

THE COMMONWEALTH OF THE BAHAMAS

BAHAMAS JUNIOR CERTIFICATE

BJC

LITERATURE SYLLABUS

REVISED 2012

FIRST SITTING 2015

**Appendices A - D
(Specimen Questions and Mark Schemes)
NOT INCLUDED**

**MINISTRY OF EDUCATION
EXAMINATION AND ASSESSMENT DIVISION**

BAHAMAS JUNIOR CERTIFICATE (BJC)**LITERATURE SYLLABUS****TABLE OF CONTENTS**

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INTRODUCTION

The Literature programme in our secondary schools should aim to develop pupils' powers of feeling and thought, and stimulate them to continue reading for personal growth and development. The study of literature should complement the English Language programme as it is the basis of much of the content of language study and represents the product of the skills which our pupils are trying to perfect.

Approaches used in teaching Literature should stress the development of skills and insights rather than focusing on the content of texts alone. The BJC examination in Literature therefore seeks to promote the development of the literary skills of students at the junior high level.

A RATIONALE

The course of study will offer opportunities for students to enhance the development of their skills in Literature at the junior high level. Furthermore, it will serve as a stepping-stone for students' entry into the BGCSE Literature programme and will expand their understanding of how the study of literature complements the language programme. In addition, BJC Literature will promote exposure to local, regional and international cultures. It is expected, also, that the BJC Literature course of study will enhance students' sensitivity to their feelings and experiences as well as those of others.

B AIMS

The BJC Literature programme aims to give candidates the opportunity to:

1. enjoy reading novels, folktales, biographies, poetry, drama, essays, articles and short stories, for pleasure and for information;
2. improve reading comprehension skills;
3. appreciate the characteristics of the major forms of literature (poetry, prose and drama) and stimulate their interest in reading multiple genres;
4. expose themselves to a variety of authors and their works, hence developing their appreciation for the literature of Bahamian, Caribbean and other cultures;
5. explore literature as a means of emotional, intellectual and social growth;
6. spur their imagination, insight, reflection, self-knowledge and creativity;
7. understand and appreciate the social, moral, cultural and/or historical significance of a selection;
8. develop a critical appreciation of the writer's craft.
9. develop an awareness and appreciation of Bahamian English and other dialects/creoles

C ASSESSMENT OBJECTIVES

Candidates will be able to:

1. demonstrate familiarity with events, characters and setting in literary texts;
2. identify and explain the characteristics of the major forms of literature (prose, poetry and drama);
3. identify and explain writer's attitude and purpose;
4. identify themes and show how they are developed in literary texts;
5. produce personal response, both emotional and intellectual, to literary works;
6. identify and explain how writers use basic literary techniques such as simile, metaphor, personification, alliteration, repetition, rhythm and rhyme;
7. explain how writers develop plot and character in literary texts.

D DIFFERENTIATION

The examination will be appropriate to candidates across the ability range. Differentiation will be achieved by the quality of candidates' responses to texts and tasks set.

E SCHEME OF ASSESSMENT

There will be one two-hour written paper consisting of two sections and two coursework pieces in the form of creative journal entries.

Section A – Literary Appreciation

This section will be weighted at 35% of the total marks and will contain a number of specific questions targeting the assessment objectives. Candidates will answer all questions in this section for a total of thirty-five marks. They will be advised to spend approximately forty-five [45] minutes answering the questions.

Section B – Prescribed Texts

This section will carry 55% of the total marks and will require candidates to respond to:

- a. three (3) context questions weighted at five (5) marks each;
- b. two (2) short answer questions requiring a paragraph to be written in response to each question, weighted at ten (10) marks each (**Responses to the context questions and the short answer questions MUST be based on the same text**); and
- c. one essay question weighted at 20 marks (**The response to the essay question must be based on a different text and genre**).

Candidates will be advised to spend approximately one hour and fifteen [15] minutes answering the questions.

Section C- Creative Expressions

This section, which will carry 10% of the total marks, will require candidates to respond to the texts studied in grades seven and/or eight. These responses will take the form of creative journal entries (poems, letters, skits, biographies, one-act plays, etc.). Out of these, **TWO** entries will be selected and submitted to the Examination and Assessment Division for external moderation in grade nine. Classroom teachers are expected to ensure that candidates complete the assignments. At least **TWO** entries **must** be graded, following the guidelines set by EAD (See Appendix F). Teachers are also expected to file the responses so that they are easily accessible after the completion of grades seven and eight.

F. EXAMINATION FORMAT

The syllabus will include **nineteen texts covering prose, poetry and drama**, from which selections will be made over the three year period. Teachers are encouraged to have students explore at least **ONE** text from each genre during the course of a year.

On the examination paper, *Section A Literary Appreciation* will consist of one unseen selection followed by a number of questions. *Section B Prescribed Texts* will comprise six questions on each **ninth grade** prescribed text. In responding to Section B, Grade 9 students are to answer questions on two of the three genres (poetry, drama, prose).

Please note that students will **NOT** be examined on the Grades 7 and 8 texts.

G CONTENT / SKILLS

The BJC Literature programme is skills-based. It focuses on the development on the skills and insights students would need to obtain enjoyment and satisfaction from prose, poetry and drama, and encourages involvement with and response to literary works. It places more emphasis on exposing students to literature than on the learning of facts about literary works and literary history. Students' ability to read, enjoy and respond to literature, and produce their own literary works, will be enriched by knowledge of the following list of skills:

GRADE 7

At the end of the seventh grade, students will be able to:

- 1.01 name the literary form
- 1.02 name the author / poet
- 1.03 distinguish between fact and fantasy
- 1.04 demonstrate knowledge of content
- 1.05 identify the basic elements of a story
- 1.06 identify and describe setting
- 1.07 describe major and minor characters
- 1.08 identify the theme in literary works
- 1.09 outline the plot of a story or play
- 1.10 identify and describe different types of conflict
- 1.11 identify cause / effect relationships
- 1.12 define and interpret simple figurative and sound devices (simile, metaphor, personification, alliteration, rhyme, rhythm, imagery and sensory details)
 - explain key words and phrases in literary works
 - recognize and explain comparisons
 - identify and explain repetition
- 1.13 write personal responses in Standard English to characters and events.

GRADE 8

In addition to skills covered in Grade Seven, students will be able to:

- 1.01 identify the elements of poetry, drama and prose
- 1.02 state ways in which the writer's personal and historical background has influenced the literary work
- 1.03 state the writer's purpose
- 1.04 identify point of view
- 1.05 explain the themes in literary works
- 1.06 distinguish between internal and external conflict
- 1.07 summarize the plot of a story/novel/play
- 1.08 arrange details in sequential or chronological order
- 1.09 analyze cause/effect relationships
- 1.10 predict outcomes
- 1.11 make inferences about characters
- 1.12 compare and contrast characters
- 1.13 explain and use figurative and sound devices such as simile, metaphor, personification, alliteration, onomatopoeia, rhyme and rhythm
- 1.14 identify the speaker in a poem
- 1.15 identify and explain tone and mood
- 1.16 express orally and in writing personal responses in Standard English to character, theme, plot and setting

GRADE 9

In addition to skills covered in Grades Seven and Eight, students will be able to:

- 1.01 explain the significance of the title of a literary work
- 1.02 explain the significance of key words and phrases in a literary piece
- 1.03 explain the significance of setting in the development of literary elements such as character and theme
- 1.04 discuss the writer's attitude towards characters, theme, etc.
- 1.05 explain how the writer's purpose is revealed
- 1.06 identify and explain major and minor themes
- 1.07 arrange events in chronological and/or sequential order
- 1.08 explain the significance of details in relation to the development of plot
- 1.09 trace the development and resolution of internal and/or external conflict(s)
- 1.10 distinguish between tone and mood
- 1.11 identify and explain the use of literary devices: figures of speech, symbolism, rhyme, rhythm, imagery
- 1.12 analyze the techniques used by the writer in character development
- 1.13 discuss cause and effect relationships in the development of plot and character
- 1.14 use references, illustrations and quotations accurately and effectively in oral and written responses
- 1.15 write logical, coherent and effective personal responses in Standard English to literary works

H PRESCRIBED TEXTS

The nineteen texts below comprise the prescribed text list for the syllabus. Teachers are to select **one** text from each genre (prose, poetry, drama) for each grade level. **Please note that only the texts listed under the ninth grade heading will be included on Section B of the BJC Literature examination.** Texts listed under the seventh and eighth grade headings will be included in Section C, Creative Expressions.

	TEXT	AUTHOR	PUBLISHER	ISBN #
GRADE 7				
PROSE	<i>Runnin' Sheep</i> * Revised Edition	Cindy Lee	Self-Published	978-976-8140-48-7
PROSE	<i>A Cow Called Boy</i>	C. Everard Palmer	Macmillan Caribbean	0-333-39783-5
POETRY & PROSE	<i>Holt McDougal Literature Interactive Reader, 6</i>		Houghton Mifflin Harcourt	978-0-547-61930-9
POETRY, DRAMA & PROSE	<i>The Student's Anthology</i>		Globe Fearon Pearson Learning Group	0-835900-44-4
DRAMA	<i>All of Me is One: Drama for Children</i>	Edited by Ian Gregory Strachan	Cerasee Books	978-976-95177-2-1
	<i>Oliver Twist</i>	Guy Williams	Nelson Thornes	978-0-17-432548-2
GRADE 8				
PROSE	<i>My Father Sun Sun Johnson</i>	C. Everard Palmer	Macmillan Caribbean	0-333-38539-X
PROSE	<i>Beyond the Tall Grass</i> * Revised Second Edition	Cindy Burrows	One Rib Publications	978-1-4507-6237-1
POETRY & PROSE	<i>Holt McDougal Literature Interactive Reader, 7</i>		Houghton Mifflin Harcourt	978-0-547-61931-6
POETRY, DRAMA & PROSE	<i>The Student's Anthology</i>		Globe Fearon Pearson Learning Group	0-835900-44-4
POETRY	<i>Robin's Song</i>	Patricia Ginton- Meicholas	Guanima Press	976-8140-03-8
DRAMA	<i>Back Home</i>	Susan Wallace	The Nassau Guardian Ltd.	9780582 100305
	<i>Anansi</i>	Alistair Campbell	Nelson Thornes	978-0-7487-4061-1
GRADE 9				
PROSE	<i>The Skin I'm In</i>	Sharon Flake	Hyperion Paperbacks for Children	078681307-5
PROSE	<i>Born to Run</i>	Gordon Mills	CPI/BSP, Inc.	0-9744857-3-X
POETRY & PROSE	<i>Holt McDougal Literature Interactive Reader, 8</i>		Houghton Mifflin Harcourt	978-0-547-61932-3
POETRY	<i>Bite In 2</i>	Edited by Cecil Gray	Nelson Caribbean	978-0-17-566387-3
DRAMA	<i>Play Me</i>	Telcine Turner	Macmillan Caribbean	1-4050-2889-0
	<i>Noughts & Crosses</i>	Dominic Cooke	Oxford University Press	978-0-19-832694-6

Teachers are encouraged to have students explore at least **ONE** text from **each genre** (prose, poetry and drama) during the course of a year.

A minimum of six texts (two for the ninth grade examination and four for the seventh and eighth grades) should be selected for detailed study over the three-year period.

The prescribed list may be amended by the examiners after a three-year period.

**** Two of the prescribed ninth grade texts require the selection of specific works to be studied. They are as follows:**

POETRY TEXTS

TITLE	AUTHOR/EDITOR	PUBLISHER
<i>Bite In 2</i>	<i>Cecil Gray</i>	<i>Nelson Caribbean</i>

Following is a list of poems from *Bite In 2* which are to be presented to students for detailed study. Candidates who use *Bite In 2* as an examination poetry text must base responses to examination questions in Section B, Parts 1 and II on poems taken from this list only:

- | | | |
|-----|----------------------|------------------------------|
| 1. | Edward Brathwaite | <i>from My Uncle</i> |
| 2. | Robert P. Coffin | The Pheasant |
| 3. | Frank Collymore | Christmas Card |
| 4. | Nissim Ezekiel | Night of the Scorpion |
| 5. | Claude McKay | Flame-heart |
| 6. | Gieve Patel | On Killing a Tree |
| 7. | Taufiq Rafat | I am Glad to be Up and About |
| 8. | James Stephens | The Shell |
| 9. | Geraldo Bessa Victor | That Old Mulemba |
| 10. | Mark Young | The Quarrel |

TITLE	AUTHOR/EDITOR	PUBLISHER
<i>Holt McDougal Literature Interactive Reader, 8</i>		Houghton Mifflin Harcourt

Following is a list of poems from *Holt McDougal Literature Interactive Reader, 8*, which are to be presented to students for detailed study. Candidates who use *Holt McDougal Literature Interactive Reader, 8* as an examination text must base responses to examination questions in Section B, Parts I and II on poems taken from this list only:

- | | | |
|-----|------------------|--|
| 1. | Gwendolyn Brooks | Speech to the Young: Speech to the Progress-Toward |
| 2. | Billy Collins | Introduction to Poetry |
| 3. | Bob Dylan | Boots of Spanish Leather |
| 4. | Langston Hughes | Mother to Son |
| 5. | John Keats | On the Grasshopper and Cricket |
| 6. | Eve Merriam | Simile: Willow and Ginkgo |
| 7. | Pat Mora | Mi Madre |
| 8. | Simon J. Ortiz | Canyon de Chelly |
| 9. | Alexander Pope | Ode on Solitude |
| 10. | Walt Whitman | O Captain! My Captain! |

PROSE TEXT

TITLE	AUTHOR/EDITOR	PUBLISHER
<i>Holt McDougal Literature Interactive Reader, 8</i>		Houghton Mifflin Harcourt

Following is a list of short stories which are to be presented to students for detailed study. Candidates who use *Holt McDougal Literature Interactive Reader, 8* as an examination prose text must base responses to examination questions (Section B, Parts I and II) on stories taken from this list only.

- | | | |
|----|-----------------------------|----------------------------------|
| 1. | Raymond's Run | by Toni Cade Bambara |
| 2. | Clean Sweep | by Joan Bauer |
| 3. | The Tell-Tale Heart | by Edgar Allan Poe |
| 4. | The Treasure of Lemon Brown | by Walter Dean Myers |
| 5. | The Medicine Bag | by Virginia Driving & Hawk Sneve |
| 6. | Out of Bounds | by Beverly Naidoo |

I GRADE DESCRIPTIONS

Grade Descriptions are provided to give a general indication of the standard of achievement likely to have been shown by candidates awarded particular grades.

Grade G

The candidate has shown some elementary ability to:

- 1 understand basic events in literary works
- 2 describe major characters
- 3 attempt a personal response

Grade F

The candidate has shown some ability to:

- 1 describe events and characters in literary works
- 2 identify one or two of the characteristics of the major forms of literature (poetry, prose and drama)
- 3 give a basic personal response to literary works
- 4 respond to the question

Grade E

The candidate has shown the ability to:

- 1 describe events, characters and setting in literary works
- 2 identify some of the characteristics of the major forms of literature
- 3 show a limited awareness of themes in literary texts
- 4 produce a simple personal response, with some attempt to structure an argument
- 5 identify basic literary techniques such as simile, repetition and rhyme
- 6 structure and sustain a response to the question

Grade D

The candidate has shown some competence in:

- 1 demonstrating understanding of events, characters and setting of literary works
- 2 identifying the characteristics of major forms of literature (poetry, prose and drama)
- 3 identifying themes in literary works
- 4 producing a clear personal response to literary works
- 5 identifying and explaining use basic literary techniques such as simile, metaphor, repetition and rhyme
- 6 describing the development of plot and character in literary texts
- 7 structuring a response that attempts to address the question using quotation or close reference

Grade C**The candidate has demonstrated an acceptable level of competence in:**

1. communicating a reasonably comprehensive understanding of the events, characters and setting in literary works
2. identifying clearly the characteristics of the major forms of literature (poetry, prose and drama)
3. attempting to identify the writers' attitude and purpose
4. identifying themes correctly and showing how they are developed in literary texts
5. communicating a clear personal response, incorporating both emotional and intellectual elements, to literary works
6. identifying and explaining how writers use basic literary techniques such as simile, metaphor, personification, alliteration, repetition, rhythm and rhyme
7. explaining clearly how writers develop plot and character in literary texts
8. producing a clear argument that responds to literary works using quotation or close reference

Grade B**The candidate has demonstrated a high level of competence in:**

1. communicating a good understanding of events, characters and setting in literary texts
2. identifying clearly the characteristics of the major forms of literature (poetry, prose and drama)
3. identifying writers' attitude and purpose
4. identifying themes accurately, showing how they are developed in literary texts
5. communicating an informed personal response, incorporating both emotional and intellectual elements, to literary works
6. identifying and explaining clearly how writers use basic literary techniques
7. explaining accurately how writers develop plot and character in literary texts
8. producing a well-structured and coherently-expressed argument that addresses the question using quotation and close reference

Grade A**The candidate has demonstrated excellence in:**

1. communicating a full and detailed understanding of the events, characters and setting in literary texts
2. identifying clearly and thoroughly the characteristics of the major forms of literature (poetry, prose and drama)
3. identifying precisely writers' attitude and purpose
4. identifying themes precisely and showing how they are developed in literary texts
5. providing evidence of an informed and original personal response, incorporating both emotional and intellectual elements, to literary works
6. identifying and explaining precisely how writers use basic literary techniques
7. explaining precisely how writers develop plot and character in literary texts
8. producing a well-structured and skillfully-expressed argument that directly addresses the question using quotation and close reference

APPENDIX A

TEXT SYNOPSES

A Cow called Boy**Author: C. Everard Palmer**

There is an uproar when Josh takes bull-calf Boy to school. He is ordered to get rid of the animal. But Josh is a fighter. He organises demonstrations and a hunger strike and generally keeps his problem in the public eye. Will he win his battle? Junior high students, especially boys, will enjoy the various conflicts at play in this light-hearted novel.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

All of Me is One**Editor: Ian Gregory Strachan**

All of Me is One is an entertaining, imaginative and humorous collection of original Bahamian short plays and poems. It focuses on social issues such as materialism, drug abuse, teenage pregnancy, illiteracy and prejudice. The plays and poems teach invaluable life lessons and seek to meet our children's need for engaging, relevant, indigenous literature to study and read in the classroom. Each play and poem is thoughtfully illustrate and is accompanied by questions, research assignments and acting exercises.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Anansi**Author: Alistair Campbell**

Chained to the hold of a slave ship bound for the Caribbean, a terrified young girl's only comfort is the voice of a woman she can't see. She is told 'Anansi stories', tales of the crafty spider whose cunning and humorous tricks give the girl the resilience and wit she needs to survive. Moving and funny at the same time, *Anansi* carefully juxtaposes the savagery of the slave trade with the exuberance of traditional story telling. This is an original drama script that has been specifically developed for 11-16 year olds. The play has been successfully performed in public, and is sure to motivate pupils of all ages.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Back Home**Author: Susan Wallace**

Back Home is a rich anthology of stories, plays and poems. The plays, *The Chance*, *Single Seven* and *The Last to let You Down* cover many aspects of Bahamian life. In *The Chance*, a young woman, Pat Roker, goes off to Jamaica to attend college. Upon her return to The Bahamas, it is obvious that she now believes that her tertiary level education has vaulted her above her humble family, some of whom have sacrificed much in order to support her financially. Naturally, conflicts occur, and things get very heated as Pat reveals her deceptive behaviour and her contempt for her family. *Single Seven* is a delightful comedy that gently shakes a reproving finger at societal ills such as illegal

gambling (playing the numbers), religious hypocrisy and corruption on the police force. In *The Last to Let You Down*, an undertaker takes advantage of a mother and two daughters, as each deals with the father's death in her own way.

The appeal of the plays lies in the wide range of subjects used, and also in Wallace's unique style, which is delightfully accessible, yet at the same time realistic and thought-provoking.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Beyond the Tall Grass

Author: Cindy Burrows

Everyone on the island thinks Mr. Madson is respectable. Darius knows better. He lives at the Sutton House Home for Boys in Mill's Town, a fictitious town in The Bahamas. Mr. Madson is the supervisor of Sutton House, and sixteen-year-old Darius and the other boys suffer under his cruel and dishonest guardianship. Darius is taking tentative steps towards manhood and yearns to discover the truth about his deceased mother and the father who has rejected him. Spurred on when he witnesses a strange midnight meeting, Darius joins a few of his friends on an exciting quest to uncover Mr. Madson's wrongdoing. In doing so, they also uncover truths about their past.

Young people who have trouble finding their place in the world will connect with the characters in this captivating story. *Beyond the Tall Grass* is warm in tone, with mystery, hope and love coursing through its pages. Darius's disturbing yet ultimately freeing discovery of the evil at Mr. Madson's core provides a satisfying coming-of-age element. Readers will feel a sense of power as they travel through the story with the boys, exploring themes such as human struggle and dignity and the power of good over evil.

This deceptively simple tale is illustrated by the author herself. Burrows knows how to render enough detail in her drawings to make readers feel the tall grass on the characters' legs and sense the foreboding nature of Sutton House. At the same time, she directs readers' attention to the central figures in the story. Hers is a masterful accomplishment.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Bite In 2

Editor: Cecil Gray

Bite In 2 is a varied and enjoyable collection of poems that is excellent for reinforcing in students the pleasures of reading and discussing poetry. It includes rhythmic poems for choral orchestration, such as *Ballad of an Old Woman* by Frank Collymore, story poems for humour and entertainment, such as *At the Theatre* by A.P. Herbert, as well as poems for serious thought, for example, *First Fight*, by Vernon Scannell. Each poem is supported by questions for class discussion and written work, and key terms for studying poetry are introduced in the activity sections.

**** This text will be included in Section B of the BJC Literature examination. While teachers are encouraged to share with students as many poems as possible, questions on only ten poems from the anthology will appear on the examination paper. These ten poems are listed on page 10.**

Born to Run: The Debbie Ferguson Story**Author: Gordon Mills**

This is the amazing story of Debbie Ferguson, one of the world's premier female athletes, and a Bahamian whose significant place in the nation's sporting story is unquestioned. Debbie's 2004 Olympic 200 metre bronze medal and her 2000 Olympic 4 x 100 metre relay gold medal have contributed to bringing the Bahamas to international notice in track and field.

But "Born to Run" is certainly no mere medal count or promotional text. It is a moving, exciting and inspirational story, filled with Debbie Ferguson's memories of people - her relatives, friends, mentors, coaches, colleagues - who helped her achieve her goals. Students will enjoy reading about her growing up "over the hill" in Nassau, and are sure to be enthralled by her description of so many firsts for her, such as her first school sports day, her first inter-school meet, her first meeting with her father, her first romance and her first Olympic Games. The Debbie Ferguson story, with its insights into the personal and professional life of a world-class track and field athlete, is for all individuals who have dreams and understand that they can turn their dreams into reality if they believe in themselves passionately and are prepared to struggle and sacrifice.

**** This text will be included in Section B of the BJC Literature examination.**

Holt McDougal Literature Interactive Readers, 6, 7 & 8 Houghton Mifflin Harcourt

The *Holt McDougal Literature Interactive Readers* boast a strong balance of classic and contemporary literature and diverse informational texts that progressively develop and apply students' English Language Arts skills.

These texts are designed to help young readers interact with the selections of poems, short stories, folk tales, biographies and essays. In each collection readers will find the academic vocabulary they will need to know to master the literary skills for the collection, defined for ready reference and use. All selections are printed in an interactive format to support and guide students' reading, and include graphic organizers that help young people to understand the literary focus of the selection. Students learn to respond to and analyze texts, focusing on literary skills such as determining point of view, analyzing tone, analyzing character and recognizing theme. They also apply reading skills such as identifying details, summarizing, making inferences and comparing and contrasting. Finally, the texts help students to develop vocabulary and practice fluency.

Seventh and eighth grade students may use levels 6 and 7 of this text for Section C of the examination, Creative Expressions. See page 5.

**** Level 8 of this text will be included in Section B of the BJC Literature examination. While teachers are encouraged to share with students as many selections from it as possible, questions on only six (6) stories and only ten (10) poems from Holt Reader 8 will appear on the examination paper. These stories and poems are listed on page 11. In preparing students for the examination, teachers are to consider the six stories as a prose text and the ten poems as another text.**

My Father, Sun-Sun Johnson**Author: C. Everard Palmer**

Set in a village in Jamaica, *My Father, Sun-Sun Johnson* explores the relationship between a father and son with great compassion, sensitivity and insight. The story is told from the point of view of Sun-Sun Johnson's eldest son. Sun-Sun is the biggest landowner in the village, as well as a devoted husband and loving father. Through Rami's eyes we see Sun-Sun's huge appetite for life, his generosity and his vulnerability. When he loses his fortune, his home and his wife to his greatest rival, only Rami believes in his ability to recover and rebuild his life. Together, they start again, toiling against many obstacles but bound by love and respect.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Noughts & Crosses**Playwright: Dominic Cooke**

Sephy and Callum have been best friends since childhood, and now they are older and they realise they want more from each other. But the harsh realities of lives lived in a segregated society are beginning to take their toll: Callum is a nought--a second-class citizen in a world dominated by the Crosses--and Sephy is a Cross, and the daughter of one of the most powerful men in the country. The barriers they would have to cross to be together at first seem little more than minor obstacles to the two idealistic teenagers, but soon those barriers threaten not only their friendship but their lives.

Adapted by Cooke from Malorie Blackman's novel, *Noughts and Crosses* has a passionate, personal message about the perception of the past, present and future. The play uses the clever device of turning preconceived ideas of racial prejudice upside down to make sure that the point about racism is well and truly made. Deeply disturbing and totally absorbing, this novel is intriguing from the outset, with a shocking climax that packs an unforgettable punch. Readers will be reminded of Romeo and Juliet.

**** This text will be included in Section B of the BJC Literature examination.**

Oliver Twist**Playwright: Guy Williams**

This is a play based on the well-known and beloved story, by Charles Dickens, of the orphan boy kept on starvation rations in a parish workhouse, who dares to ask for more. Escaping to London, Oliver falls into the clutches of Fagin, the murderous Bill Sykes and a gang of young thieves led by the irrepressible Artful Dodger. The text includes a wide variety of stimulating activities for a range of students in the four skills areas, explanatory notes in each scene, illustrations and original extracts from the novel which provide relevant and interesting historical background.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Play Me**Author: Telcine Turner**

This collection of three one-act plays for young people is suitable for lower junior high students.

“A Cross for Easter” is a whodunit set on New Providence Island, Bahamas, in the early 1970s. Characters include courteous, disabled Hubert Livingstone, meddling Effie Mae, optimistic Ma Roker, pretentious Veesa Gaitor, brash Constable Biggit and Reverend Isaac Newton, worried pastor of the Little Church. Rev. Newton sounds the alarm when he discovers the crucifix is missing three days before Easter Sunday service.

“Master Thief” is Telcine Turner’s adaptation of her original radio play based on “Jack and the King”, a Euro-Bahamian folk tale. This stage version combines atmospheric settings and colourful characters to provide a challenging yet enthralling project for youth and adult drama groups.

“Sunday, Funday” presents a rum-drinking, ballgame fanatic and construction worker Hezekiah Pratt, his long-suffering wife Susie, six of their eight children and Susie’s best friend, Isabel on a tense but illuminating Sunday afternoon that changes the course of their lives.

**** This text will be included in Section B of the BJC Literature examination.**

Robin’s Song**Author: Patricia Glinton-Meicholas**

Written by well-known and respected Bahamian author, Patricia Glinton-Meicholas, *Robin’s Song* is a delightful collection of poems written for children but can definitely be enjoyed by adults for its beautiful explorations of the natural world of The Bahamas and keen insight into the human experience. The poems have a freshness and power that will charm readers of all ages. They will chuckle as they read the hilarious *The Importance of Christmas Dinner*, be enthralled by the beauty of *A Summer Song* and experience a gamut of emotions as they vicariously experience the devastating hurricane of 1926 in *Ballad of 1926*, a poem that masterfully illustrates the power of personification.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

Runnin’ Sheep *Revised Edition**Author: Cindy Lee**

Runnin’ Sheep is a collection of short stories from Long Island, The Bahamas, and is suitable for lower junior high classes. Written by Cindy Lee Cartwright, who was born and grew up in Cartwrights, Long Island, the delightful selection consists of short narratives that etch into the reader’s mind details about what life was like in early 20th century Long Island. Stories such as *The Hurricane of 1926*, *The Mirror*, *Louis and the Beach Buggy* and *Farewell Papa* will move readers to knee-slapping laughter and even tears as they read often hilarious accounts of people coping with the challenges of

modernity and the vicissitudes of life. The characters are realistically drawn, and Lee has made vivid their hardworking nature, modesty, courage in adversity, spirituality, gossip-mongering and even spite. This collection brings to the Bahamian classroom a much-needed reminder of a significant era in our cultural heritage.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

The Skin I'm In

Author: Sharon Flake

Seventh grader Maleeka Madison is miserable. Her mother has just emerged from a two-year period of intense mourning for her dead husband, during which time her daughter has provided her with physical and moral support with no adult assistance. She has problems fitting in with others at her school. Her classmates believe that her hair is too coarse, her skin is too dark, her grades are too good, her clothes are too weird and her teachers are too fond of her. She desperately tries to make friends and to be accepted by her peers. Then a new teacher comes to her inner-city school. Miss Saunders is rich, self-confident [despite the ugly white birthmark across her black skin], and she aggressively pushes students to improve their behaviour and achieve their academic potential.

As she watches Miss Saunders refuse to accept the taunts of children, Maleeka begins to explore the ways in which she herself responds to the cruelty of her peers. In rethinking how she defends herself, Maleeka learns that she also often judges people by their appearances. *The Skin I'm In* is a compelling novel about a young girl's struggle with self-acceptance and acceptance by her peer group.

**** This text will be included in Section B of the BJC Literature examination.**

The Student's Anthology

Globe Fearon Pearson Learning Group

This collection of classic and contemporary literature from a variety of genres - short stories, essays, drama, autobiographies, and poems, is designed to spark students' interest. The multicultural selections are organized by themes, including suspense, adventure and conflict. The anthology was specially developed to help students work to their fullest potential in today's challenging classrooms. The text has a strong vocabulary strand and lots of interesting and beautiful visuals-illustrations, photographs and maps that support comprehension.

Seventh and eighth grade students may use this text for Section C of the examination, Creative Expressions. See page 5.

APPENDIX E**GUIDE TO ESSAY MARKING****GRADE CRITERIA FOR MARKING BJC LITERATURE ESSAYS****Unclassified U (0-1)**

These marks are used for answers where the response does not make sense. The answer will be irrelevant, illegible, reflect a lack of understanding of basic events in literary works, or show very little significant knowledge about the characters. It is likely that there will be multiple gross errors in usage (grammar, spelling, punctuation).

Grade G (2-3)

This grade is used to indicate the absolute minimum achievement that is worth recording. There will be some evidence that the candidate has read at least a portion of a literary work and has an understanding of basic events. Candidates will be able to describe major characters at an extremely elementary level. However, scripts in this category show very limited awareness of basic literary skills. Answers will lack focus and/or relevance to a specific question. An attempt may be made at a personal response. Expect scripts with very simple, faulty language and haphazard or no paragraphing; however, do not assign this grade to responses on grounds of language deficiency if there is evidence of more worthwhile achievement in subject matter.

Grade F (4-5)

These scripts will describe events and characters in literary works and will be able to identify one or two of the characteristics of poetry, prose or drama. It will be clear that the candidate has read and is able to respond to a literary work, although the response to specific questions may be vague, unfocussed and/or unsupported. Scripts will show the candidate's ability to recall/identify basic literary techniques without demonstrating clear understanding of these skills. A basic personal response will be given and some paragraphing is likely. The general impression may be of a candidate whose communication skills are not strong enough to convey his impressions of a text. The language is still simple and multiple mistakes may impede expression and comprehension.

Grade E (6-8)

There will be evidence that the candidate has read a text and is able to recall a fair amount of information about it. The response shows an ability to identify some of the characteristics of poetry/prose/drama, and the candidate is able to describe events, characters and setting in the text studied, although he/she may be unable to move very far beyond surface meaning. There is a limited awareness of themes. Irrelevant material may be included in the response, but it is comprehensible throughout with more sense of structure than grade F - development and organization are limited but discernible. Scripts in this category will show that the candidate can identify and show understanding of basic literary skills, and a limited attempt to apply those skills to literary works read. Simple personal responses are produced, with some attempt made to structure an argument. There are still plenty of errors in usage, although the language is sufficiently accurate to avoid problems in communication.

Grade D (9-11)

The script demonstrates candidate's recall and understanding of the events, characters and setting of a text. The response reflects the candidate's ability to identify the characteristics of poetry/prose/drama, as well as the ability to identify themes of the text studied. A clear personal response to the work is written, with a fairly well structured argument. Basic literary techniques in the text are identified and explained and a fair degree competence is revealed in describing the development of plot and characters. There is some competence on the candidate's part in demonstrating sound understanding of literary skills and an attempt to apply those skills to literary works read. A real attempt is made to supply some detail and explanation as responses address specific questions. Although errors in usage occasionally detract from the impact of the content, the structure of the D script is usually good.

Grade C (12-14)

These marks are used for scripts that show understanding of the events, characters and setting of literary works, without unnecessary repetition of details. The candidate identifies clearly the characteristics of poetry/prose/drama, and makes an attempt to identify the writer's attitude and purpose. Themes are identified and their development explained. These scripts consistently communicate a comprehensive understanding of literary techniques, and how they are used in literary works. There is evidence of a genuine personal response that integrates both emotional and intellectual elements. Responses reflect the ability to use quotation or close reference when showing how writers develop plot and characters, and/or when identifying and explaining literary techniques. Scripts are appropriate in length, competent in vocabulary, well structured, and are sound and fairly accurate in language.

Grade B (15-17)

These scripts show understanding of the events, characters and setting of the text, without unnecessary repetition of details or digressions. The candidate identifies clearly the characteristics of poetry/prose/drama and satisfactorily identifies the writer's attitude and purpose. Themes are identified correctly and their development explained. Responses demonstrate a high degree of competence in communicating a sound grasp of literary skills as tools used by writers. An informed personal response is written, one which integrates both emotional and intellectual elements. Responses reflect the ability to use quotation or close reference when showing how writers develop plot and characters. The candidate identifies and explains literary techniques clearly and accurately. Scripts are appropriate in length, very competent in vocabulary, well structured and coherently expressed. The few minor mistakes in language do not affect the overall impact of the response.

Grade A (18-20)

Examiners do not expect perfection from these scripts but the candidate must demonstrate a level of excellence that is reasonably expected of a 13 / 14 year old. Scripts in this category communicate a full and detailed understanding of the events, characters and setting of the text, without unnecessary repetition of details or digressions. The candidate identifies clearly and thoroughly the characteristics of poetry/prose/drama and discusses the writer's attitude and purpose. Themes are identified correctly and their development explained. The candidate identifies and explains precisely how writers use literary techniques. An informed, original personal response is written, one which integrates both emotional and intellectual elements. Responses reflect the ability to use quotation or close reference when showing how writers develop plot and characters. Essays are coherent, progressively structured, appropriate in length, and use a wide variety of apt vocabulary. There will most likely be a few surface errors in language, but these do not affect the overall impact of the response.

APPENDIX F

**GUIDELINES,
FORMS
&
SPECIMEN QUESTIONS**

**SECTION C:
CREATIVE EXPRESSIONS**



GUIDELINES FOR CREATIVE EXPRESSIONS

This section, which will carry 10% of the total marks, will require candidates to respond to the texts studied in grades seven and/or eight.

1. Beginning in grade seven, students should complete a small number of assignments requiring them to respond to the texts studied in a creative way. These responses will take the form of creative journal entries (poems, letters, skits, biographies, one-act plays, etc.). Sample questions are listed in this document. Please note that these creative assignments are **NOT** a departure from the type Literature teachers regularly assign their students.
2. Each response should be no longer than 300 words and may be handwritten or typed.
3. Teachers are required to file the responses so that they are easily accessible. This must be done in folders that are labeled with the student's name and grade. Each assignment must also be headed with the student's name, school, the text upon which the assignment is based and the task. Whether or not **each** assignment in the folder is graded is the teacher's option. However, **at least TWO (2)** of them should be graded on a ten-point scale, using the *Creative Expressions Assessment Tool* (See page 107). Teachers should read all responses and give students feedback typical of the type given to any class assignment. Some teachers may choose to grade all creative assignments, but only **TWO** with the highest scores will be submitted in grade nine to the Examination & Assessment Division, for external moderation.
4. At the end of grade seven, the folders are **NOT** to be returned to the students. Instead, the Language Arts Coordinator or Head of Department of the school is responsible for storing the folders in a secure place.
5. In grade eight, the folders are turned over to the students' grade eight teachers. Students again should complete a small number of assignments requiring them to respond to the texts studied in a creative way. Their responses are read and/or graded by their teachers, and then added to their folders.
6. At the *end* of grade eight, the Literature teacher selects the **TWO** entries with the highest scores from the folder. The remaining entries may be returned to the students. The folders are then stored in a secure place and submitted to the Examination and Assessment Division for external moderation at the end of the ninth grade school year. **Internal moderation at grade nine (9) will not be necessary.**
7. The *Creative Expressions Assessment Form* is to be completed by ninth grade teachers and external moderators. * **Teachers are to enter the school name and number. They are then to complete columns 1, 2, 3 and 4 only. Note that the names of candidates are to be entered in numerical order.**

SPECIMEN QUESTIONS FOR CREATIVE EXPRESSIONS

(poems, letters, skits, biographies, one-act plays, etc.)

Grade Seven Possible Texts	Specimen Creative Assignments
Runnin' Sheep (Prose)	Imagine you are Louis. Write a friendly letter to a relative in Nassau telling about how you mistook the beach buggy for a monster. OR Write a poem based on the short story, "Louis and the Beach Buggy".
A Cow Called Boy (Prose)	Imagine you are Boy, the cow. Tell another cow what happened when you went to school with Josh and how the experience made you feel.
Holt McDougal Literature 6 (Poetry & Prose)	Imagine you are the daughter in the poem, "The Village Blacksmith". Write a journal entry in which you use your own words to describe your father, the kind of work he does and the life lessons he has taught you and others.
The Student's Anthology (Drama, Poetry & Prose)	What would Victor, from the play, "The Different Ones", write in a diary entry about his life on Earth in comparison to his life on Boreon? He must write about <i>why</i> and <i>how</i> life has changed for him. OR Interview Victor six months after he has moved to the planet Boreon. In the interview you must question him about <i>why</i> and <i>how</i> life has changed for him.
All of Me Is One (Drama)	Select one of the works from this book of skits and write a poem or rap based on it.
Oliver Twist (Drama)	Write a short account of the arrest of Oliver and the escape of the other two for <i>The Times</i> newspaper under the headline: Child Pickpockets Chased.

Grade Eight Possible Texts	Specimen Creative Assignments
My Father Sun Sun Johnson (Prose)	Write the obituary for the father, Sun Sun Johnson OR Change the ending of the novel <u>Sun Sun Johnson</u>
Beyond The Tall Grass (Prose)	After Darius leaves Sutton House he has a conversation with his father, Glenville Poe. Write the dialogue that they have, in which Darius asks his father about the poor way in which he treated his wife and his son.
Holt McDougal Literature 7 (Poetry & Prose)	In the short story, "Rikki, Tikki, Tavi", when Darzee believes that Rikki-Tikki has been killed, he sings a death song for him. Write Darzee's song about the brave mongoose's life and 'death', making it very mournful.
The Student's Anthology (Drama, Poetry & Prose)	After reading the story, "The Knights of the Silver Shield", make up a short story about yourself in which you show yourself standing tall. Before you begin your story, make decisions about who the main characters will be, the setting, the plot, the theme, the main conflict and what will happen at the conclusion.
Robin's Song (Poetry)	Rory, in "Rory's Stories", tells some interesting tall tales. Write ONE of the stories he tells at age nine. Write from the first person point of view and make sure your tone is appropriate.
Back Home (Drama)	Read the play, "Single Seven". Then write the conversation that occurs between Leila and the owner of a 21 st century web shop in the Bahamas, in which they discuss <i>how</i> many Bahamians gamble, even though it is against the law.
Anansi (Drama)	Re-Read Anansi's rap on page 1. Make up a rap of your own which tells the story of the Girl's voyage to the West Indies. The rap should use rhyme and have a strong rhythm.

CREATIVE EXPRESSIONS ASSESSMENT TOOL

CANDIDATE'S NAME: _____

CANDIDATE'S NUMBER: _____

SCHOOL: _____

TITLE OF TEXT: _____

TASK/FOCUS OF ENTRY: _____

0-4	<p>The entry does not meet the word allocation. The selected form (letter, skit, poem, play, diary entry etc.) is heavily flawed or inappropriate. Themes from the original text are largely ignored. The lifestyles of the characters are portrayed inaccurately. Characters are distortions of the original writer's portrayal. The entry is dull and unimaginative. Plot is distorted or there are gaps or confusion over events. If used, dialogue is often unrealistic. Word choice is poor. The setting is culturally inaccurate. There is little to no awareness of audience and the candidate's voice is muted. There may be very serious errors in grammar, spelling, punctuation and structure.</p>
5-7	<p>The word allocation has been fulfilled. The selected form (letter, skit, poem, play, diary entry etc.) is sometimes used effectively. At least one theme developed in the original text is present in the piece. Lifestyles of the characters are often portrayed accurately. Characters behave in relevant, authentic ways and are not distortions of the original writer's portrayal. There are no sparks but the entry is not dull. There are few distortions of plot, gaps in the plot or confusion over events. If used, dialogue is fairly realistic / authentic. Word choice is sometimes effective. The setting is culturally accurate. There is an awareness of audience/ a sense of empathy / the candidate's voice is established. The entry is fair in terms of grammar, spelling, punctuation and structure.</p>
8-10	<p>The word allocation has been fulfilled. The selected form (letter, skit, poem, play, diary entry etc.) is used effectively. At least one theme developed in the original text is present in the piece. The lifestyles of the characters are portrayed accurately. Characters behave in relevant, authentic ways and are not distortions of the original writer's portrayal. The entry is engaging and creative. There are no distortions of plot, gaps in the plot or confusion over events. If used, dialogue is realistic / authentic. Word choice is vivid and effective. The setting is culturally accurate. There is a strong awareness of audience/ strong sense of empathy / the candidate's voice is well established. The entry is well written in terms of grammar, spelling, punctuation and structure.</p>

Please note that there are three bands, each with a *range* of marks. A creative piece may be placed within a band without corresponding with all of the descriptors therein.

