develop the capacity to assess the reliability of sources including those available on the Internet.*

◆ SKILLS AND ABILITIES TO BE ASSESSED

The aims stated above can be attained by developing the related skills in the student. These skills are categorised under the two broad headings: **Understanding**, the decoding *and interpreting* of messages through the analysis of the language structures and devices used in any given context, and **Expression**, the conveying of meaning through the selection of language structures and devices appropriate to each specific context. Performance will be reported under the profile dimensions **Understanding** and **Expression**.

1. Understanding

The ability to:

- (a) understand meaning conveyed (both in listening and in reading) through word choice and grammar, and (in reading) through punctuation and paragraphing;
- (b) obtain information accurately, *as demonstrated in* the ability to:
 - (i) recognise facts stated explicitly;
 - (ii) extract specific information from what is read or heard;
 - (iii) extract implied information;
 - (iv) identify stated or implied time sequence;
 - (v) draw valid conclusions and inferences from information presented;
 - (vi) recognise cause and effect relationships;
 - (vii) identify main and subordinate ideas and trace their development;

- (viii) recognise the difference between denotative and connotative language;
 - (ix) treat with passages whose main purpose is informative (expository) *as opposed to* literary or persuasive;
 - (x) interpret and respond to tables and pictorial communication, such as diagrams, conventional signs and symbols;
- (c) grasp insights from reading literature and *demonstrating* the ability to:
- (i) deduce reasons and motives for particular spoken and written communication (other than those with an overt persuasive intent);
 - (ii) appreciate the appropriateness of different uses of tone, mood, register, code and style in talks and speeches, in non-literary forms including scientific or technical writing, and in literary forms (prose, verse and drama), in relation to the author's intention;
 - (iii) detect connotations in the use of words and in the presentation of ideas and distinguish between connotative and denotative meaning;
 - (iv) detect and assess the apt use of devices such as pun, innuendo, exaggeration, irony and symbolism;
 - (v) recognise and respond to the appropriateness of the means, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or essay, poem, novel, story or play;
 - (vi) visualise the situation, attitudes, mood and setting of a play and appreciate how they influence the actions and interaction of actors in the performance of that play;
 - (vii) recognise implicit themes;
 - (viii) respond to West Indian and other literature in English (novels, short stories, poems and plays): *recognise elements of the writer's craft; respond to writers' evocation of feelings, moods, atmosphere; making critical appraisal of values and concepts expressed in literature, and relate these to everyday living;*
- (d) recognise and evaluate opinion expressed in various forms *as demonstrated in* the ability to:
- (i) distinguish factual statements from unsupported opinion statements;
 - (ii) detect connotations in the use of words and the presentation of ideas;
 - (iii) evaluate the effectiveness of language devices used to persuade;
 - (iv) recognise the range of techniques of persuasion employed in social intercourse and in the mass media, and assess the persuasive effects.

2. Expression

The ability to:

- (a) use appropriate diction, grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility;
- (b) communicate factual information clearly, concisely *and* adequately in giving oral and written instructions, reports, summaries, and expositions;
- (c) give aesthetic satisfaction to others in personal, creative and imaginative language by:
 - (i) organising and sequencing ideas to communicate emotional and imaginative interpretations of experience;
 - (ii) using language (tone, mood, register, code and style) appropriate to particular situations and contexts;
- (d) communicate personal opinion clearly and cogently in language which persuades or dissuades effectively. This will involve the ability to:
 - (i) present reasoned evaluative comments on proposals and situations of various kinds in language that is clear and appropriate to the occasion;
 - (ii) demonstrate the ability to employ, wherever necessary, a range of persuasive techniques for emotional impact;
 - (iii) present a logical argument using justifiable techniques related to sound oral and written debate.

◆ RECOMMENDED TIME ALLOCATION

It is recommended that in order to satisfy the requirements of the English A and English B examinations, a minimum of six sessions should be allocated to English A and four to English B per week. However, it is recognised that students and teachers operate in a wide variety of situations and under an equally wide variety of conditions. It is important that individual institutions develop an allocation of time taking the following into consideration:

- (i) language competence levels of students at point of entry into the examination class;
- (ii) availability of human and other resources;
- (iii) learning styles of students;
- (iv) school culture;
- (v) normal timetable concerns; and
- (vi) balance among skills needed in English A and English B.

CONTENT

The choice of material to be used in the classroom will be guided by both the language needs of daily living and the need of the students to develop the skills and insights necessary if they are to derive satisfaction from novels, stories, poems and plays. The approach in this syllabus calls for emphasis on the exposure of students to literature, not to the learning of facts about literary theory.

A reading list is included in the syllabus to offer help to schools in choosing class texts to develop the ability to enjoy literature. It is a list of **suggested** reading, not prescribed reading. It offers a guide to the range of material that is suitable for particular groups of students. Schools are encouraged to create situations which lead to wide reading by students.

There will, of course, be differences from territory to territory and even from school to school, so the recommendations must not be taken as binding in any way. It is hoped that students will be encouraged to read widely within the range of titles suggested both by the list and by the teacher's own additions to it, and that class sessions and written assignments will be geared to stimulate and reward this extra reading of, and interest in literature.

The reading list includes a number of reference texts on the teaching of drama. The approach to drama implicit in the syllabus places the emphasis on the use of activities such as miming, improvisations, the reading and acting of plays in the classroom that would help in the development of self awareness and understanding of others. The texts included in the suggested reading list will provide guidance in implementing this aspect of the drama programme, particularly in the first three years of secondary schooling.

◆ ENGLISH A AND B - NOTES AND SUGGESTED ACTIVITIES (FORMS 1 - 5)

Communicative competence is a critical issue in any classroom and is the focus of the aims outlined earlier in this syllabus. Students will be expected to demonstrate good control of the mechanisms of language, write good, clear prose, and to communicate easily, precisely and fluently. It is a sound instructional principle to practice the skills required to achieve these features within situations that simulate the social contexts as nearly as possible. The importance of the oral aspects of **English A** should be emphasised, even though these are currently not assessed by the Council. Schools are, therefore, encouraged to engage the oral aspects of **English A**.

It is recommended that teachers in all subjects ensure that the English language competence of their students is satisfactory. With this in mind, it is suggested that teachers of English should provide guidance to teachers of other subjects with respect to the quality of English expected to be displayed, and that 5% of the marks for any assignment should be allocated to the quality of the language used in presenting the assignment, oral or written.

Suggested teaching activities are intended to guide teachers into a full understanding of the objectives of the syllabus, while offering ideas for both teaching and assessment activities. This list of activities is not prescribed, nor is it exhaustive.

ENGLISH A and B – NOTES AND SUGGESTED ACTIVITIES

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
<u>Understanding (a) – Grammar and Mechanics</u>			
Students should be able to:			
1. explain meaning conveyed (both in listening and in reading) through word choice and grammar, and (in reading) through punctuation and paragraphing.	<p>Word choice: formal, informal, non-standard, Creole, literal, figurative use, fixed phrases, synonyms, antonyms, homonyms.</p> <p>Grammar: a. syntax – the ways in which words are ordered and connected to form phrases or sentences with particular meaning.</p>	<p>Wide reading (class library); shared newspaper, assessing alternative Internet sites, listening to effective speeches, oral skills; use of dictionary <i>and thesaurus including e-dictionary and e-thesaurus; word puzzles, word-a-day, vocabulary notebooks, word-attack skills.</i></p> <p>Grammar check in word processing.</p> <p>Explicit language comparison and substitution and restructuring drills (as in second-language teaching); critical listening and reading exercises; identifying sentence patterns, analysing fact, evaluating arguments and opinions.</p> <p><i>Study and discussion of video extracts relating to (a) standard English spoken by Caribbean persons (b) by non Caribbean persons or (c) by Caribbean persons with non-Caribbean influences, for example, (note word choice, check for agreement in grammar, common and different aspects of language use.</i></p>	<p>Cloze tests Sentence completion Synonyms Antonyms Definitions</p> <p>Listening and reading comprehension exercises, with answers dependent on the understanding of particular forms, structures, patterns.</p>

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SUGGESTIONS FOR ASSESSMENT

b. morphology – the ways in which the form of words and fixed phrases, and the changes made to them affect meaning.

Exercises to differentiate marking of number, possession, verb tense, adjective degree, pronoun reference, and word-building. *Use of word-processing tools for editing.*

As overleaf.

Punctuation:
recognition of punctuation marks and their effect on meaning – capital letter, question mark, exclamation mark, full stop, semi-colon, comma, colon, apostrophe, quotation marks, brackets, dash, hyphen, ellipsis.

Critical discussion and correction of punctuation used in selected and prepared material; dictation; reading aloud to identify contribution of punctuation to meaning. Unpunctuated passages used to focus on links between punctuation and interpretation.

Dictation
Reading aloud to show appreciation of punctuation; Explaining the effects of punctuation marks in context;

Paragraphing

Justifying choice of topic sentences in paragraphs read or heard; making an outline from a given (magazine) article; evaluating colleague's paragraphs, creation of dialogue and role play and other controlled oral activity, impromptu speech.

Using written material:
- identifying topic sentences;
- explaining the effect of paragraphing in passages with and without dialogue;
- similar exercises using oral materials or video;

Expression (a) – Grammar and Mechanics

Students should be able to:

1. use appropriate diction and grammatical forms (both in speaking and in writing) and suitable punctuation and paragraphing to convey meaning clearly and with facility.

Diction:
appropriate diction matches word choice and style to the purpose, situation, audience and content of the written or spoken discourse; accurate use of words, fixed phrases, synonyms and antonyms is expected.

Use of dictionary and thesaurus including audio samples on e-dictionaries; creating word puzzles; Scrabble; word-a-day; vocabulary notebooks; rewriting items for different purpose and situation and audience; oral and written sentence completion and cloze exercises.

Sentence completion and cloze tests
Word substitution
Structured writing or speaking task to test appropriate diction

Role play: (1) various professions

(2) use of hierarchy -

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*(student/principal), worker/superior
(3) other relationships:
civilian/law officer; sales clerk/customer.*

Grammar:
adjustment of grammatical form for flexibility as appropriate to audience and context, sentence functions (statement, question) and types (simple, compound), for accuracy: number, identification of subject, concord, pronoun reference, possessives, sequence of tenses.

Punctuation:
appropriate use of capital letter, questions mark, exclamation mark, full stop, semi-colon, comma, colon, apostrophe, quotation marks, brackets, dash, hyphen, ellipsis.

Paragraphing:
logical division of continuous writing into coherent paragraphs; conventions of paragraphing shown in writing dialogue.

Use of grammar check on Microsoft Word.
Practice in appropriately structuring and altering statements, questions; synthesis; building complex and compound sentences.

Oral, then written language comparison and restructuring drills; proof-reading exercises to identify and correct errors of number, concord, reported speech, journal writing, oral interviews, impromptu speeches.

Reading aloud; giving, taking dictation; proof-reading exercises.

Outlining a composition by grouping brainstormed (or jumbled) ideas; oral and written expanding of topic sentences into paragraphs; adding properly sequenced paragraphs to create a longer work. Semantic mapping.

Listening to speech to recognise how the flow of ideas helps/hinders audience understanding and suggests organisation.

Listening to speech to note

Extended writing task to test use of suitable variety of sentences
Synthesis

Extended writing task to test accuracy in the statement of number and concord. Error recognition; error correction; Changing direct to reported speech;

Extended writing task to test appropriate use of necessary punctuation marks
Dictation
Correcting an unpunctuated passage;

Extended writing task (essay, short story) to test effective paragraphing;
Dividing passage into paragraphs;
Correcting faulty paragraphing;

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how natural chunking, pausing, voice change, suggest punctuation.

SUGGESTIONS FOR ASSESSMENT

Understanding (b) – Informative Discourse

Students should be able to extract information accurately. This involves the ability to:

1. recognise facts stated explicitly;	As the first level of questioning, this requires a basic understanding of information presented directly in language to be taken literally.	Use of various subject textbooks, manuals, newspaper reports, notices, recipes, tables, charts, signs, maps, diagrams, audio and videotape. <i>Use of Internet articles on same/similar topics – analysis of views, and separation of facts from opinion.</i>	Multiple choice, short-answer, oral questions re explicit information (read, heard or shown in a diagram). Who, what, where, when, why, how questions. Following directions
2. extract specific information from what is read or heard;	Selection of relevant information, making use of titles, introductions, topic sentences, illustrations.	Note-taking; making outlines, summaries, paraphrases; given titles; formulating questions to elicit data.	Written and oral summaries, reports. Reporting data as diagrams, charts. Picking the outline from an article.
3. extract implied information;	Reading ‘between the lines’ (a critical skill) is used in interpreting information presented indirectly.	Making inferences from suitable passages, poems; deducing meaning of cartoons, and trends in charts, advertisement, other oral media and presentation. <i>Listening/watching video: (i) make predictions based on speech, music, atmosphere, body language and on other behaviours (ii) study/ deduce character based on dress, behaviours, speech (iii) discussion on what ‘setting’ contributes to meaning: hearing and understanding, for example, influence of indoor/outdoor; social location, for example, church/market.</i>	Multiple choice, short-answer, or oral questions re implied information (read, heard, or seen in graphic).

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
4. identify stated or implied time sequence;	Important for following instructions and for making good sense of information received in confused order, as in flashbacks.	Re-ordering jumbled directions, picture sequences, planning activities; taking minutes of meetings; chronological listing of events in account; identifying cue-words (first, second, next, then; dates). <i>Assessing the clarity of instructions on the labels of commercial products.</i>	Following instructions, directions. Arranging (events recounted, pictured) in sequence. Numbering logical sequence.
5. draw valid conclusions and inferences from information presented;	Identifying sound and unsound deductions in particular examples, and generalisations from samples.	Recognising faulty reasoning and inadequate or biased samples in prepared explanations, reports.	Differentiating sound from unsound conclusions in given deductions and generalisations.
6. recognise cause-effect relationships;	To be distinguished from coincidence to avoid false conclusions.	Identifying cause and effect (and coincidence) in stories, reports of events and experiments.	Identifying (or predicting) effect of given cause (and vice versa) in a passage (narrative or expository).
7. identify main and subordinate ideas and trace their development;	Structure seen through sequence of topics of individual paragraphs. Themes of longer works.	Note-taking; book-reports; analysing structure of paragraphs, short stories, novels, essays, oral narratives. Comparing novel with movie version.	Making summaries, outlines of items read or heard. Identifying themes in essay, story.
8. recognise the difference between denotative and connotative language;	Denotative (dictionary meaning) for literal, objective understanding; connotative (suggesting feelings) for subjective, emotional response.	Dictionary work; comparison of similar information presented in contrasting styles; study of effect of word choice on slant, bias in oral and written narratives.	Differentiating between denotative and connotative language in prepared extracts. Giving unbiased equivalents of loaded terms.
9. identify passages in which the main purpose is informative (expository) rather than literary or persuasive;	Expository: to inform, explain; Literary: to entertain, stir feeling; Persuasive: to convince, direct.	Analysis of author's purpose, and intended audience; focus on elements of style which support informative purpose. <i>Watch/listen for denotative and connotative use of key words discussed before start of viewing/listening.</i>	Choose expository extracts from a mixed selection; identify author's precise purpose and intended audience.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
10. interpret and respond to tables and pictorial communication, such as diagrams, conventional signs and symbols.	Verbal information is often supplemented.	Analysis of tables, charts, signs, maps, diagrams; converting the information to verbal form; making inferences from the data. Recognise and discuss trends; make predictions.	Identify signs on maps. Extract data; make inferences from tables, charts; summarise data in writing. <i>Continuous writing exercises, developing what is given in the visual.</i>

Expression (b) – Informative Discourse

Students should be able to:

1. communicate factual information clearly, concisely and adequately, in giving oral instructions, reports, summaries, and expositions in appropriate language.	Information discourse takes various forms: essays, summaries, reports, instructions Clarity of instructions depends upon precise language and careful sequencing of information. Reports are expected to be objective, accurate, comprehensive and helpfully organised. Summaries require economy of language, the careful selection of relevant main ideas, and the preservation of the intention of the original. Expositions give information or explanation in an ordered manner, with supporting evidence for each element.	Writing instructions, recipes; designing application forms; explaining how to play a game. <i>Exercises in giving/following oral instructions.</i> Giving evidence to an investigator; reporting accident; oral or written reports of surveys, news reports, minutes. Writing telegrams, classified advertisements, resumes, minutes of a meeting; summarising a radio news item; condensing a passage, isolating the views of one debater. Writing notices, job applications, expository essays, completing forms, explaining how things work; preparing notes for informational talks. <i>Making oral reports on</i>	Writing directions and explaining how to operate an appliance. Reporting a missing person; Reporting on a club project; A media report on a sports event; Press releases. Condensing a newspaper report; Summarising one of the topics in a recorded conversation; Writing postcards. Describing yourself to a pen pal; explaining how a sewing machine or car engine works; Expository essays, for example: <i>Outlining</i> two main problems of youth today.
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SPECIFIC OBJECTIVES

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SUGGESTIONS FOR TEACHING

SUGGESTIONS FOR ASSESSMENT

set/observed activities; giving reasoned responses to situations; giving reports/assessing activities to be delivered in limited time and words.

Vocabulary “games” relevant to specific situations.

The appropriateness of language for communicating factual information is largely dependent on the degree of formality (register) expected by the listener or reader.

Classifying the above items according to the degree or formality expected; rewriting inappropriately written items. (Process writing encourages writers to generate and arrange ideas, to seek feedback and to draft and redraft, before final proofreading).

Identifying inappropriate language use in an item and supplying appropriate alternatives.

Understanding (c) – Literary Discourse

Students should be able to grasp insights from reading literature by:

1. deducing reasons and motives for particular spoken and written communications (other than those with an overt persuasive intent);

Distinguishing between the purpose of the writer, the speaker, and the narrator. The narrator’s or the persona’s voice is not necessarily the author’s; thus two motivations may exist in the same piece of writing.

Exposing students to a wide range of oral and written extracts, for example, biography, autobiography, narrator independent from author; author speaking through a character; poems, fables, satire, where characters are often not human. Imitating styles of piece studied.

Identifying voice; point of view and commenting on effectiveness.

2. appreciating the appropriateness of different uses of tone, mood, register, code and style in talks and speeches, and in literary forms (prose, verse and drama), in relation to the author’s intention;

Tone: attitude expressed by the speaker or “voice”, mood or atmosphere: emotion conveyed in a work; register: selection of language in indicating level of formality; code: language peculiar to a specific group; style: manner of statement, including form, structure, language.

Reading and listening to a range of literary and non-literary material, including poems, short stories, novels, plays, movies and TV items, newspaper, magazines, manuals. Identifying elements and evaluating their appropriateness. (This is an ongoing process, not restricted to English classes).

Reading and dramatising pieces; Writing evaluative comments.

Comparing and contrasting selections on the same issue, for example, literary and non-literary prose extracts; poems and drama extracts; poems and prose extracts.

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Interpretative dramatisation of selections (all genres). This is not limited to the original piece but must be allowed to include the students' interpretations that may produce new versions. View DVDs with alternative conclusions and discuss changes in meaning effected.

3. detecting connotations in the use of words and in the presentation of ideas and distinguishing between connotative and denotative meaning;

Connotative: emotional, cultural, social associations given to words;
Denotative: standard meaning necessary for precise understanding of meaning. (See also Understanding (b) 8 *overleaf*).

Learning effective use of dictionary; exploring meanings of words in current use; slang, jargon; studying effect of word choice and shades of meaning on slant and bias in speech or writing (for example, about gender, race, politics, religion, culture).
Regular practice in identifying and assessing the effects of an increasing range of devices; students creating effects by using their own devices in descriptive writing.
Small group activities: reading circles and book clubs; Book reviews.

Ranking words according to their negative and positive connotations;
Identifying bias in given examples;
Identifying reasons for effect produced in examples of biased writing or speech.

4. detecting and assessing the apt use of devices such as pun, innuendo, exaggeration, irony and symbolism;

Importance of understanding why a particular device is used and its effect on meaning.

Reading specifically to detect hidden meanings. Listening to song lyrics (for example: calypso, dub) to understand meanings.

Identifying and explaining the effect of devices in given written passages, oral extracts.

5. recognising and responding to the appropriateness or otherwise of the *medium*, including form and structure, used by a speaker, director or author to achieve the intended effect of a talk or speech, letter, article or

Identification and use of verse, stanza, dialogue, reported speech, punctuation, formal and informal writing, first and third person narratives, flashbacks, acts, stage directions.

Exposure to a variety of material to show the range of forms and structure found in written and spoken statement.

Study of folk expressions – West Indian and others (all contributors to Caribbean culture).

Identifying and describing form and structure found in given examples; Imitating models of form and structure with new content.

SPECIFIC OBJECTIVES	EXPLANATORY NOTES	SUGGESTIONS FOR TEACHING	SUGGESTIONS FOR ASSESSMENT
essay, poem, novel, story or play;			
6. visualising the situation, attitudes, mood and setting of a play and appreciating how they influence the actions and interaction of actors in the performance of that play;	Recognition of the importance of the director and actors to the interpretation of a script; the need for the reader of a play to visualise it in performance.	Seeing a play or film (especially one that has been read) performed on stage or screen; Acting parts of a play in class; practice in reading parts; investigating aspects of putting on plays: casting, set design, costumes, props, advertising. Internet research to locate and study pictures of unfamiliar places; Visits to galleries/study of print/photo collections.	Identifying and explaining differences between a text and movie of the text; Explaining links between setting, action, motives, character; Directing a scene with fellow students.
7. recognising implicit themes;	Theme: a dominant view, or one of the recurring ideas, stated or implied in a work, for example, love, jealousy, heroism, freedom.	Identifying and defining underlying ideas in a text in small groups or individually.	Identifying and tracing themes; Assessing a theme's importance to the plot, with supporting evidence.
8. responding to good literature (West Indian and other literature in English): novels short stories, poems and plays; making critical appraisal of values and concepts expressed in literature, and relating these to everyday living.	Literature – a reflection of life-experience as well as a vicarious extension and enrichment of it; a means of evaluating personal values and those expressed in literature, and sometimes forming new values.	Identifying (in group discussion and individual writing) values encountered in texts; evaluate them on (a) personal, (b) social, and (c) ethical levels.	Identifying values expressed in texts; Assessing these with reasons and supporting opinions; Assessing identity of a character and explaining motivation.

Expression (c) – Literary Discourse

Students should derive aesthetic satisfaction from creative writing by:

- | | | | |
|---------------------------------------|---|--|--|
| 1. organising and sequencing ideas to | Exploring various forms of self-statement, spoken and | Writing and reading stories, verse, dramatic | Submitting outline, drafts and fair copy of imaginative piece, |
|---------------------------------------|---|--|--|



SPECIFIC OBJECTIVES

communicate emotions and imaginative interpretations of experience;

2. recognise the various literary devices and their contribution to meaning and demonstrate an ability to interpret, at various levels different creative works.

3. using language (tone, mood, register, code and style) appropriate to particular situations and contexts.

EXPLANATORY NOTES

written, give opportunities for development and discovery; this applies particularly when efforts are shared, and benefit from audience feedback, and revision.

Metaphors, simile, proverbs and other idiomatic expressions across genres.

Effective speech and writing both depend on the suitability of word choice and style to the subject, to the situation, and to the people being addressed.

See **tone, mood, register, code and style in Understanding 2 overleaf.**

SUGGESTIONS FOR TEACHING

scenes, possibly after discussion of personal experience, a topical event, or some other stimulus.

Discussion of meaning in works which use the devices well;
Assessment of such devices and their contribution to meaning.

(See Understanding c Item 4).

Evaluating different imaginative and real situations to determine what use of language is appropriate for narrator, character.

SUGGESTIONS FOR ASSESSMENT

for assessment of both final product and process of writing; Practising independent revision of imaginative writing done under test conditions.

Identify the devices as used in various works;
Creating short stories/poems which use and respond to such devices.

Reading aloud to demonstrate understanding of the work which use the devices.

Writing *relevant* statements in language suited to different speakers, situations.

Understanding (d) Persuasive Discourse

Students should be able to recognise and evaluate opinion(s) expressed in various forms. This involves the ability to:

1. distinguish factual statements from opinion expressed in various forms;

If assertions are capable of being verified (factual, even if shown to be false), the appeal is to reason and the audience can use its judgment; if opinions are given without grounds which can be verified then they are unreliable.

Identifying and analyzing statements of different kinds of prepared passages, and in advertisements, letters to the editor, reviews, sports reports; removing all but logical arguments from prepared persuasive passage, listening to and viewing tapes of speeches.

Reading court reports and reports on trials.

Studying short proposals, paying attention to structure and reasoning.

Identifying verifiable and unverifiable statements in a passage. Judging the soundness of selected verifiable assertions. Identifying the more reasonable (logically presented) of two persuasive passages.

SPECIFIC OBJECTIVES

2. detect connotations in the use of words and in the presentation of ideas;

EXPLANATORY NOTES

Bias and slant may be detected in the choice of words, especially those carrying relevant connotations.

SUGGESTIONS FOR TEACHING

Discussion of the effect of loaded expressions in advertisements and other persuasive material.

Comparing two accounts of the same event and descriptions of the same scene *from different points of view*.

SUGGESTIONS FOR ASSESSMENT

Identifying and evaluating the persuasive effect of given devices.

3. evaluate the effectiveness of language devices used to persuade;

Rhetorical questions, repetitions, hyperbole, litotes, irony, sarcasm, paradox, oxymoron, pathetic fallacy, rhyme and other devices of sound, and figurative language.

Identifying each device in persuasive material provided, discussing persuasive effects in context.

Identifying and evaluating the persuasive effect of given devices.

4. recognise the range of techniques of persuasion employed in social intercourse and by the mass media and assess the persuasive effects.

Appeals to authority, desires, fears and other emotions; use of statistics; association of ideas; contrast, ridicule; rhetorical questions and other language devices; visual and auditory effects.

Discuss likely reasons for the use of particular techniques in advertisements and campaigns; identify various techniques in persuasive material recalled or shown in class.

Identifying examples of techniques in given persuasive items; explaining the purpose of the technique used in a given example; analysing and assessing the effectiveness of a piece of persuasive language.

Study proposals and reports to see how tables, charts are used.

Using the Internet, study video clips to note how visuals are used to persuade.

Expression (d) – Persuasive Discourse

Students should be able to communicate personal opinion clearly and cogently in language which persuades or dissuades effectively, namely:

1. present reasoned evaluative comments on

Reasoned opinions draw their conclusions logically on the basis of facts. Giving

Supporting opinions with reasons; providing sound reasons for agreeing or

Stating a position for example on new transport and traffic proposals, community projects

SPECIFIC OBJECTIVES

proposals and situations of various kinds, in language that is clear and appropriate to the occasion;

2. demonstrate the ability to employ, wherever necessary, a range of persuasive techniques for emotional impact;
3. present a logical argument using justifiable techniques related to sound or a hand written debate.

EXPLANATORY NOTES

opinions, which others may not agree with, requires fact.

Psychological persuasion is used, not only to manipulate people into buying goods or supporting beliefs, but to warn those in danger and to strengthen those in distress.

Serious argumentative essays and speeches emphasise reason over emotion, though they may be made more attractive by the occasional use of emotive appeals. Both sides of an issue are recognised, and the writer makes his or her stance clear.

SUGGESTIONS FOR TEACHING

disagreeing with suggestions; practising inoffensive ways of complaining, disagreeing.

Preparing persuasive arguments for specific contexts (home/school).

Constructing and supporting proposals.

Role play (impromptu) arguments for and against.

Advertising a product (a) deceptively and (b) responsibly, identifying situations where persuasion targeting emotions may be justified; practising such persuasion in speech and writing.

Practice in generalising from appropriate evidence, and deducing logically from facts, debating issues, and writing items to persuade with a minimum of emotional appeal, and with opposing views noted and answered.

SUGGESTIONS FOR ASSESSMENT

and institutions) orally (in a meeting) or in a letter to the newspaper Editor.

Writing advertising copy to dissuade children from using illegal drugs; writing to a disillusioned teenaged relative to persuade him or her not to give up hope.

Writing argumentative essay, letters, and media articles and commentaries.

Discussing the effectiveness of chosen advertisements.

◆ OTHER ENGLISH A EXAMINATION

Candidates taking this subject will not be required to submit an SBA. They will be assessed by external examination only. Mastery of knowledge and skills embodied in the subject content will be assessed under two profile dimensions.

1. Profile Dimension 1: Understanding

The skills to be examined under this profile dimension are the ability to:

- (a) understand meaning conveyed in reading, through word choice, grammar, punctuation and paragraphing, and to obtain information accurately;
- (b) grasp insights from reading literature;
- (c) evaluate opinions expressed in various forms.

2. Profile Dimension 2: Expression

The skills to be examined under this profile dimension are the ability to:

- (a) communicate factual information clearly, concisely, and adequately in giving written instructions, reports, summaries, and expositions in appropriate language;
- (b) give aesthetic satisfaction to others in personal, creative and imaginative language;
- (c) communicate personal opinion clearly and cogently in language which persuades or dissuades effectively.

As the syllabus implies, all students have the same basic language needs and will be called on in social intercourse to utilise the same range of language skills.

OUTLINE OF ASSESSMENT: ENGLISH A

Paper 01 (1 hour 30 minutes - 24% of Total Assessment)

1. Composition of Paper

This paper consists of 60 compulsory multiple-choice items arranged in two sections. **Section One** consists of 20 discrete items and **Section Two** consists of 40 reading comprehension items based on five stimuli as follows:

one poem; one narrative extract; one expository extract; one persuasive extract (for example, an advertisement or a speech or a letter to the editor); one visual extract (for example, tables, diagrams, maps, conventional sign and symbols, cartoons, advertisement).

2. Mark Allocation

- (a) One mark will be assigned for each question.
- (b) The total number of marks available for this paper is 60.
- (c) This paper contributes 24% towards the final assessment.

3. Award of Marks

Marks will be awarded under Profile Dimension 1 as follows:

In **Section One**, marks will be awarded for the ability to understand meaning conveyed through word choice, grammar, *syntax*, *sentence structure*, punctuation and paragraphing.

In **Section Two**, marks will be awarded for the ability to (i) obtain information accurately, (ii) grasp insights from reading literature and (iii) recognise and evaluate opinions expressed in various forms.

Paper 02 (2 hours and 30 minutes – 76% of Total Assessment)

1. Composition of Paper

This paper is divided into the following four sections:

Section One consists of one compulsory question.

Section Two consists of two compulsory short-answer reading comprehension questions.

Section Three consists of three questions. Two questions require candidates to produce short stories and one requires a descriptive essay. Candidates must do only one of the three questions.

Section Four consists of two argumentative essay questions. Candidates must attempt one question.

2. **Mark Allocation**

- (a) Section One is worth 30 marks.
- (b) Each reading comprehension test in Section Two is worth 15 marks (total 30 marks).
- (c) Section Three is worth 35 marks.
- (d) Section Four is worth 35 marks.
- (e) This paper is worth 130 marks, and contributes 76% towards the final assessment.

3. **Award of Marks**

Marks will be awarded under Profile Dimension 1, as follows:

In **Section One**, marks will be awarded for the ability to:

- (a) use appropriate grammatical forms, and suitable punctuation and paragraphing to convey meaning clearly and with facility;
- (b) communicate factual information clearly, concisely, and adequately in written instructions, reports and summaries in appropriate language.

In **Section Two**, marks will be awarded for the candidate's ability to:

- (c) understand meaning conveyed in reading, through word choice, grammar, punctuation and paragraphing;
- (d) obtain information accurately;
- (e) grasp insights from reading literature; and
- (f) recognise and evaluate opinions expressed in various forms.

Marks will be awarded under Profile Dimension 2, as follows:

In **Section One**, marks will be awarded for the ability to (i) use appropriate grammatical forms, and suitable punctuation and paragraphing to convey meaning clearly and with facility and (ii) *use appropriate language and communicate factual information clearly, concisely and adequately in writing reports and summaries.*

In **Section Three**, marks will be awarded for the ability to give aesthetic satisfaction to others in personal, creative and imaginative language.

In **Section Four**, marks will be awarded for the ability to communicate personal opinion clearly and cogently in language which effectively persuades or dissuades.

Tables 1 and 2 present a summary of the assessment scheme for the English A Syllabus.

Assessment Grids for English A Examinations

Table 1 - Marks Allocated to Examination Components

Paper	Component (Questions)	Profile 1 Understanding	Profile 2 Expression	EXAMINATION
01	1-60	60 (24%)	-	60 (24%)
02	Section I (Qu. 1)	10 (4%)	20 (13.33%)	30 (17.33%)
	Section II (Qu. 2, 3)	30 (12%)	-	30 (12%)
	Section III (Qu. 4,5,6)	-	35 (23.33%)	35 (23.33%)
	Section IV (Qu. 7,8)	-	35 (23.33%)	35 (23.33%)
EXAMINATION	-	100 (40%)	90 (60%)	190 (100%)

Marks in Table 1 above are weighted so that they contribute to the overall examinations the proportions shown in Table 2 below.

Table 2 - Weighting of Examination Components - English A

	Profile 1 Understanding	Profile 2 Expression	Composite
Paper 01 (1 hour 30 minutes)	24%	-	24%
Paper 02 (2 hours 30 minutes)	16%	60%	76%
Examination (4 hours)	40%	60%	100%

◆ THE ENGLISH B EXAMINATION

INTRODUCTION

In English B, teachers guide students to explore how writers, poets and dramatists craft their work to influence our feelings and thoughts about life. Literature is a storehouse of humankind's collective imagination and ideas. As teachers guide students to explore the rich world of literature they are confronted with many facets of the human experience as presented by literary artists. Historical, current or future events may stimulate them to peer into the mirror of shared psychological and social realities. This exposure supports students forging national and personal identities and creates a heightened sense of appreciation for the commonalities and differences in our human experience.

The exploration of literature is intended to foster students' awareness on how writers create their literary worlds; to encourage students to make critical evaluations of those attitudes, values and beliefs that are portrayed and to develop in students a sense of empathy as they see their own humanity reflected in literary characters and situations.

EXAMINATION

The English B examination is intended to provide a test of the skills outlined below and those general skills listed on page 3 of the syllabus under Understanding (c). Together with the English A examinations, this will provide a complete test of the full range of skills which the integrated syllabus is designed to develop.

It is designed to be a test of candidates' acquisition of those skills that would enable them to understand how literature functions and to pursue the study of literature at an advanced level.

The examination is designed to test a range of skills which include:

1. the ability to respond to West Indian and other literatures in English: novels, short stories, poems and plays; to make rational and sensitive appraisal of value judgements, states of consciousness and other concepts *explored* in literature, and to relate these to everyday living;
2. description (*the outlining of relevant content*), analysis (the ability to break down, select *and comment on the significance of* relevant details) and synthesis (the ability to bring together and condense in a new form information drawn from various sections of a text for the purpose of answering a particular question);
3. the ability to communicate informed opinions and judgments in well-structured, analytical responses in oral and written form using the vocabulary of literary criticism;
4. the ability to produce balanced critical analyses;
5. *the ability to recognise* the writer's craft (the writer as a person who employs various techniques in the shaping of language and the presentation of character and behaviour);
6. the ability to recognise and distinguish between moral assumptions contained in a particular text;
7. *the ability to grasp* concepts and values and an understanding of how these are manifested in literature.

OUTLINE OF ASSESSMENT: ENGLISH B

English B is assessed under three profile dimensions: Drama, Poetry and Prose Fiction.

1. Profile Dimension 1 – Drama

This profile dimension will emphasise the study, teaching, and understanding of drama as a discrete literary *genre*. Although, it shares literary elements with the other literary *genres*, it possesses elements that are unique to drama, for example:

- (a) *performance as its main vehicle;*
- (b) *stage directions;*
- (c) *character;*
- (d) *spectacle;*
- (e) *the development of character, theme, and atmosphere through elements such as lighting costuming, stage prop.*

Such dramatic elements ought to be the primary focus of teaching and study.

2. Profile Dimension 2 – Poetry

This profile dimension will emphasise the study, teaching, and understanding of poetry as a discrete literary *genre*. Although, it shares literary elements with the two other literary *genres*, there are elements specific to poetry, such as:

- (a) *fixed forms, metre, rhythm and rhyme;*
- (b) *the economy of language;*
- (c) *the organic relationship between sound and sense;*
- (d) *the figurative language employed to give the poem levels of meaning.*

Such elements ought to be the primary focus of the teaching and study of poetry.

3. Profile Dimension 3 – Prose Fiction

Prose Fiction is more often than not the most expansive and experimental of the literary *genres* and it is for many the most accessible. Following are some of the elements of prose fiction that must be studied, taught, and understood:

- (a) *narrative technique and the use of first-person and third-person narrators;*
- (b) *structure, that is, the way in which a work of prose fiction is put together, for example, whether it is an unbroken narrative, or a narrative divided into chapters, or into larger sections or more than one narrative put together to form a longer narrative;*
- (c) *the difference between narration and description;*
- (d) *the presentation of humankind in a social setting;*
- (e) *characterisation;*
- (f) *themes.*

Such elements ought to be the primary focus of the teaching and study of the novel and the short story.

In each of the three literary genres the following skills will be tested:

1. Understanding

Knowledge of Text and Insight

- (a) Relevance and adequacy of content
- (b) Relevance and accuracy of examples

2. Expression

(a) Organisation of Response

- (i) Structure and development of responses
- (ii) Clear and logical argument

(b) Quality of Language

- (i) Clarity and appropriateness of expression used
- (ii) Mechanics of writing (sentence structure, grammar, punctuation, and spelling)

ASSESSMENT DETAILS

Paper 01 (1 hour 30 minutes - 36% of Total Assessment)

1. Composition of Paper

All questions are compulsory. This paper will consist of three questions, one question from each genre – drama, poetry and prose fiction. In each question candidates will be required to give approximately 5 - 7 *short answers*.

2. Mark Allocation

- (a) Twenty marks will be allocated for each question in this paper.
- (b) The total number of marks available for this paper is 60.
- (c) This paper contributes 36% to the whole examination.

3. Award of Marks

Marks will be awarded in each profile dimension for relevance and accuracy of content, relevance and accuracy of illustration, and quality and clarity of argument.

Paper 02 (2 hours – 64% of Total Assessment) – (reading time – 10 minutes)

1. Composition of Paper

This paper is divided into the three sections:

- (a) Section ONE – Drama (Shakespeare and Modern Drama). This section consists of four Type A questions, two from each text. *Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.
- (b) Section TWO – Poetry (a selection of poems – two questions). *This section consists of two Type B questions, one generic question allowing candidates to use two appropriate choices from the prescribed poems and one question based on two named poems from the prescribed list. Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.
- (c) Section THREE – Prose Fiction (**EITHER** West Indian novel **OR** other novels in English **OR** West Indian short story and other short stories in English). *This section consists of six questions: four Type A questions, two on each prescribed novel and two Type B questions, one generic question allowing candidates to use two appropriate choices from the prescribed short stories and one question based on two named short stories from the prescribed list. Thirty-five* marks are allocated for each question. Candidates must answer one question from this section.

2. Number of Questions

This paper consists of 12 optional extended-essay questions arranged under the three sections outlined above. There are two types of questions in this paper:

Type A - Questions that require knowledge and study of one text;

Type B - Questions of comparison that require knowledge and study of two poems or short stories.

Candidates will be required to answer a total of THREE questions, one from EACH section.

3. Mark Allocation

Each question will be worth 35 marks. This paper is worth 105 marks.

4. Award of Marks

Candidates are expected to show knowledge, insight, quality of argument, and organisation of response.

Marks will be awarded for relevance and accuracy of content, relevance and accuracy of illustration and quality and clarity of argument. Marks will also be awarded for the structure and development of relevant ideas or points into coherent paragraphs, and for competence in the mechanics of writing.

Organisation of Paper 02

Drama [Section One]

Question 1 Type A question [35 marks]

Question 2 Type A question [35 marks]

Question 3 Type A question [35 marks]

Question 4 Type A question [35 marks]

Poetry [Section Two]

Question 1 Type B question [35 marks]

Question 2 Type B question [35 marks]

Prose Fiction [Section Three]

Novel

Question 1 Type A question [35 marks]

Question 2 Type A question [35 marks]

Question 3 Type A question [35 marks]

Question 4 Type A question [35 marks]

Short Stories

Question 5 Type B question [35 marks]

Question 6 Type B question [35 marks]

The outline of the assessment scheme above and Table 1 overleaf are presented to describe and summarise the assessment design for English B.

Relevant to 2012 – 2017

Assessment Grids for English B Examination

Table 1: Marks Allocated to Examination Components

<i>Proficiency</i>	<i>Profile</i>	<i>Paper 01</i>	<i>Paper 02</i>	<i>Composite</i>
General	<i>Drama</i>	20 (12.12%)	35 (21.21%)	55 (33.33%)
	<i>Poetry</i>	20 (12.12%)	35 (21.21%)	55 (33.33%)
	<i>Prose Fiction</i>	20 (12.12%)	35 (21.21%)	55 (33.33%)
	<i>Total</i>	60 (36%)	105 (64%)	165 (100%)
	<i>Time</i>	1 hour 30 minutes	2 hours 10 minutes	3 hours 40 minutes

Table 2: Weighting of Examination Components – English B

		<i>Drama</i>	<i>Poetry</i>	<i>Prose Fiction</i>	<i>Components</i>
<i>Paper 01</i>	1 hour 30 minutes	12.12%	12.12%	12.12%	36%
<i>Paper 02</i>	2 hours 10 minutes	21.21%	21.21%	21.21%	64%
<i>Examination</i>	3 hours 40 minutes	33.33%	33.33%	33.33%	100%

◆ PRESCRIBED TEXTS FOR ENGLISH B

TEXTS PRESCRIBED FOR THE 2012 - 2014 EXAMINATIONS ARE AS FOLLOWS

TEXT

AUTHOR OR EDITOR

DRAMA

Four Questions will be set

A Midsummer Night's Dream
Old Story Time

William Shakespeare
Trevor Rhone

POETRY

Two Questions will be set

Selections from A World of Poetry for CXC
(New Edition)

Hazel Simmons-McDonald and
Mark McWatt

Poems Prescribed for the 2012 – 2014 Examinations are as Follows

Two type B Questions will be set

TEXT

AUTHOR

A Contemplation Upon Flowers
Once Upon a Time
Forgive My Guilt
West Indies, U.S.A.
Sonnet Composed Upon Westminster Bridge
Orchids
The Woman Speaks to the Man who has
Employed Her Son
It is the Constant Image of your Face
God's Grandeur
A Stone's Throw
Test Match Sabina Park
Theme for English B
Dreaming Black Boy
Epitaph
Dulce et Decorum Est
This is the Dark Time, My Love
Ol'Higue
'Le Loupgarou'
South
To an Athlete Dying Young

Henry King
Gabriel Okara
Robert P. Tristram Coffin
Stewart Brown
William Wordsworth
Hazel Simmons-McDonald
Lorna Goodison

Dennis Brutus
Gerard Manley Hopkins
Elma Mitchell
Stewart Brown
Langston Hughes
James Berry
Dennis Scott
Wilfred Owen
Martin Carter
Mark McWatt
Derek Walcott
Kamau Brathwaite
A.E. Housman

PROSE FICTION

Novel – Four Type A questions will be set.

West Indian

Songs of Silence
The Wine of Astonishment

Curdella Forbes
Earl Lovelace

Short Story - Two Type B Questions will be set from the ten named short stories

Selections from A World of Prose for CXC
(New Edition)

David Williams and
Hazel Simmons-McDonald

Short Stories Prescribed for the 2012 – 2014 Examinations are as Follows

TEXT

Blackout
Shabine
Emma
The Man of the House
Septimus
The Day the World Almost Came to an End
The Boy Who Loved Ice Cream
Berry
Mom Luby and the Social Worker
To Da-duh, in Memoriam

AUTHOR

Roger Mais
Hazel Simmons-McDonald
Carolyn Cole
Frank O'Connor
John Wickham
Pearl Crayton
Olive Senior
Langston Hughes
Kristin Hunter
Paule Marshall

TEXTS PRESCRIBED FOR THE 2015 – 2017 EXAMINATIONS ARE AS FOLLOWS

TEXT

DRAMA

Four Type A Questions will be set

Julius Caesar
The Lion and the Jewel

AUTHOR

William Shakespeare
Wole Soyinka

POETRY

Two Type B Questions will be set

Selections from A World of Poetry
(New Edition)

Hazel Simmons-McDonald and
Mark McWatt

Poems Prescribed for the 2015 – 2017 Examinations are as Follows

TEXT

A Contemplation Upon Flowers
Once Upon a Time
Forgive My Guilt
West Indies, U.S.A.
Sonnet Composed Upon Westminster Bridge
Orchids
The Woman Speaks to the Man who has
Employed Her Son
It is the Constant Image of your Face
A Lesson for this Sunday
A Stone's Throw
Test Match Sabina Park
Theme for English B
Dreaming Black Boy
Death Came to see me in Hot Pink Pants
Dulce et Decorum Est
This is the dark time, my love
Ol'Higue
'Le Loupgarou'
South
Because I could not stop for Death

AUTHOR

Henry King
Gabriel Okara
Robert P. Tristram Coffin
Stewart Brown
William Wordsworth
Hazel Simmons-McDonald
Lorna Goodison

Dennis Brutus
Derek Walcott
Elma Mitchell
Stewart Brown
Langston Hughes
James Berry
Heather Royes
Wilfred Owen
Martin Carter
Mark McWatt
Derek Walcott
Kamau Brathwaite
Emily Dickinson

PROSE FICTION

Novel – Four Type A questions will be set.

Frangipani House
Things Fall Apart

Beryl Gilroy
Chinua Achebe

Short Story - Two Type B questions will be set from the ten named short stories.

Selections from A World of Prose for CXC
(New Edition)

David Williams and
Hazel Simmons-McDonald

Short Stories Prescribed for the 2015 – 2017 Examinations are as Follows

TEXT

Raymond's Run
Shabine
Emma
The Man of the House
Georgia and Them There United States
The Day the World Almost Came to an End
The Two Grandmothers
Berry
Mom Luby and the Social Worker
To Da-duh, in Memoriam

AUTHOR

Tony Cade Bambara
Hazel Simmons-McDonald
Carolyn Cole
Frank O'Connor
Velma Pollard
Pearl Crayton
Olive Senior
Langston Hughes
Kristin Hunter
Paule Marshall

◆ SUGGESTED READING LIST

(For selecting literature for class study and library reading)

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
NOVELS			
Achebe, Chinua	Arrow of God	Heinemann	5
Adams, Douglas	The Hitchhiker's Guide to the Galaxy	Ballantine Books of Canada	3 and 4
Adams, Richard	Watership Down	Penguin	3, 4 and 5
Adler, Elizabeth	The King's Shadow	Tandem Library	4 and 5
Aidoo, Ama	The Dilemma of a Ghost/Anowa	Longman	4 and 5
Aiken, Joan	Night Fall	Holt, Rinehart & Winston	4
Akpabot, Anne	Aduke Makes Her Choice	Nelson	4 and 5
Alcott, Louisa May	Eight Cousins	1 st World Library Literary Society	1 and 2
Allen, Eric	The Latchkey Children	Heinemann Educational	1
Allende, Isabel	<i>City of the Beasts</i>	<i>Harper Collins</i>	3, 4 and 5
Altmann, Martina	<i>Jeremiah, Devil of the Woods</i>	<i>Pan Macmillan</i>	1 and 2
Amadi, Elechi	The Concubine	Heinemann	4 and 5
Amis, Kingsley	Lucky Jim	Victor Gollancz	4 and 5
Anaya, Rudolfo	<i>Bless Me, Ultima</i>	<i>Grand Central Publishing</i>	4 and 5
Angelou, Maya	I Know Why the Caged Bird Sings	Oxford University Press	4 and 5
Anne, Frank Centre	Anne Frank: Beyond the Diary	Puffin	4 and 5
Anthony, Michael	Green Days by the River	Heinemann	4 and 5
Apple, Arnold	Son of Guyana	Oxford University Press	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Armstrong, William H.	Souder	HarperCollins	1 and 2
Austen, Jane	Emma	Oxford University Press	4 and 5
Ba, Marianna	So Long a Letter	Heinemann	5
Bagnold, Enid	National Velvet	Morrow	1
Baldwin, James	Go Tell It on the Mountain	Delta Trade Paperbacks	5
Ballard, J.	Empire of the Sun	Heinemann	3
Banks, Lynne Reid	One More River	Valentine, Mitchell	3
Blume, Judy	Are You There God? It's Me, Margaret	Simon & Schuster Children's Publishing	1 and 2
Bosse, Malcolm J.	Ganesh	Crowell	3
Braithwaite, E.R.	To Sir With Love	Signet Book	3 and 4
Brickhill, Paul	The Dam Busters	W. W. Norton	4 and 5
Brontë, Charlotte	Jane Eyre	Penguin	4 and 5
Brontë, Emily	Wuthering Heights	Signet Classic	4 and 5
Burnett, F. Hodgson	The Secret Garden	Signet Classic	1
Butler, Octavia	Kindred	Beacon Press	4 and 5
Byars, Betsy	Cracker Jackson	Puffin	1, 2, and 3
Byrne, Donn	Gandhi	Longman	4 and 5
Carpenter, Richard	Catweazle	Penguin	1 and 2
Carroll, Lewis	Alice in Wonderland	Digital Scanning Inc.	1
Chambers, Aidan	The Present Takers	Harper & Row	3, 4 and 5
Chesterton, G. K.	The Man Who was Thursday	Penguin	3 and 4
Chinodya, Shimmer	Harvest of Thorns	Heinemann	4 and 5
Christopher, John	The Guardians	Hamish Hamilton	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Cisneros, Sandra	<i>The House on Mango Street</i>	Vintage Books	2 and 3
Clarke, Arthur	Dolphin Island	Gollancz	1 and 2
Cleary, Beverly	Fifteen	HarperCollins	2
Cliff, Michelle	Abeng	Plume	4 and 5
Collins, Merle	Angel	Seal Press	4 and 5
Conly, Jane Lesley	Rasco and Rats of Nimh	Heinemann New windmills, Puffin	1, 2 and 3
Conrad, Joseph	Lord Jim	Courier Dover Publications	5
Cooper, J. California	Family	Anchor Books	4 and 5
Cooper, Susan	Over Sea. Under Stone	Puffin	1 and 2
Coppard, Yvonne	Not Dressed Like that You Don't	Piccadilly Press Ltd.	3
Cormier, Robert	I am the Cheese	Alfred Aknopf	5
Crane, Stephen	The Red Badge of Courage	Prentice Hall	5
Craven, Margaret	I Heard the Owl Call My Name	Dell	4 and 5
D'Costa, Jean	Escape to Last Man Peak	Longman	1
Dahl, Roald	Matilda	Penguin	1
Darke, Marjorie	The First of Midnight A Long Way to Go	Seabury Press Kestrel Books	3 3
De Jong, Mendert	The House of Sixty Fathers The Wheel on the School	Harper & Row Harper & Row	1 and 2
De Lisser, Herbert	Jane's Career	Heinemann	4 and 5
Defoe, Daniel	Robinson Crusoe (Abridged)	Penguin	2, 3 and 4
Desai, Anita	The Village by the Sea	Chivers	2

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Dickens, Charles	A Christmas Carol	Macmillan	2
	David Copperfield (Abridged)*	Gerald Duckworth & Co.	
	Great Expectations	Pearson Education	4 and 5
	Oliver Twist (Abridged)	Barnes & Noble	4 and 5
*Contained in the classics published by Longmans.			
Doyle, Sir Arthur Conan	The Hound of the Baskervilles	Penguin	3
	The Return of Sherlock Holmes	1 st World Publishing	3
Drayton, Godfrey	Christopher	Heinemann	1,2 and 3
Duder, Tessa	Alex	Oxford University Press	3
Dumas, Alexandre	The Three Musketeers	Wildside	2
Durrell, Gerald	Three Singles to Adventure	F.A. Thorpe	2
Edgell, Zee	<i>Beka Lamb</i>	Heinemann	3, 4 and 5
	<i>The Festival of San Joaquin</i>	Heinemann	4 and 5
Ellison, Ralph	The Invisible Man	Sparknotes	5
Ekwensi, Cyprian	Burning Grass	Heinemann	3 and 4
Eliot, George	Silas Marner: The Weaver of Raveloe	Kessinger	5
Emecheta, Buchi	The Joys of Motherhood	Heinemann	4 and 5
Fairclough, Peter	Three Gothic Novels	Penguin	4 and 5
Faulkner, William	Sanctuary	Vintage International	4 and 5
Fisk, Nicholas	Trillions	Nelson	2
Fitzgerald, F. Scott	The Great Gatsby	Demco Media	5
Fitzhugh, Louise	Harriet the Spy	Random House Children Books	1
Forbes, Curdella	Songs of Silence	Heinemann	4 and 5
Foster, E. M.	A Passage to India	Harcourt Brace Jovanovich	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Francis, Dick	Odds Against	Berkley	4 and 5
Gallico, Paul	Jennie	Penguin	1
	The Small Miracle	Doubleday	1
	The Snow Goose	Knopf	1
Garnett, Eve	The Family from One-End Street	F. Muller	1
	Further Adventures of the Family from One End Street	Penguin	1
George, Jean	My Side of the Mountain	Thorndike	1
Gilmore, Kate	Of Griffins and Graffiti	Penguin	3
Gilroy, Beryl	Frangipani House	Heinemann	4 and 5
	Boy Sandwich	Heinemann	4 and 5
Godden, Rumer	Listen to the Nightingale	Penguin	4 and 5
	Thursday's Children	Viking	4 and 5
Goldsmith, Oliver	The Vicar of Wakefield	Wordsworth	4 and 5
Gordimer, Nadine	July's Children	Longman	4 and 5
Grahame, Kenneth	The Wind in the Willows	Heinemann New Windmills, Methuen, Puffin, Wordsworth Publishers	1 and 2
Green, Roger Lancelyn	The Adventures of Robin Hood	Puffin	2
	King Arthur and His Knights of the Round Table	Penguin	2
	Myths of the Norsemen	Penguin	2
	Tales of Ancient Egypt	Sagebrush	2
	Tales of the Greek Heroes	Penguin	2
	The Luck of Troy	Penguin	2
	The Tale of Troy	Penguin	2
Greene, Graham	The Fallen Idol/The Third Man	Penguin	4 and 5
	The Heart of the Master	Heinmann, Mandarin, Penguin	5
Guy, Rosa	And I Heard A Bird Sing	Delacorte	3, 4 and 5
	Paris, Peewee and Big Dog	Orion	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
<i>Haddon, Mark</i>	The Disappearance	Tandem	5
	<i>The Curious Incident of the Dog in the Night-time</i>	<i>Alexandria</i>	4 and 5
Haggard, H. Rider	King Solomon's Mines	Wildside	3
Hardy, Thomas	Far from the Madding Crowd	Plain Label	4 and 5
	The Mayor of Casterbridge	Norton	5
	Tess of the D'Urbervilles	Reprint Services Corporation	5
<i>Harold, Gwyneth</i>	<i>Bad Girls in School</i>	<i>Heinemann</i>	4 and 5
Hart, James V.	The Novelisation	Penguin	4 and 5
Hartley, L. P.	The Go-Between	Heinemann	4 and 5
Hautzig, Esther	The Endless Steppe	Penguin	3
Hawthorne, Nathaniel	The Scarlet Letter	Houghton Mifflin	5
Head, Bessie	Mary	Heinemann	4 and 5
Hearne, John	Voices Under the Window	Pepal Tree	4 and 5
Hemmingway, Ernest	A Farewell to Arms	Charles Scribner's Sons	4 and 5
	For whom the Bell Tolls	Simon & Schuster	4 and 5
	The Old Man and the Sea	Klett Ernst	4 and 5
Hentoff, Nat	The Day They Came to Arrest the Book	Dell	3
Herriott, James	All Creatures Great & Small	St. Martin's	4 and 5
	All Things Bright and Beautiful	Bantam	4 and 5
	All Things Wise and Wonderful	St. Martin's	4 and 5
	Every Living Thing	St. Martin's	4 and 5
	The Lord God Made Them All	St. Martin's	4 and 5
Higgins, Jack	The Eagle has Landed	Penguin	4 and 5
Hines, Barry	A Kestrel for a Knave	Penguin	4 and 5
Hinton, S. E.	The Outsiders	Lions Tracks	3,4 and 5
	That Was Then, This Is Now	Turtleback	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Hodge, Merle	Crick Crack Monkey For The Life of Laetitia	Heinemann Farrar Straus and Giroux	3 3, 4 and 5
Holman, Felice	Slake's Limbo	Aladdin Paperbacks	5
Holme, Anne	I am David	Harcourt Children's Books	1
Hughes, Richard	A High Wind In Jamaica	Penguin	3
Huxley, Aldous	Brave New World	Klett Ernst	5
<i>Imoja, Nailah</i>	<i>Pick of the Crop</i>	<i>Heinemann</i>	4 and 5
James, C.L.R.	Minty Alley	University Press of Mississippi	4
James, Henry	The Turn of the Screw Portrait of a Lady	Courier Dover Galley Press	4 and 5 4 and 5
Jerome, J. K.	Three Men in a Boat	Kessinger	4 and 5
Johnson, Samuel	History of Rasselas, Prince of Abyssinia	J. Limbird	4 and 5
Jones, Evan	Skylarking	Longman	1
Jones, Toeckey	Go Well, Stay Well	Harper & Row	4 and 5
Kanawa, Kiri Te and Foreman, Michael	Land of the Long White Cloud	Arcade	1
Kastner, Erich	Emil and the Detectives	Overlook	1
Kaye, M. M.	The Ordinary Princess	Penguin	1
Keyes, Daniel	Flowers for Algemon	Harcourt, Brace & World	4 and 5
Khan, Ismith	The Jumbie Bird	I. Obolensky	4 and 5
Kincaid, Jamaica	Annie John	Farrar, Straus & Giroux	2, 3 and 4
Kipling, Rudyard	Jungle Book The Second Jungle Book	1 st World Publishing Kessinger	1 2
L'Engle, Madeline	A Wrinkle in Time	Collins Educational	1 and 2

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Lanning, George	In the Castle of My Skin	University of Michigan	5
Le Guin, Ursula	A Wizard of Earth Sea	DemcoMedia	1, 2 and 3
	City of Illusions	Berkley	4 and 5
	Left Hand of God	Longman	4 and 5
	Very Long Way From Anywhere Else	Harcourt New Windmills	3
Lee, Harper	To Kill a Mockingbird	HarperCollins	4 and 5
Lessing, Doris	The Grass is Singing	Heinemann	5
Lester, Julius	Basketball Game	Penguin	3, 4 and 5
	Long Journey Home	Dial Books	4
	To Be a Slave	Penguin	3 and 4
Lewis, C. Day	The Otterbury Incident	Putnam	2 and 3
Lewis, C. S.	The Chronicles of Namia: Book I: The Lion the Witch and the Wardrobe	HarperCollins	1
	Book II: Prince Caspian	HarperCollins	1
	Book III: The Voyage of the	HarperCollins	1
	Book IV: The Silver Chair		
	Book V: The Horse and His Boy	HarperCollins HarperCollins	1 1
	Book VI: The Magician's Nephew	HarperCollins	1
	Book VII: The Last Battle	HarperCollins	1
Lindgren, Astrid	Pippi Goes Abroad	Oxford University Press	1
	Pippi Longstocking	Oxford University Press	1
	Pippi in the South Seas	Oxford University Press	1
Lindsay, Joan	Picnic at Hanging Rock	Buccaneer	3, 4 and 5
Lingard, Joan	The Guilty Party	Penguin	1 and 2
Little, Jean	Mama's Going to Buy you a Mocking Bird	Penguin	1
Lively, Penelope	A Stitch in Time	Dutton	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Lofting, Hugh	Doctor Doolittle	Tom Doherty	1
London, Jack	The Call of the Wild	Heinemann, Penguin, Wordsworth Publishers	1, 2 and 3
	White Fang	Heinemann New Windmills, Puffin	2
Lovelace, Earl	The Schoolmaster	Heinemann	4 and 5
	The Dragon Cant Dance	Persea	4 and 5
	Wine of Astonishment	Heinemann	4 and 5
Lowry, Lois	<i>The Giver</i>	EMC	2 and 3
Maartens, Maretta	Paper Bird	Nelson	5
MacDonald, George	At the Back of the North Wind	Kessinger	1
	The Princess and the Curdie	Kessinger	1
	The Princess and the Goblin	Kessinger	1
MacDonald, Ian	The Hummingbird Tree	Heinemann	4 and 5
MacKay, Claire	The Minerva Programme	Puffin	1
McKay, Claude	Banana Bottom	X Press	4
Mais, Roger	Black Lightning	Heinemann	4 and 5
	Brother Man	Heinemann	4 and 5
	The Hills Were Joyful Together	Heinemann	4 and 5
Mankowitz, Wolf	A Kid for Two Farthings	ISIS	1
Marshall, Alan	I Can Jump Puddles	Longman	3
Marshall, James Vance	A River Ran Out of Eden	Sundance	2, 3, 4 and 5
	Walkabout	Sundance	2, 3, 4 and 5
Marshall, Paule	Reena and Other Stories	Feminist	4 and 5
	Brown Girl, Brownstones	Feminist	4 and 5
	Praise song for the Widow	Penguin	4
Matthews, P.E.	State of the Heart	Penguin	3
Maugham, W. S.	The Razor's Edge	Vintage	4 and 5
McCormick, Patricia	<i>Sold</i>	<i>Hyperion</i>	3 and 4

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
McCutcheon, Elsie	The Storm Bird	Farrar, Straus, Giroux	4 and 5
Meniru, Teresa	Uzo	Evans	3
Milne, A. A.	Winnie the Pooh	Puffin	1
Mittelholzer, Edgar	Corentyne Thunder My Bones and My Flute	Heinemann Longman	4 and 5 4
<i>Monk Kidd, Sue</i>	<i>The Secret Life of Bees</i>	Viking	2, 3 and 4
Montgomery, L.M.	Anne of Avonlea	Courier Dover	1
	Anne of Green Gables	1 st World Publishing	1
	Anne's House of Dreams	Haynes Barton	1
	Anne of Ingleside	Bantam	1
	Anne of the Island	Hayes Barton	1
	Anne of Windy Willows	Puffin	1
Moore, Brian	Lives of Silence	Longman	4 and 5
Morrison, Toni	Song of Solomon	Vintage	5
Morrow, H. L.	The Splendid Journey	Harcourt Education	2 and 3
Munonye, John	The Only Son	Heinemann	3
Naipaul, Shiva	The Chip-Chip Gatherers	Vintage	4 and 5
Naipaul, V.S.	A House for Mr. Biswas	Penguin	5
	Miguel Street	Heinemann	3
	The Mimic Men	Deutsch	4 and 5
	They Mystic Masseur	Vintage	4 and 5
	The Suffrage of Elvira	Penguin	4 and 5
Narayan, R. K.	The Guide	Viking	4 and 5
	Man-Eater of Malgudi	Penguin	4 and 5
Nash, Ogden	Custard and Company	Little Brown & Co.	2
Nesbit, E.	The Complete Adventures of the Treasure Seekers	Puffin	1
	The Enchanted Castle	Echo Library	1
	Five Children and It	Courier Dover	1
	The House of Arden	New York Review	1
	The Last of the Dragons and some Others	Penguin	1
	The Magic World	Penguin	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Nesbit, E.	New Treasure Seekers	Penguin	1
	The Phoenix and the Carpet	Kessinger	1
	The Railway Children	Courier Dover	1
	The Story of the Treasure Seekers	Biblio Bazaar	1
	The Wouldbegoods	Kessinger	1
Ngugi, James	The River Between	Heinemann	4 and 5
	Weep Not, Child	Heinemann	4 and 5
Nicholls, Millis	A Father for Christmas	Nelson Caribbean	1
Norton, André	Crystal Gryphon	Atheneum	1
	Iron Cage	Penguin	1 and 2
Norton, Mary	The Borrowers	Thorndike Press	1
	The Borrowers Afield	Harcourt	2
	Borrowers Afloat	Harcourt	2
	The Borrowers Avenged	Harcourt	2
Nwapa, Flora	Efuru	Heinemann	4 and 5
O'Brien, Robert	Mrs Frisby and the Rats of Nimh	Aladdin	4 and 5
	Z for Zachariah	Simon Pulse	4 and 5
O'Dell, Scott	Island of the Blue Dolphin	HMco Children's Books	3 and 4
	My Name is No Angelica	HMco Children's Books	3
	Streams to the River, River to Sea	Fawcett Juniper	3
O'Hara, Mary	My Friend, Flicka	HarperCollins	1
Okoro, Nathaniel	The Twin Detectives	Evans Bros	4 and 5
Orwell, George	Animal Farm	Random House	4 and 5
Palmer, C. Everard	A Cow Called Boy	Macmillan	1
	Baba and Mr Big	Collins	1
	Big Doc Bitterroot	Macmillan	1
	My Father Sun Sun Johnson	Deutsch	1
	The Cloud with the Silver Lining	Macmillan	1
	The Hummingbird People	Deutsch	1
	The Sun Salutes You	Bobbs Merrill	1
	The Wooing of Beppo Tate	Nelson Thornes	1

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Parris, Terry	Jason Whyte	Oxford University Press	1
Paton, Alan	Cry, The Beloved Country	Spark	4 and 5
Patterson, Orlando	The Children of Sisyphus	Bolivar	5
Pausewang, Gudrun	Fall-Out	Viking	2, 3, 4 and 5
Pearce, Phillipa	A Dog So Small	Chivers North America	1
	Downhill All the Way	Oxford University Press	2
	Who, Sir? Me, Sir?	Oxford University Press	2
Phillips, Marlene Nourbese	Harriet's Daughter	Heinemann	4 and 5
Poe, Edgar Allan	Tales of Mystery and Terror	Penguin	4 and 5
Pollard, Velma	Homestretch	Longman, Caribbean	3, 4 and 5
Ramsay, Paulette	Aunt Jen	Heinemann	4 and 5
Ransome, Arthur	Swallows & Amazons	David R. Godine	2
Redmond, Diane	The Comic Strip Odyssey	Penguin	1
Reid, V.S.	Peter of Mount Ephraim	Jamaica Publishing House	2
	Sixty Five	Longman	2
	The Leopard	Viking	4
	The Young Warriors	Longman	1
Rhue, Morton	The Wave	Delacorte	4
Rhys, Jean	Wide Sargasso Sea	W.W. Norton	4 and 5
Rowling, J.K.	The Harry Potter Series	Scholastic Trade	1 through 5
Salinger, J.D.	The Catcher in the Rye	Little, Brown	4 and 5
Salkey, Andrew	A Quality of Violence	Hutchinson	5
Schaefer, Jack	Shane	HMco Children's Books	2, 3, 4 and 5
Scott, Paul	Staying On	Avon	4 and 5
Selormey, Francis	The Narrow Path	Praeger	3, 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Selvon, Samuel	A Brighter Sun	Longman	3 and 4
	The Lonely Londoners	Penguin	4 and 5
	Ways of Sunlight	Longman Kenya	3 and 4
Serrailier, Ian	The Clashing Rocks	Walck	2
	The Enchanted Island	Oxford University Press	2
	The Road to Canterbury	Kestrel	2
	The Silver Sword	Heinemann New Windmills	2
	The Way of Danger	Oxford University Press	2
Sewell, Anna	Black Beauty	Pearson Prentice Hall	1 and 2
Shelley, Mary	Frankenstein	Courier Dover	4 and 5
Sherlock, Philip M.	The Iguana's Tail	Nelson	1
	Three Finger Jack's Treasure	St. Martin's Press	1
Shute, Nevil	No Highway	House of Stratus	2 and 3
	Silver Sword	Heinemann New	2
Smith, Dodie	The Hundred and One Dalmations	Viking	1
Smith, Wilbur	Elephant Song	Random House	4 and 5
Smucker, Barbara	Underground to Canada	Clarke, Irwin	1
Spark, M.	The Prime of Ms Jean Brodie	Penguin	4 and 5
Sparks, Beatrice	<i>It Happened to Nancy: A True Story from the Diary of a Teenager</i>	<i>Bt. Bound</i>	3, 4 and 5
Sperry, Armstrong	The Boy Who Was Afraid	Heinemann	1
St. Omer, Garth	Lights on the Hill	Heinemann	4 and 5
St. Rose, Marlene	<i>Into the Mosaic</i>	<i>Athen</i>	1, 2 and 3
Steinbeck, John	Cannery Row	Penguin	4 and 5
	Of Mice and Men	Penguin	4 and 5
	The Red Pony	Penguin	3
	The Grapes of Wrath	Modern Library	4 and 5
	The Pearl	Bantam	3

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Stevenson, R. L.	Dr. Jekyll and Mr. Hyde Kidnapped (Abridged)	Bantam Signet Classic	2 2
	Treasure Island	Oxford University Press	1 and 2
Stoker, Bram	Dracula	Signet Classic	4 and 5
Storr, Catherine	The Boy and the Swan	Deutsch	2
Stowe, Harriet Beecher	Uncle Tom's Cabin	Prentice	3 and 4
Stratton, Allan	Chanda's Secrets	Longman	4 and 5
Streatfield, Noel	Ballet Shoes	Random House	1
Stuart, Morna	Marassa and Midnight	Heinemann	1, 2 and 3
Sutcliff, Rosemary	Dawn Wind	Oxford University Press	2 and 3
	The Mark of the Horse Lord	Front	2 and 3
	Three Legions	Oxford University Press	2
Swarthout, Glendon	Bless the Beasts and Children	Doublday	3
Swift, Jonathan	Gulliver's Travels (Abridged)	Nelsons	3
Taylor, Mildred	Roll of Thunder, Hear My Cry	Puffin	2 and 3
Taylor, Theodore	The Cay	Laurel Leaf	1 and 2
	Timothy of the Cay	Harcourt	1 and 2
Temple, Francis	The Ramsay Scallop	Harper Trophy	3,4 and 5
Theroux, Paul	A Christmas Card	Puffin	1
Tolkien, J. R. R.	The Hobbit	Houghton Mifflin	3
Twain, Mark	The Prince and the Pauper	Penguin	2
	The Adventures of Huckleberry Finn	Dent, Heinemann, Longman, Penguin	4 and 5
		Heinemann, Nelson, Penguin	2, 3 and 4
Ullstein, Susan	Martin Luther King	Longman	5
	Mother Theresa	Gareth Stevens	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Van Der Leoff, A. R.	Avalanche	Penguin	2
	Children of the Oregon Trail	Puffin	2
Verne, Jules	Around the World in Eighty Days	Puffin	2
	The Mysterious Island	Signet	2
	Twenty Thousand Leagues Under the Sea	Dodo Press	2
Walker, Alice	The Color Purple	The Women's Press	5
Warner, Rex	Greeks and Trojans	Heinemann New Windmills	2
	Men and Gods	NYRB Classics	1 and 2
Waugh, Evelyn	A Handful of Dust	Penguin	4 and 5
Webster, Jean	Daddy Long Legs	Penguin	2 and 3
Westall, Robert	The Machine Gunners	Heinemann	5
Wharton, Edith	The Age of Innocence	Signet	4 and 5
White, Patrick	The Aunt's Story	Trafalgar Square	4 and 5
	The Tree of Man	Vintage	4 and 5
Wiggin, K. D.	Rebecca of Sunnybrook Farm	Penguin	4 and 5
Wilde, Oscar	The Happy Prince and Other Stories	Dover	4 and 5
	The Picture of Dorian Gray	Prestwick House Inc.	4 and 5
Wilder, Laura	Farmer Boy	Harper Trophy	1
	Little House in the Big Woods	Harper Festival	1
	Little House on the Prairie	Harper Trophy	1
Williams, Tennessee	The Glass Menagerie	Penguin	4 and 5
Williamson, Henry	Tarka the Otter	Puffin	1
Wodehouse, P.G.	Lord Emsworth Acts for the Best	Penguin	4 and 5
	The Collected Blandings Short Stories	Penguin	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Woodford, Peggy	Misfits	Heinemann New Windmills	3
Wright, Richard	Native Son	Blooms Literary Criticism	4 and 5
Wyndham, John	The Chrysalids	Penguin	4 and 5
Wyss, J. D.	The Swiss Family Robinson	Signet	1 and 2

ANTHOLOGIES OF SHORT STORIES AND/OR EXCERPTS FROM NOVELS

West Indian

Adler, Sue	Mightier Than the Lipstick	Penguin	5
Anthony, Michael	Cricket In the Road The Chieftain's Carnival and Other Stories	Deutsch Longman	1 4 and 5
Black, C. V.	Tales of Old Jamaica	Collins	3
Collins, Merle	Rain Darling	Women's Press	4
<i>Ellis, Zoila</i>	<i>On Heroes, Lizards and Passion</i>	<i>Cubola Productions</i>	2, 3, and 4
Faustin, Charles	Under the Storyteller's Spell: Folk Tales from the Caribbean	Puffin, Viking	1
Goodison, Lorna	Baby Mother and the King of Swords	Longman	4
Gordimer, Nadine	Some Monday for Sure	Heinemann	4 and 5
Gray, Cecil	Response	Nelson	2 and 3
Guisseppi, Neville and Undine	Backfire	MacMillan	2
Lovelace, Earl	A Brief Conversation and Other Stories	Persea Books	5
Mais, Roger	Listen, the Wind	Longman	5
Marshall, Paule	Reena and Other Stories	Feminist Press	3,4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
McKenzie, Alecia	Satellite City and Other Stories	Longman	4 and 5
McKenzie, Earl	Two Roads to Mount Joyful A Boy Named Ossie	Longman Heinemann	4 and 5 2, 3 and 4
Narinesingh, R & C	Insights	Nelson	3
Porritt, Jonathon	Once Upon a Planet	Puffin	1
Satchwell, Deryck	<i>The Alchemy of words: An Anthology of Belizean Literature for Secondary Schools (2 volumes)</i>	Cubola Productions	1, 2 and 3
Senior, Olive	Summer Lightning Arrival of the Snake Woman	Longman Caribbean Longman Caribbean	4 and 5 4 and 5
Sherlock, Philip M.	West Indies Folk Tales	Oxford University Press	1
Waters, Erika J.	New Writing from the Caribbean	MacMillan	5
Young Colville	Pataki Full	Cubola Productions	3 and 4
<u>Other</u>			
Arnott, Kathleen	African Myths and Legends	Oxford University Press	4 and 5
Ashley, Bernard	Puffin Book of School Stories	Puffin	1
Barnes & Egford	Twentieth Century Short Stories	Nelson	4 and 5
Barnes, D. R	Short Stories of Our time	Harrap	4 and 5
Callendar, Timothy	It so Happen	Heinemann	2
Denny, Neville	Pan African Short Stories	Evans, Humanities	3
Dhondy, Farrukh	East End at Your Feet	Nelson	5
Fisk, Nicholas	The Puffin Book of Science Fiction Stories	Puffin	1 and 2
Forster, E.M.	Collected Short Stories	Readers Union	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Goodwyn, Andrew	Science Fiction Stories	Oxford University Press	4
Gordimer, Nadine	Crimes of Conscience. Selected Short Stories	Heinemann	4 and 5
Gray, J.E.B.	Indian Tales and Legends	Oxford University Press	4 and 5
Hewett, R.	A Choice of Poets	Nelson	4 and 5
Hunter, Jim	Modern Short Stories	Faber	4 and 5
Ireson, Barabara	In a Class of Their Own	Puffin	2 and 3
James, Joyce	Dubliners	Penguin, Wordsworth Publishers, Prestwic House	4 and 5
Kerven, Rosalind	Earth Magic, Sky Magic	Cambridge	3 and 4
Kipling, Rudyard	Just So Stories	Puffin	1
Lawrence, D.H.	Love Among the Haystack and Other Stories Selected Tales	Viking	5 4 and 5
Lester, Julius	Long Journey Home	Puffin	4 and 5
Martinez, Christina	The Earth Needs Friends	Penguin	1 and 2
Maugham, W. Somerset	The Kite and Other Stories	Macmillan	2
Phinn, Gervase	The Turning Tide and Other Short Stories	Nelson	2
Reeves, James	Heroes and Monsters: Legends of Ancient Greece	Hippocrene Books	1
Rich, Hilary and Mann, Ann	Frankie Mae and Other Stories	Nelson	5
Rutherford & Hannah	Commonwealth Short Stories	Holmes and Meier	5
Smyth, W. M.	Good Stories	Edward Arnold	3
Taylor, Mildred D.	The Friendship and Other Stories	Puffin	2

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Thomas, Dylan	A Prospect of the Sea Quite Early One Morning (Part 1)	Aldine New direction Publishing	4 and 5 4 and 5
Walker, Alice	Everyday Use and Other Stories	Rutgers University Press	4 and 5
Wambeu, Daniel	A Girl for Sale and Other Stories	Evans	5
Welch, John	Stories from South Asia	Oxford University Press	4 and 5
Woodford, Peggy	Misfits	Teens	4

SOURCES OF POEMS

West Indian

Bailey, Nahdjla	Time for Poetry	Nelson	5
Bennett, Paula	The Penguin Book of Caribbean Verse in English	Penguin	5
Brathwaite, Edward	The Arrivants	Oxford University Press	5
Brown, Stewart	Caribbean Poetry Now	Edward Arnold	5
Foster, John	Spaceways. An Anthology of Space Poetry	Oxford University Press	1
Figueroa, J. F.	Caribbean Voices (2 Vols.)	Evans	4
Gasztold, Carmen Bernos	Prayers from the Ark	Penguin	1, 2 and 3
Gray, Cecil	Bite In - Stage 2	Nelson	2
	Bite In - Stage 3	Nelson	3
	Bite In 3	Nelson	4
Guisseppi, Neville and Undine	Out for Stars 1	MacMillan	1, 2 and 3
Irish, J. A. George	There is An Isle Somewhere	Caribbean Research Centre	5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Mansfield and Armstrong	Every Man Will Shout	Oxford University Press	2, 3 and 4
McKay, Claude	Selected Poems	Dover	3
Morris, Mervyn	The Pond & Other Poems	New Beacon Books	4 and 5
Mordecai, P. and Walker-Gordon, G.	Sun Song 1	Longman	2
Nash, Ogden	Custard and Company	Viking	1
Nichols, Grace	Poetry Jump Up	Puffin Books	
Phinn, Gervasse	Lizard Over Ice	Nelson	1, 2 and 3
Pollard, Velma	Anansesem	Longman	3
Ramchand & Gray	West Indian Poetry	Longman	3, 4 and 5
Seymour, A. J.	Selected Poems	Blue Parrot Press	4
Walmsley, Anne	The Sun's Eye	Longman Caribbean	2 and 3
Wilson, Donald	New Ships	Oxford University Press	2 and 3
<u>Other</u>			
Belloc, Hilaire	Cautionary Verses for Boys and Girls	Puffin	2 and 3
Benson, Gerard	This Poem Doesn't Rhyme	Puffin	2
Bleiman, Barbara	Five Modern Poets	Longman	4 and 5
Collins, V.H.	A Book of Narrative Verses	Oxford University Press	4 and 5
Forde, A.N.	Talk of the Tamarids	Hodder Murray	3
Frost, Robert	Selected Poems	Cliff Road Books	4 and 5
Gasztold, Carmen Bernos	Prayers from the Ark	Penguin	2 and 3
Guisseppi, Neville and Undine	Out for Stars	MacMillan	2 and 3
Hewett, R.	A Choice of Poets	Nelson	5
Hughes, Ted	Here Today	Nelson Thornes Ltd.	4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Magee, Wes	The Puffin Book of Christmas Poems	Puffin	3 and 4
Porrit, Johnathan	Once Upon a Planet	Puffin	2
Rosen, Michael	Culture Shock	Puffin	2

PLAYS

West Indian

Braithwaite, Edward	Odale's Choice	Evans	3
Campbell, Alistaire	Anansi	Nelson	3, 4 and 5
Hill, Errol	The Ping Pong ² Plays for Today	MacMillan Longman	4 3, 4 and 5
Hillary, Samuel	<u>Chippy</u>	UWI Extra Mural Department	3
James, C. L. R.	Beyond a Boundary	Random Housing U.K.	5
Noel, Keith	Carlong Caribbean Drama for the Classroom	Carlong Publishers	3
Redhead, Wilfred	Canaree and Pot ¹	UWI Extra Mural Department	1
	Hoist Your Flag ¹	UWI Extra Mural Department 1	1
	Three Comic Sketches ¹	UWI Extra Mural Department	1
Roach, Eric	Belle Fanto	UWI Extra Mural Department	4 and 5
	Calabash of Blood	UWI Extra Mural Department	5
Rhone, Trevor	Bella's Gate Boy	Macmillan Caribbean	4 and 5
	Two Can Play and Other Plays Old Story Time	Macmillan Caribbean Longman	4 and 5 3, 4 and 5

N.B.: ¹Plays for classroom activity and production in the first year.

²The Ping Pong by Errol Hill is available in Carray! A collection of six plays, edited by James Lee Wah, published by MacMillan. Other plays in the collection are: Africa Sling shot by Cicely Waite-Smith; dog and Iguana by Gladys Stuart; Riding Haas by Colville Young; Goose and Gander by Wilfred Redhead and Tears in the Gayelle by Dennis Noel.



AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Stone, Judy	<i>Champions of the Gayelle</i>	MacMillan Caribbean	4 and 5
Waite-Smith, Cicely	Africa Sling-Shot	UWI Extra Mural Department	2
Walcott, Derek	Malcauchon, or Six in the Rain	UWI Extra Mural Department	5
Walcott, Roderick	The Harrowing of Benjy	UWI Extra Mural Department	2
<u>Other</u>			
Anouilh, Jean	Antigone (French language edition)	French & European Pub.	4 and 5
Bolt, Robert	A Man for all Seasons	A & C Black	4 and 5
Brecht, Bertolt	The Caucasian Chalk Circle	University of Minnesota Press	5
	The Life of Galileo	Penguin	5
Chapman, Robert and Coxe, Louise	Billy Budd	Hill and Wary	4 and 5
Chekhov, Anton	The Cherry Orchard	Diareads.com	5
Daviot, Gordon	Richard of Bordeaux	Little Brown	5
Gheon, Henri	Christmas in the Market Place	J. Miller Ltd.	2
Gogol, Nikolai	The Government Inspector	Oberon Books	4 and 5
	The Long and Short and the Tall	Heinemann	5
Hansberry, Lorraine	To Be Young, Gifted and Black	Vintage, 1 st Vintage Books	4 and 5
	A Raisin in the Sun	Vintage	5
Ibsen, Henrik ¹	Noah	Penguin	5
	An Enemy of the People	Modern Library	4 and 5
Jones, Toeckey	In Search of Dragon's Mountain	Nelson	4 and 5

N.B.: ¹Plays for classroom activity and production in the first year.



AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
Miller, Arthur ²	Death of a Salesman	Penguin	5
	<u>The Crucible</u>	Heinemann, Penguin	4 and 5
<p>NB: Isben Plays Two published by Methuen, contains both An enemy of the People and A doll's House as well as Hedda Gabler. ²Miller Plays published by Methuen, contains the following plays: All My sons, Death of a Salesman, The Crucible and A Memory of Two Mondays.</p>			
O'Casey, Sean	Juno and the Paycock	Players Press	4 and 5
Pomerance, Bernard	The Elephant Man	Grove Press	5
Priestly, J.B.	An Inspector Calls	Dsmatists Play Service Inc.	5
Rattigan, Terrence	The Winslow Boy	Nick Hern Books	3
Rose, R.	Twelve Angry Men	Penguin	4 and 5
Wood, E. R.	The Eight Windmill Book of One-Act Plays	Heinemann Educational Publishers	2
Schiach, Don	The Wild Bunch and Other Plays	Nelson	3, 4, and 5
Shakespeare, William	As You Like It Hamlet	Collins, E. Arnold, Heinemann, Longman, MacMillan, Methuen, Oxford University Press, Penguin	4 and 5
	Julius Caesar	Cambridge University Press, Collins, E. Arnold, Heinemann, Longman, MacMillan Oxford University Press, Penguin, Rout, Stanley Thornes	3, 4 and 5
	Macbeth	Blackie, Cambridge University Press, Circle Press Publications, Collins, E. Arnold, Heinemann, Hodder, Longman, MacMillan, Methuen, Oxford University Press, Penguin	3, 4 and 5
	The Merchant of Venice	Cambridge University Press, Collins, E. Arnold, Heinemann, Hutchinson,	3, 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
		Longman, MacMillan, Methuen, Oxford University Press, Penguin, Routledge, Stanley Thornes	
	Richard III	Oxford University Press, Penguin	4 and 5
	Romeo and Juliet	Cambridge University Press, Collins E. Arnold, Heinemann, Longman, MacMillan	4 and 5
	Twelfth Night	Cambridge, E. Arnold, Heinemann, MacMillan, Methuen, Penguin	4 and 5
	A Midsummer's Night Dream	Oxford World's Classics	3 and 4
Shaw, George Bernard	Pygmalion Saint Joan	Nu Vision Publication	4 and 5 5
Sheridan, Richard	The Rivals The School for Scandal	Book Jungle Digireads.com	4 and 5 5
Swift, Paul	No Man's Land	Nelson	4 and 5
Synge, John	Riders to the Sea	Dodo Press	4 and 5
Thomas, Dylan	Under Milk Wood	New Directions Publishing	4 and 5
Wesker, Arnold	Chips with Everything	Random House	5
Wilde, Oscar	The Importance of Being Earnest	Prestwick House Inc.	5
Wilder, Thornton	Our Town	Harper Perennial Modern Classics	4 and 5
Williams, Tennessee	Glass Menagerie A Streetcar Named Desire	New Directions Publishing New Directions Publishing	4 and 5 4 and 5

AUTHOR OR EDITOR	TITLE	PUBLISHER	RECOMMENDED YEAR GROUP
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SOURCES OF IDEAS FOR DRAMA ACTIVITIES

Adland, D. E.	Group Drama (Books 1-4)	Longman	1
Allington, A.	Drama and Education	Blackwell	1
Chilver, Peter	Improvised Drama	Batsford	1
Kissoon, Freddie	101 Creative Exercises in Drama	Space Printers	1
Nuttall, Kenneth	Let's Act (Book 1-4)	Longman	1
Slade, Peter	Child Drama	University of London Press	1
Way, Brian	Development Through Drama	Humanity Books	1

◆ GLOSSARY OF KEY WORDS USED IN THE ENGLISH A AND B EXAMINATIONS

WORD	TASK
Compare	<p>Examine the similarities as well as differences to reach a general conclusion.</p> <p>For example: Compare the ways in which the two parents in the poems “Ana” and “Little Boy Crying” demonstrate their love for the children.</p>
Compare and Contrast	<p>Examine the similarities as well as differences to reach a general conclusion.</p> <p>For example: Compare the ways in which the two parents in “Ana” and “Little Boy Crying” demonstrate their love for the children.</p> <p>It must be noted that the word “compare” used by itself takes into consideration both similarities and differences. However, the word contrast used by itself indicates that only the differences must be provided.</p> <p>For example: Discuss TWO ways in which Lady Macduff is contrasted with Lady Macbeth.</p>
Comment	<p>Examine how the writer uses different elements (for example, literary device, stage props) to create effect and meaning. The overall effect on the piece of work must also be provided. The effect must take into account the writers purpose, and other elements of the piece of work, for example, theme, structure, diction and tone.</p> <p>For example: Comment on the shifts of mood in the scene in which Lady Macduff appears.</p>
Describe	<p>Provide a detailed account, including significant characteristics or traits of the issue in question.</p> <p>For example: Describe Macbeth’s conflicting thoughts and feelings as he contemplates the murder.</p>
Discuss	<p>Provide an extended answer exploring related concepts and issues using detailed examples but not necessarily drawing a conclusion.</p> <p>For example: Discuss the importance of Katherina’s final speech in <u>The Taming of the Shrew</u></p>
Explain	<p>Focus on what, how and why something occurred. State the reasons or justifications, interpretation of results and causes.</p>

WORD	TASK
Identify	<p>For example: Explain the dramatic significance of this scene.</p> <p>Extract the relevant information from the stimulus without explanation.</p> <p>For example: Identify TWO phrases in the last four lines that create the atmosphere of abandonment.</p> <p>In English B Paper 02 questions can also ask for an explanation.</p> <p>For example: Identify and explain TWO ways in which Shakespeare later impresses upon his audience what a horrible crime it is to kill a king.</p>
Illustrate	<p>Provide examples to demonstrate or prove the subject of the question.</p> <p>For example: Identify the character traits that can be seen in Amanda from the beginning of the play to this point. Illustrate EACH of the character traits you have identified.</p>
List	<p>Itemise the requested information. Details are not required.</p> <p>For example: List the main points of the opening speech.</p>
Outline	<p>Show or trace the development of something from the point of origin to that specified in the question.</p> <p>For example: Briefly outline what happens in the poems “Richard Cory” and “God’s Work”.</p>
State	<p>Provide short concise answer without explanation.</p> <p>For example: State TWO factors which the fitness proponents recommend that society should emphasise more.</p>
Summarise	<p>Present the main points, ideas or concepts in your own words as far as possible.</p> <p>For example: Summarise the MAJOR factors which contribute to the disadvantages encountered by women in the labour market.</p>