

EXAMGURU

2016 Sec 4 Literature

All with answers!

1	Anderson Secondary School
2	Crescent Girls' School
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ANDERSON SECONDARY SCHOOL
Mid-Year Examination 2016
Secondary Four Express

CANDIDATE NAME:

CLASS:

INDEX NUMBER:

LITERATURE IN ENGLISH

2065/01

Paper 1 Prose and Unseen Texts

COMBINED HUMANITIES
(LITERATURE ELECTIVE)

2204/04

Paper 4

6 May 2016

1 hour 40 minutes

1040-1220h

Additional Materials: Writing paper

READ THESE INSTRUCTIONS FIRST

Write your name, class and index number on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid/tape.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **6** printed pages.

Setter: Ms Evelyn Chew and Mrs Ruth Qiu

Section A

WILLIAM GOLDING: *Lord of the Flies*

Answer **one** question from this section.

Remember to support your ideas with relevant details from the text.

- 1 **Either** (a) What does Golding reveal about human nature in this novel?
- Or** (b) “Let him be chief, the one with the trumpet thing.” How does the novel explore the idea of leadership?
- Or** (c) Read this passage carefully, and then answer the questions that follow it:

“Perhaps that’s what the beast is—a ghost.”
 The assembly was shaken as by a wind.
 “There’s too much talking out of turn,” Ralph said, “because we can’t have proper assemblies if you don’t stick to the rules.” 5
 He stopped again. The careful plan of this assembly had broken down.
 “What d’you want me to say then? I was wrong to call this assembly so late. We’ll have a vote on them; on ghosts I mean; and then go to the shelters because we’re all tired. No—Jack is it?—wait a minute. I’ll say here and now that I don’t believe in ghosts. Or I don’t think I do. But I don’t like the thought of them. Not now that is, in the dark. But we were going to decide what’s 10 what.”
 He raised the conch for a moment.
 “Very well then. I suppose what’s what is whether there are ghosts or not—”
 He thought for a moment, formulating the question. 15
 “Who thinks there may be ghosts?”
 For a long time there was silence and no apparent movement. Then Ralph peered into the gloom and made out the hands. He spoke flatly.
 “I see.”
 The world, that understandable and lawful world, was slipping away. 20
 Once there was this and that; and now— and the ship had gone.
 The conch was snatched from his hands and Piggy’s voice shrieked.
 “I didn’t vote for no ghosts!” He whirled round on the assembly.
 “Remember that, all of you!”
 They heard him stamp. 25
 “What are we? Humans? Or animals? Or savages? What’s grown-ups going to think? Going off—hunting pigs—letting fires out—and now!”
 A shadow fronted him tempestuously.
 “You shut up, you fat slug!”
 There was a moment’s struggle and the glimmering conch jiggled up 30 and down. Ralph leapt to his feet.
 “Jack! Jack! You haven’t got the conch! Let him speak.”
 Jack’s face swam near him.
 “And you shut up! Who are you, anyway? Sitting there telling people what to do. You can’t hunt, you can’t sing—” 35
 “I’m chief. I was chosen.”
 “Why should choosing make any difference? Just giving orders that don’t make any sense—”

“Piggy’s got the conch.”
 “That’s right—favor Piggy as you always do—” 40
 “Jack!”
 Jack’s voice sounded in bitter mimicry.
 “Jack! Jack!”
 “The rules!” shouted Ralph.
 “You’re breaking the rules!” 45
 “Who cares?”
 Ralph summoned his wits.
 “Because the rules are the only thing we’ve got!”
 But Jack was shouting against him.
 “Bollocks to the rules! We’re strong—we hunt! If there’s a beast, we’ll 50
 hunt it down! We’ll close in and beat and beat and beat—!”
 He gave a wild whoop and leapt down to the pale sand. At once the
 platform was full of noise and excitement, scramblings, screams and laughter.
 The assembly shredded away and became a discursive and random scatter 55
 from the palms to the water and away along the beach, beyond night-sight.
 Ralph found his cheek touching the conch and took it from Piggy.
 “What’s grown-ups going to say?” cried Piggy again. “Look at ’em!”
 The sound of mock hunting, hysterical laughter and real terror came
 from the beach.
 “Blow the conch, Ralph.” 60

- (i) How does Golding make **this passage** such a tense and dramatic moment in the novel?
- (ii) Explore **one** other moment where the beast is significant in the novel.

Section B

Answer **either** Question 2 **or** Question 3.

Either

2 Read this passage carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the text.

Mariam loved having visitors at the *kolba**. The village head and his gifts, Bibi jo 1
and her aching hip and endless gossiping, and, of course, Mullah Faizullah. But there
was no one, no one, that Mariam longed to see more than Jalil.

The anxiety set in on Tuesday nights. Mariam would sleep poorly, fretting that 5
some business entanglement would prevent Jalil from coming on Thursday, that she
would have to wait a whole other week to see him. On Wednesdays, she paced
outside, around the *kolba*, tossed chicken feed absentmindedly into the coop. She
went for aimless walks, picking petals from flowers and batting at the mosquitoes
nibbling on her arms. Finally, on Thursdays, all she could do was sit against a wall, 10
eyes glued to the stream, and wait. If Jalil was running late, a terrible dread filled her
bit by bit. Her knees would weaken, and she would have to go somewhere and lie
down.

Then Nana would call, "And there he is, your father. In all his glory."

Mariam would leap to her feet when she spotted him hopping stones across the 15
stream, all smiles and hearty waves. Mariam knew that Nana was watching her,
gauging her reaction, and it always took effort to stay in the doorway, to wait, to watch
him slowly make his way to her, to not run to him. She restrained herself, patiently
watched him walk through the tall grass, his suit jacket slung over his shoulder, the
breeze lifting his red necktie.

When Jalil entered the clearing, he would throw his jacket on the tandoor and 20
open his arms. Mariam would walk, then finally run, to him, and he would catch her
under the arms and toss her up high. Mariam would squeal.

Suspended in the air, Mariam would see Jalil's upturned face below her, his wide, 25
crooked smile, his widow's peak, his cleft chin-a perfect pocket for the tip of her
pinkie-his teeth, the whitest in a town of rotting molars. She liked his trimmed
moustache, and she liked that no matter the weather he always wore a suit on his
visits-dark brown, his favourite colour, with the white triangle of a handkerchief in the
breast pocket-and cuff links too, and a tie, usually red, which he left loosened Mariam
could see herself too, reflected in the brown of Jalil's eyes: her hair billowing, her face 30
blazing with excitement, the sky behind her.

Nana said that one of these days he would miss, that she, Mariam, would slip
through his fingers, hit the ground, and break a bone. But Mariam did not believe that
Jalil would drop her. She believed that she would always land safely into her father's
clean, well-manicured hands.

35

They sat outside the *kolba*, in the shade, and Nana served them tea. Jalil and she
acknowledged each other with an uneasy smile and a nod. Jalil never brought up

Nana's rock throwing or her cursing.

Despite her rants against him when he wasn't around, Nana was subdued and mannerly when Jalil visited. Her hair was always washed. She brushed her teeth, wore her best hijab for him. She sat quietly on a chair across from him, hands folded on her lap. She did not look at him directly and never used coarse language around him. When she laughed, she covered her mouth with a fist to hide the bad tooth. 40

Nana asked about his businesses. And his wives too. When she told him that she had heard, through Bibi jo, that his youngest wife, Nargis, was expecting her third child, Jalil smiled courteously and nodded. 45

"Well. You must be happy," Nana said. "How many is that for you, now? Ten, is it? Ten?"

Jalil said yes, ten.

"Eleven, if you count Mariam, of course." 50

Later, after Jalil went home, Mariam and Nana had a small fight about this. Mariam said she had tricked him.

**kolba: the name of Nana and Mariam's house.*

(Adapted from A Thousand Splendid Suns by Khaled Hosseini)

- (i) What is your impression of Nana from the passage?
- (ii) In what ways does the writer make you sympathise with Mariam?

Or

- 3 Read this poem carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the text

The ballad of Prince Ali Ababwa

being somewhat acquainted with the gain
and loss of wealth, i regularly sank
my wishes into blue-chip dividend-paying
stocks. i didn't know she'd break my bank. 5
here's some advice – don't tell the girl you're with
"i can show you the world." you'll pay for each
last shining, shimmering, splendid adjective.
a whole new world's no mere figure of speech. 10
i thought i'd give her bags of gold – now she
wants bags and bags. and since i've brought her here,
she can't go back to where she used to be –
every bill's red-letter: now it's crystal clear
i told a tale that's taller than it sounds.
i took her for a ride. i'll let her down. 15

(by Joshua Ip)

- (i) What strikes you about the way in which the poet writes about his experience with the girl?
- (ii) How does the poet make his impressions of the girl so vivid in the poem?

END OF PAPER

Possible responses**Section A****1 (a) What does Golding reveal about human nature in this novel?**

- In writing *Lord of the Flies*, Golding aimed to trace society's flaws back to their source in human nature. Freed from the constraints of society, human nature inevitably succumbs to its natural savagery. The novel shows that people are fundamentally savage, drawn towards pleasure and violence instead of reason.
- The setting of the desert island allows for the boys to shed their socialized selves, and reveal their savage selves. Without the imposition of civilisation –aligned with the presence of grown-ups in the novel—the boys become the ‘beast’, the titular lord of the flies.
- The conflict between civilisation and savagery is crystalised in the conflict between two groups of people: Ralph and Piggy, and Jack and the hunters. As proponents of rational plans (of maintaining the fire to create smoke signals), Ralph and Piggy stand for civilisation in the novel. Piggy and the hunters, on the other hand, descend into savagery in their obsession with killing. Jack’s “mask” of camouflaging paint literally reflects his internal transformation from a civilized leader of the school choir, to the leader of a rag-tag band of mad hunters.
- This conflict is also crystalised in this allegorical novel as two symbols: the conch and the beast. The conch is first utilized in the novel as an object of law and order; the “rule of the conch” allowed for their assemblies and for the right to speak at these assemblies. As the holder of the conch, Ralph was elected as the leader of the boys. The beast, on the other hand, is the innate savage that is within each person. The closest approximation of this beast is the dead parachutist in the novel, the deformed ape-like figure that brings to mind mankind itself.
- Against the breakdown of order and the rise of true human nature in the novel, Ralph and Piggy’s attempts to keep the rules with the conch therefore collapse. Roger’s brutal breaking of the conch allows Jack to claim leadership. The breaking of the conch signifies the breakdown of any semblance of civilisation in the novel.
- However, human nature is also portrayed as truly reasonable and sensitive through the characters of Piggy and Ralph. Throughout the novel, Piggy remains the bastion of reason and good sense, and he is untainted by Jack’s savage ways. Likewise, Ralph remains a sensitive character who increasingly sides with Piggy and finds himself disconnected from Jack.

(b) “Let him be chief, the one with the trumpet thing.” How does the novel explore the idea of leadership?

- Golding presents the ideal qualities of a leader primarily through the characters of Ralph, Jack and Piggy.
- Through the comparison between Ralph and Piggy, Golding suggests that charisma and an ability to command respect are important characteristics of a leader. Piggy is unable to garner any respect because the boys think of him as a laughable outsider. Ralph, on the other hand, takes the lead confidently, and is able to convince the boys of his legitimacy by showing himself to be one of them

- Similarly through the comparison between Ralph and Jack, Golding suggests that sensitivity and discernment are important characteristics of a leader. Jack is not sensitive to others, choosing instead to impose his will on others. He also teases other boys, such as Simon because of his fainting fits. Moreover, he is also short-sighted in his approach, focusing instead on the immediate needs of food over the long-term needs of rescue. Ralph, on the other hand, treats the boys as equals and with dignity, and focuses on the important goal of achieving rescue through maintaining smoke signals. In short, Ralph's leadership provides peace and order to the island while Jack's leadership creates chaos and danger. As Piggy comments, "Which is better - to be a pack of painted niggers like you are, or to be sensible like Ralph is?".
- Golding also comments on the apparatus of leadership in societies: in the novel, Ralph is first elected as a leader who holds the conch as the symbol of leadership. This, however, breaks down subsequently as the conch breaks apart, and the power of the conch is shown to be fragile and insubstantial. Here, Golding makes a comment on the fragility of leadership apparatuses in human society: as Ralph comments "If I blow the conch, and they don't come back; they we've had it. We shan't keep the fire going. We'll be like animals". Leaders in society are only able to command authority because of the arbitrary rules of civilisation, and the power that people readily cede to them.

(c) i. How does Golding make this passage such a tense and dramatic moment in the novel?

- Fear and suspense with regard the beast: "the assembly was shaken as by the wind".
- The fear of the unknown signals a shift into darker territories: "The world, that understandable and lawful world, was slipping away".
- Dramatic statements like "the ship had gone" suggest the slipping away of civilisation, and the transition of the novel into gloomier and serious themes.
- Verbal conflict between Piggy and Jack over the beast indicates a larger clash between civilisation and savagery: the former insists on keeping the rules in a wise manner, but the latter abandons all rules in favour of cruel violence.
- Jack's rousing of the crowd: "Bollocks to the rules!"
- Foreshadowing of subsequent death scenes: "The sound of mock hunting, hysterical laughter and real terror came from the beach".
- The ending line of helplessness "Blow the conch, Ralph" also adds drama to this moment.

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(c) ii. Explore one other moment where the beast is significant in the novel.

- Jack and the hunters' first kill: the boys' first revelation of their beastly selves
- Dead parachutist: mirror of the beast within men
- Simon's metaphysical experience with the lord of the flies: the titular lord of the flies is revealed as the savage within each man
- Deaths of Simon/Piggy: where the beast within them is unleashed

Section B

Question 2

(i) What is your impression of Nana from the passage?

On the surface, Nana appears to be sarcastic and bitter but at the end of the day, she is being protective and simply wants Mariam to be acknowledged by her father. She knows her social status so she still performs her role as a mother and wife despite some resistance.

Point	Evidence	Elaboration/ Analysis
Sarcastic, bitter	<p>"And there he is, your father. In all his glory."</p> <p>"Eleven, if you count Mariam, of course."</p>	<p>Instead of referring Jalil as "my husband", she chose to remain distant and does not want to be associated to this man. She mocks Jalil to be "in all his glory" which is ironic as someone of splendid would not need to hide his daughter away from others.</p> <p>Nana expresses her unhappiness that her daughter is not given the due acknowledgement as one of Jalil's children.</p>
Protective of Mariam and comes across as cynical at times	<p>Nana was watching her, gauging her reaction, and it always took effort to stay in the doorway, to wait, to watch him slowly make his way to her, to not run to him.</p> <p>Nana said that one of these days he would miss, that she, Mariam, would slip through his fingers, hit the ground, and break a bone.</p>	<p>Nana doesn't want Mariam to be hurt by her father. She always "watches" Mariam and observes their interaction as she does not want Mariam to be too attached to her father and ends up upset if he eventually abandons her.</p> <p>She needs to be cynical to protect Mariam. By saying the worst things that could happen, she is managing Mariam's expectations so that Mariam would not take things for granted. Nana distrusts Jalil and would often think the worst of him.</p>
Knows her social status yet she is not afraid to speak up when there is a need	Despite her rants against him when he wasn't around, Nana was subdued and mannerly when Jalil visited. Her hair was always washed. She	Nana is aware of what is expected of her and she does exactly what is needed to be done. Perhaps secretly, she wishes that Jalil would acknowledge her as one of his wife eventually hence she is always on her best behaviour.

	brushed her teeth, wore her best hijab for him. She sat quietly on a chair across from him, hands folded on her lap. She did not look at him directly and never used coarse language around him. When she laughed, she covered her mouth with a fist to hide the bad tooth.	She injects some sarcasm into her dialogue with Jalil to stand up for Mariam's rights as one of his child as well.
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(ii) In what ways does the writer make you sympathise with Mariam?

Point (Lit Device)	Evidence	Elaboration/ Analysis
Viewpoint	<p>But there was no one, no one, that Mariam longed to see more than Jalil.</p> <p>The anxiety set in on Tuesday nights. Mariam would sleep poorly, fretting that some business entanglement would prevent Jalil from coming on Thursday,</p>	The readers anticipate together with Mariam and we are able to see her thoughts and fears of not being able to see her father every week. We are able to understand the extent of her desire to spend time with her father and our hearts go out to her as she only can see her father once a week.
Detailed description of Mariam's actions	leap to her feet when she spotted him hopping stones across the stream, all smiles and hearty waves	The vivid descriptions of Mariam's action evoke the readers' feelings of pity for her as her excitement can be seen from every small action. The descriptions accentuate her innocent desire to simply want to spend time with her father – a basic entitlement for all daughters to have but she is not given the rights to.
Characterisation / Character conflict	Mariam knew that Nana was watching her, gauging her reaction, and it always took effort to	She is not able to fully express her joy when she sees her father as she is aware that her mother may not be happy. The readers feel sad for her as she has to control her happiness and is not allowed

Internal conflict	<p>stay in the doorway, to wait, to watch him slowly make his way to her, to not run to him. She restrained herself, patiently watched him walk through the tall grass,</p>	<p>to express herself as she desires.</p> <p>Her own feelings are in conflict with how her mother wants her to feel.</p>
Theme (Family)	<p>"Well. You must be happy," Nana said. "How many is that for you, now? Ten, is it? Ten?"</p> <p>Jalil said yes, ten.</p> <p>"Eleven, if you count Mariam, of course."</p>	<p>Although Mariam is one of Jalil's children, she is not included in his headcount. This makes the reader feel sorry for her as she is not recognised even by her own father.</p> <p>She also does not live with her father and only sees him once a week.</p> <p>In addition, her love or her father further juxtaposes the disparity in the way she is being treated. Her love is not equally reciprocated by her father.</p>

*Markers to award points as long as students are able to justify and support their points.

Question 3

(i) What are your impressions of the poet's experience with the girl?

The poet had an **unpleasant** experience with the girl as she had spent all his money. He had wanted to be romantic and generous but it turned out that the girl took his word for it and really maximised what he had promised. The relationship ended with the poet's realisation that it was his own fault since he had overpromised her things that he could not afford.

Point	Evidence	Elaboration/Analysis
Unpleasant	"sank"/ my wishes	Enjambment of the word "sank" gives emphasis to its negative connotation giving it a depressing tone. In addition, it is juxtaposed with "wishes", something hopeful which further makes it disheartening as the hope is dashed.
	Here's some advice – don't tell the girl...	He has learnt a lesson and wants to warn the other boys out there not to follow in his footsteps which suggest that his experience has been nasty and he would not want it to happen to someone else.
	Every bill's red-letter	He is now in debt since every bank statement is in the red which is a disagreeable position to be in.
He did not expect things to turn out the way it did.	Didn't know she'd break my bank	The unexpected result of having his bank broken makes the readers sympathise with the persona as he is portrayed to be a victim who was hurt. Instead of choosing to say that his heart was broken, the persona used "bank" which suggests that he was more concerned with his loss of money than the heartache of losing the girl.
	I thought I'd give her bags – now she wants bags and bags	He was the one who initiated giving her things and he did not think that she would want more than what he wanted to give.
He takes ownership for what	Since I've brought her here, she can't go back to where she	He blames himself for bringing the girl to this place and implies that he has in a way changed her so much that she is unable to

happened and blames himself.	<p>used to be</p> <p>I told a tale that's taller than it sounds</p> <p>I took her for a ride. I'll let her down.</p>	<p>return back to where she came from.</p> <p>It is his responsibility as he was the one who exaggerated. The word "tale" also suggests that what he said might not be true. Thus, he has no one else to blame except himself.</p> <p>The repetition of the pronoun "I" shows that he is the one at fault since he said he can "show [her] the world" yet he cannot fulfil his promise and eventually disappoints her.</p>
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*Markers to award points as long as students are able to justify and support their points.

(ii) How does the poet make his impressions of the girl so vivid in the poem?

He uses references from Aladdin, a fairy tale of a romantic love story between a prince and a princess but he subverts the fantasy and portrays the girl as a realistic girl who is materialistic and eventually uses up the prince's money.

Point (Lit device)	Evidence	Elaboration/Analysis
Title	The "ballad" of Prince Ali Ababwa	The word "ballad" in the title sets up the expectation that this poem is supposed to be romantic and sentimental. In addition, the persona is a "Prince", further drawing on the idea of fantasy where things should end up happily ever. Yet, the poem does not live up to the title's expectation and the relationship ended on a bad note.
Punctuation – lack of capital letters	The whole poem is written in small letters including the pronoun "I"	This gives the poem a very causal tone and the reader sympathises more with Prince Ali Ababwa as he sounds more intimate.
enjambment	<p>Being somewhat acquainted with the <u>gain</u>/ and loss of wealth</p> <p>now she/ <u>wants</u> bags and bags</p>	<p>Emphasis is placed on the word "gain" which suggests that the Prince is somewhat wealthy. Unfortunately he ended up with a "loss" as the girl he picked used up his money.</p> <p>To highlight the girl's desire for many bags which are bought with the Prince's money.</p>

Consonance	Break <u> k</u> my bank <u> k</u>	Repetition of the “k” sound is harsh and highlights the impact of having his bank broken – to be made poor by this girl.
	Shining, shimmering, splendid	The “s” sound is repeated to reiterate the luxury of the goods the persona bought for the girl. It also highlights that whatever was bought is expensive since it is shiny, shimmers and is splendid. In this context, it alludes to diamonds which is extremely costly.
	Crystal clear	The consonance in “crystal clear” draws attention to the prince’s realisation that he can no longer pretend that the relationship is going well. It is becoming very obvious that he had spun a lie that is difficult to live up to.
Pun	I took her for a ride	In the fairy tale, Prince Aladdin took Princess Jasmine for a ride on his magical carpet which is something romantic. However, in the case of the poem, the phrase “took her for a ride” is an idiom which means to be cheated. Hence, the persona admits that he had cheated the girl by promising her the world but he could not fulfil his words and eventually “let her down”.
	Bags of gold – now she wants bags and bags	“bags” here can mean 2 things – bags of gold (money) and bags (women’s bags). The pun highlights the greedy nature of the girl as she is portrayed to be insatiable and requires many bags.

*Markers to award points as long as students are able to justify and support their points.



CRESCENT GIRLS' SCHOOL
SECONDARY FOUR
MID-YEAR EXAMINATION 2016

LITERATURE IN ENGLISH
COMBINED HUMANITIES

2065/01
2204/04

Paper 1
Set Text and Unseen Texts

4 May 2016

1 hr 40 minutes

Additional Materials: Answer Paper

READ THESE INSTRUCTIONS FIRST

Write in dark blue or black pen on both sides of the Answer Paper.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Write your class, index number and name on all the work you hand in.

Answer **one** question from Section A and **one** question from Section B.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.

Hand in both sections separately.

This paper consists of 7 printed pages, including the cover page.

Section A

William Golding: Lord of the Flies

Answer **one** question from this section.

1. **Either** (a) "Power is given only to him who dares to stoop and take it."

How far do you think this saying applies to Jack? Refer closely to the novel to support your view in detail.

(Do not use the passage below in answering this question)

- Or** (b) Choose **two** moments in the novel which powerfully convey the idea of conflict to you, and explore how Golding has made them so powerful. Your two moments should not feature the exact same characters.

(Do not use the passage below in answering this question)

- Or** (c) Read this passage carefully, and then answer the questions that follow it:

There was a small pool at the end of the river, a tiny mere damned back by sand and full of white water-lilies and needle-like reeds. Here Sam and Eric were waiting, and Bill. Jack, concealed from the sun, knelt by the pool and opened the two large leaves that he carried. One of them contained white clay, and the other red. By them lay a stick of charcoal brought from the fire. 5

Jack explained to Roger as he worked.

"They don't smell me. They see me, I think. Something pink, under the trees."

He smeared on the clay. 10

"If only I'd some green!"

He turned a half-concealed face up to Roger and answered the incomprehension of his gaze.

"For hunting. Like in the war. You know – dazzle paint. Like things trying to look like something else — " 15

He twisted in the urgency of telling.

" — like moths on a tree trunk."

Roger understood and nodded gravely. The twins moved towards Jack and began to protest timidly about something. Jack waved them away. 20

"Shut up."

He rubbed the charcoal stick between the patches of red and white on his face.

"No. You two come with me."

He peered at his reflection and disliked it. He bent down, took up a double handful of lukewarm water and rubbed the mess from his face. Freckles and sandy eyebrows appeared. 25

Roger smiled, unwillingly.

"You don't half look a mess."

Jack planned his new face. He made one cheek and one eye-socket white, then he rubbed red over the other half of his face and slashed a black bar of charcoal across from right ear to left jaw. He looked in the mere for his reflection but his breathing troubled the mirror. 30

“Samneric. Get me a coco-nut. An empty one.”

He knelt, holding the shell of water. A rounded patch of sunlight
fell on his face and a brightness appeared in the depths of the water. He
looked in astonishment, no longer at himself but at an awesome stranger.
He spilt the water and leapt to his feet, laughing excitedly. Beside the
mere, his sinewy body held up a mask that drew their eyes and appalled
them. He began to dance and his laughter became a bloodthirsty
snarling. He capered towards Bill, and the mask was a thing of its own,
behind which Jack hid, liberated from shame and self-consciousness.
The face of red and white and black, swung through the air and jiggled
towards Bill. Bill started up laughing; then suddenly he fell silent and
blundered away through the bushes. 45

Jack rushed towards the twins.

“The rest are making a line. Come on!”

“But — “

“—we——“

“Come on! I’ll creep up and stab ——“ 50
The mask compelled them.

- (i) How does Golding make **this passage** such a disturbing moment in the novel?
- (ii) Explore **one** other moment in the moment where you find the behaviour of the boys equally disturbing.

Section B

Answer **either** Question 2 **or** Question 3.

Either

2. Read the passage carefully, and then answer the questions that follow it:

There was a Punch and Judy show. The squawky puppet voices sounded

very loudly in his ears, shouting something to him, but he couldn't make out any of the words.

The beach was very small, which had cliffs curving round in front, and the sea behind. The tide was coming in, creeping nearer and nearer to them, as they sat in front of the puppets.

5

The Punch and Judy stall was made of striped canvas, red and white, with a frill round the little square stage. It was dark inside there, like an open mouth.

Kingshaw was in the middle of them all, pressed in by the arms and legs and backs of others, smelling the boys' smell, of hair and grey woollen jerseys. There were crowds of them, thousands of boys as far as he could see, and more kept arriving, sitting down and pushing in, tighter and tighter. He couldn't move anything except his eyes, and his fingers.

10

The sand of the beach was very white, cold and grainy, like sago, like the dust on the surface of the moon, and it was night, too. It was cold and dead and black. Only the puppets were lit up, so that you had to look at them.

15

Devereux was next to him, arms clasped around his knees. Kingshaw kept nudging him and pushing against him, trying to get him to look or speak, but he only stared straight ahead, mesmerized by the puppets. He saw that they had real human heads, above the billowing cloth bodies, and when the beating part began, Punch's skull broke open and poured blood, and the voice of Judy puppet began to shriek and shriek. The body throbbed up and down, and the shrieks turned into the cawing of a crow. The puppet stage was full of hooded crows which began to take off, one by one, and circle above the heads of the boys, crowded together on the cold sand.

20

25

"Kingshaw... Kingshaw... Kingshaw... Kingshaw... Kingshaw..."

The voice came from far away. Kingshaw was rocking to and fro on the floor, holding his arms over his head to keep out the dreadful cawings of the crows, and the sight of the puppets' faces.

"Kingshaw... Kingshaw... Kingshaw..." A longer whisper, from far off, down a tunnel.

30

"Kingshaw..."

He came awake, bolted upright, opening his eyes into total darkness. Jesus God.....He remembered where he was.

"Kingshaw..."

35

The voice was somewhere at the back of the shed, detached and peculiarly muffled behind the tin walls. There was a faint scrabbling sound, up near the roof.

"Kingshaw..."

Hooper. Kingshaw got up slowly. But he did not go any nearer to the voice.

40

"What are you doing?"

He waited, silent, scarcely breathing.

"Kingshaw..."

"Bastard..."

Pause. More scrabbling. Hooper was at the back of the shed somewhere. He laughed.

45

"Aren't you scaredy, all by yourself in the dark, dark, dark....?"

"No."

"Liar."

"I can get out if I want."

50

"How?"

"You'll see."

"I'm not stupid, there isn't any way out of there except the door, and that's locked, and I've got the key."

Kingshaw felt his head begin to swim round. He was terrified again, and he began to scream out like a cornered animal.

55

"Bastard, bastard, bastard, bastard...." His voice rose.

Hooper waited till he stopped. The walls echoed and rang. Then he said, "I

told you you couldn't get out."

"What have you locked me in for anyway? I haven't done anything to you." 60

"Yes you have."

"What?"

"Lots of things."

"I haven't, I haven't, I never touched you." He was still bewildered by the monstrous unfairness of it all, by the truce he had thought was between them 65 being flung back to his face so violently.

Hooper said, "Maybe I put you in here just because I felt like it. I wanted to. It's about time someone taught you a lesson, Kingshaw. Maybe I want to make you go away."

(By Susan Hill: I'm the King of the Castle)

- (i) What do you find powerful about the way in which the writer describes the dream from lines 1 – 25 of this passage?
- (ii) In what ways does the writer make you sympathise with Kingshaw? Refer to the passage to explain your answer.

Or

3. Read this poem carefully, and then answer the questions that follow it:

On The Seashore

On the seashore of endless worlds children meet.
The infinite sky is motionless overhead
And the restless water is boisterous.
On the seashore of endless worlds
The children meet with shouts and dances. 5

They build their houses with sand,
And they play with empty shells.
With withered leaves they weave
Their boats and smilingly float them
On the vast deep. 10
Children have their play on the
Seashore of worlds.

They know not how to swim,
They know not how to cast their nets.
Pearl-fishers dive for pearls, 15
Merchants sail in their ships,
While children gather pebbles
And scatter them again.
They seek not for hidden treasures,
They know not how to cast nets. 20

The sea surges up with laughter,
And pale gleams of the smile of the sea-beach.
Death-dealing waves sing
Meaningless ballads to the children,
Even like a mother while rocking her baby's cradle. 25
The sea plays with children,
And pale gleams the smile of the sea-beach.

On the seashore of the endless worlds children meet.
Tempest roams in the pathless sky,
Ships are wrecked in the trackless water, 30
Death is abroad and children play.
On the seashore of endless worlds is the
Great meeting of children.

(by Rabindranath Tagore)

- (i) What do you find particularly striking about the way in which the poet describes the children in the first 3 stanzas of the poem?

- (ii) What do you find vivid and interesting about the way nature is presented in the poem?

End of Paper

Copyright Acknowledgements:

Question 1 William Golding; *Lord of the Flies*; Faber and Faber Ltd 2012
 Question 2 Susan Hill; *I'm the King of the Castle*; Longman 2000
 Question 3 Rabindranath Tagore; *On the Seashore*; <http://www.poetryfoundation.org/poem/174939>

SUGGESTED ANS SCHEME

- a) "Power is given only to him who dares to stoop and take it. "

How far do you think this saying applies to Jack? Refer closely to the novel to support your view in detail. (Do not use the passage below in answering this question)

I think that the statement "Power is given only to him who dares to stoop and take it. One must have the courage to dare." **applies to Jack to a large extent.**

Topic Sentence	Evidence and Analysis
Jack is aggressive in his pursuit of power. He manipulates people and facts to his advantage so as to gather their support.	<ul style="list-style-type: none"> During one of the later assemblies, while the littluns are quivering in fear, he ignored the 'power to speak' granted by the conch, and spoke out of turn. He suggests that they "hunt [the beast] down" and that it is "bollocks to the rules". Jack's active approach to resolving the beast issue is an appealing option as compared to Ralph's blind faith that it cannot exist on the island (especially with the littluns already panicking about it). Jack took the lead to "[shred] away" the assembly. He provides concrete solutions and ideas for the boys to feel safe, rather than 'maintain' a fear of the unknown. He has clearly ignored the rules set previously, by speaking out of turn (without the conch), and even challenging the elected leader to take away his power to lead. The support Jack receives for this active abandonment of rules and codes of a civilized society grants him an audience and followers for the hunt. When he gave meat to the rest, he "flung it down at Simon's feet", and demanded they eat. This posturing is significant in establishing his power over them, as the provider and someone who can actually order them around (even though it was not entirely his sole effort that they got the meat). This results in an "awe-inspiring" act before the others, demonstrating his manipulating others to empower himself further. He uses the meat later in the novel, as bait to get others to "join [his] tribe". He uses "hunt and feast and have fun" as the perks of joining him,

	manipulating them using incentives when he does not, in reality, offer a solution for their survival in the long run unlike Ralph.
He distracts the boys from the truth and obeying rules, being savage and ruthless in eliminating competition that came in the form of Ralph.	<ul style="list-style-type: none"> • While exploring and at the top of the mountain, Jack twisted the rules to his benefit, refusing to allow Piggy to speak by claiming that “the conch doesn’t count on top of the mountain”. This is something he made up on his own, using his rationale to overpower the rules previously made at the assembly that everyone attended. This demonstrates the underhanded means he is willing to use, by distracting others into following new rules when less people are around to oppose him. This is further supported by how Piggy is intimidated by him, “[wilted]” and keeping silent when he “caught Jack’s eye”. It demonstrates his using his position and authority to silence others from giving their opinions. • Sam and Eric were exceedingly frightened of Jack and Roger who are described as “terrors” that “hurt” and “made” others follow them. His excessively violent ways have essentially granted him the power to rule with absolute fear. It was an option that was only hinted at in the beginning, held in check by the conch (symbol). Jack takes the form of a force and power that cannot be described or even mentioned without caution. He explicitly asks the twins to throw their spears “like at a pig”, demonstrating his total disregard for human life. He basically forces and coerces them into following his way of leadership, distracting them from following the ‘rules’. • Jack developed the conviction to get over the “enormity of the knife descending and cutting into living flesh” that held him back initially. It is a ruthless demonstration of power, the power to hunt, the power to have control over life and death of another – one that cannot be achieved without first overcoming the fear of killing.
However, there are exceptions. While power-hungry at the beginning, he lost the leadership position to Ralph due to a democratic vote by the boys.	<ul style="list-style-type: none"> • The “simple arrogance” that Jack demonstrated at the start of the novel, in a bid to vie for leadership against Ralph was insufficient against Ralph’s charisma, especially since Ralph held the conch. While Jack had the support of the choirboys, it was insufficient to grant him leadership. This demonstrates that while initiative and drive may have gotten him to power, especially towards the climax of the novel, it does not always work. In this case, he was thwarted by Ralph, a viable candidate who also possessed the conch, a symbol of authority that can call the boys to assembly.

- (b) Choose **two** moments in the novel that powerfully convey the theme of conflict to you, and explore how Golding has made them so powerful. Your two moments should not feature the exact same characters.

• **Possible moments to explore:**

- Hunting of Ralph
 - A manifestation of Jack's hatred of Ralph.
 - Jack's intent to kill Ralph who stands in his way to complete authority
- Argument over fire going out
 - 1st open conflict between Jack and Ralph
 - Difference in priorities
 - Signal fire for rescue vs. hunting for meat for survival
- First fire (getting out of control)
 - Initial contest for power
 - Clash of orders and choices

- (i) How does Golding make **this passage** such a disturbing moment in the novel?

Topic Sentence	Evidence and Analysis
Golding makes this passage disturbing through how Jack glorifies the face-painting when it really entails accessibility to savagery and incivility for him.	<ul style="list-style-type: none"> - Jack refers to the face-painting as putting on “dazzle paint”, a method used to confuse and mislead the target during war. This in itself already translates the significance he is attributing to this act of face-painting. He sees it as valuable in the art of war, one meant to give him a distinct advantage. While it is not entirely untrue, Jack essentially compares the pig-hunting to war. He associates this new identity of his with that of a killer, someone who is fighting in a war. It is particularly disturbing for it essentially de-humanizes him to one void of compassion and unaware of the cruelties of violence. - Jack also compares their face-painting to attempts at being “like moths on a tree trunk”. This is disturbing in demonstrating how the boys are attempting to merge with their environment, to become equally wild and uncivilized. They are forsaking their human identity and traits readily, and with pride. It is also disturbing that unlike the moths who blend for the sake of protection and survival, Jack is attempting to blend in for the sake of aggression and violence. The mis-use of the analogy appears to hint at how misguided his thoughts and ideals are.
Golding makes this passage disturbing through how the masks essentially emboldens Jack and allows him to act more freely, but also more cruelly.	<ul style="list-style-type: none"> - Jack readily aims to “creep up and stab” once he has completed the camouflage, and the foreboding “mask [that] compelled them” only served to demonstrate how the mask provides anonymity, protection from “shame and self-consciousness”, allowing him to act unpleasantly without repercussions. It is disturbing how the mask effectively liberates Jack from himself, his civilised self, empowering him to commit acts that he would not have done previously.

	<p>- Jack's "bloodthirsty snarling" upon donning the face paint also emphasizes his descent into savagery, carrying out animalistic acts. He "[dances]" and "[laughs]" without restraint. This suggests the significance of the mask in emboldening Jack to behave in a liberal manner (and later, with wild abandon – taking on traits of animals, straying from civility).</p>
<p>Golding makes this passage disturbing through highlighting the how much pride and joy Jack took in the process of perfecting his 'disguise'.</p>	<ul style="list-style-type: none"> ○ He referred to himself as an "awesome stranger", and "disliked" his earlier reflection. This demonstrates how much he prefers the 'new' him to the original him. ○ It is disturbing that he should take so much pride and enjoyment at his removal of identity. His reaction suggests not one of revulsion (even at what he can potentially do with the disguise – kill animals), but one where he found himself "awesome". ○ He was happy to forgo the person he was, his ties to civility so readily and eagerly, demonstrating how disturbing the process of face-painting was.

(ii) Explore **one** other moment in the moment where you find the behavior of the boys equally disturbing.

- Killing of Simon
 - Attempts to cover up the act due to confusion, later acknowledging the
- Killing of Piggy
 - Jack's claim to power being the focus
 - Roger's lack of remorse
- Excitement of killing the sow

SECTION B

2

- (i) What do you find powerful about the way in which the writer describes the dream from lines 1 – 25 of this passage?

Topic Sentence	Evidence and Analysis
The writer uses words and imagery to powerfully convey the	<ul style="list-style-type: none"> The natural surrounding is portrayed as a threatening force which

<p>ominous and foreboding nature of the natural surrounding as it appears in the dream</p>	<p>makes Kingshaw feel a sense of oppression and entrapment. This is clearly illustrated in the “high” cliffs “curving round the front” and the sea “behind.” It appears that he is locked in from all sides and there is no escape route out.</p> <ul style="list-style-type: none"> • The writer effectively makes use of personification to portray the tide as something with evil intentions as it stealthily “creeping nearer and nearer”. Here the tide is seen as a predator as it approaches its prey who is completely unaware of the imminent danger. • The detailed description of the beach further illustrates this foreboding image of nature, with its sand being compared to the “dust” on the “surface to the moon”. This comparison is powerful as it conveys clearly the image of a place completely void of life and warmth. No life form survives in such a place. • Through words and imagery the writer conveys Kingshaw’s perception of nature as threatening and hostile
<p>The picture painted of the Punch and Judy stall further reinforces the tension that is evident in the surrounding atmosphere that grips the reader</p>	<ul style="list-style-type: none"> • The writer’s use of contrast in the description is powerful. The appealing/eyecatching façade of the tent made of “striped canvass coloured red and white, with a frill” to decorate the stage is a stark contrast to its interior which is “dark” and likened to an open mouth. The darkness immediately conjures up images of evil while the open mouth symbolises a treacherous trap, to which one falls in and never gets out. • The idea of entrapment is further illustrated in the tent when Kingshaw is hemmed in by the crowd. So great is the feeling of being suffocated and imprisoned that he “couldn’t move anything except his eyes and his fingers.
<p>The writer makes use of vivid verbs that evoke the senses to create a sense of horror in his description of the puppets</p>	<ul style="list-style-type: none"> • The effective use of contrast is again evident in his introduction of the puppets. Against the pitch blackness, the puppets stand out, being the only objects “lit up” • But what happens next to the puppets is to create a sense of horror is that is powerfully conveyed through a combination of violence and gory descriptive details. This is illustrated in the “beating” part. The horror is amplified by the continuous “shrieking” of Judy puppet when Punch’s skull “broke open and poured blood”. The sounds are loud and jarring to the ears, and the idea of “poured” suggests a great amount of blood, which evokes fear. Hence the reader is forced to literally see and hear what is happening.

- (ii) In what ways does the writer make you sympathise with Kingshaw? Refer to the passage to explain your answer.

<p>In the way that Kingshaw is made to go through the traumatic experience of the nightmare he has and to wake up to another nightmare in real life.</p>	<ul style="list-style-type: none"> • In the nightmare that he has, Kingshaw is subjected to much terror and anxiety as he feels suffocated by the people around him and later to be traumatised by the horrible scene of the puppets and the crows • He awakens to an equally terrifying ordeal when he is pursued by Hooper
<p>Through the portrayal of Kingshaw as a helpless and defenceless victim of a ruthless bully.</p>	<ul style="list-style-type: none"> • The manner in which Hooper searches for Kingshaw, with a relentless determination to find him is terrifying. The knowledge that Hooper is out there waiting to get him, the sound of his name being repeated, coming initially “in a long whisper” till it appears “somewhere at the back of the shed” he is in is hauntingly terrifying. • Kingshaw... Kingshaw... Kingshaw... Kingshaw... Kingshaw • His helplessness is clearly illustrated by the fact that there was nothing he could but to “wait[ed], silent, scarcely breathing”. The intense anxiety that washes over him during these moments are overwhelming. • We are made to feel more sympathy for Kingshaw as he struggles valiantly to put up a brave front to challenge Hooper, but in the end fails miserably as he is no match for Hooper’s merciless taunting and the cruel knowledge that “there isn’t any way out” and “I’ve got the key”, shattering the last shred of hope of ever escaping the grips of Hooper.. • The image of Kingshaw as a helpless prey at the mercy of its predator who ruthlessly hunts it down is most effectively captured in the description a “cornered animal”. Here we see him at the height of his desperation as he cries out “bastard” repeatedly, his voice rising in intensity, further illustrating the helplessness and hatred that he is feeling towards Hooper.

3

- (i) What do you find particularly striking about the way in which the poet describes the children in the first 3 stanzas of the poem?

Topic Sentence	Evidence & Analysis
In the way he uses descriptive word to paint a picture of innocence through the activities the children engage in	<ul style="list-style-type: none"> The children meet on the seashore “with shouts and dances”. In this opening stanza the poet constructs a setting with an atmosphere of bliss and joy. They engage in fun and creative activities such as “build their houses with sand”, they “play with empty shells” which they find along the shores of the beach, and they “weave their boats” which they “smilingly float” on the vast sea. The word “smilingly” reflects the satisfaction and perfect contentment derived from having created their own boats. The children create a happy world for themselves and appear to be shielded from the harsh realities of the world which they are oblivious to. They do not seem to be affected by the ominous fact that the water is “restless” and boisterous”, or that something natural destruction might occur. They also fail to recognize the dangers of the “vast deep” oceans which could suggest a threat of some sort, for eg they may drown in it if not careful. Instead they revel in their innocence.
In the way he uses repetition to convey the carefree lives of the children	<ul style="list-style-type: none"> The repetition of the “know not how to” reinforces the idea of their non-involvement in activities that the adults are engaged in, such as diving for pearls or casting their nets daily, to earn a living to support their families. They are not burdened by the drudgery of daily routines that plague the adults. The children lead carefree lives and “play on the seashore of the world”
The simplicity of the children’s attitudes and their thoughts are brought out	<ul style="list-style-type: none"> They “seek not for hidden treasure”, they “know not how to cast net”. Instead they gather pebbles. The “hidden treasure could be a symbol of money or valuables much sought after in a materialistic society. Neither are they interested in learning the skills of fishing that would earn them an income. Instead, they gather “pebbles”, objects of little value, reflecting their simple desires in life.

<p>The way that the poet conveys the creativity of the children is striking</p>	<ul style="list-style-type: none"> • The children take and make use of what seems of little value and yet be able to sue it in a way that brings them joy and satisfaction. “Sand” which is of little value and in abundance, “shells” which have been discarded and abandoned by its owners hence left “empty”; leaves that are dead and have fallen off their branches. All these, the children find use for them as they skillfully “weave their boats” and experience moments of delight as they “have their play”.
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- (ii) What do you find vivid and interesting about the way nature is presented in the poem?

Support your answer by close reference to the poem.

<p>In the way that two very contrasting images of nature are being juxtaposed.</p>	<ul style="list-style-type: none"> • The poet constructs a setting where nature is portrayed as a huge playground where children meet. In the last line of the final stanza, we are told of the “Great meeting” of children which lends significance to this gathering of the children. This event appears to be celebrated with much joy and bliss as seen in the way the children meet with “shouts and dances”, clearly a moment to be enjoyed. • In expanding this image of Nature we see it as a positive figure that provides the children with the necessary things that would facilitate their enjoyment of life and to build their world of fantasy, such as “sand” upon which to build their houses; “withered leaves” to weave their boats and “pebbles” which they gather and later scatter them again, all of which bring smiles and contentment to them. • While Nature serves as a provider of good things for the children, the poem also reflects something more ominous and foreboding
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	<p>about Nature.</p> <ul style="list-style-type: none">• The surrounding waters are described as “restless” and “boisterous”, conjuring up images of the dangers and harsh conditions that nature is capable of, such as typhoons or tsunamis which have claimed the lives of many innocent people and that plague the real world. This image of nature as a hostile and treacherous force is further illustrated in the idea of “tempest” roaming in the sky, “death dealing waves” singing to the children, and the reference to ships being “wrecked” in the trackless water. Such descriptions reveal the seemingly cold cruelty of nature in a world where destruction, death and loss are so prevalent.
I find the way images and symbols are used to make Nature come alive very interesting	<ul style="list-style-type: none">• In stanza 4, the sea is vividly portrayed as a living being with emotions and expressing delight as it “surges up with laughter”, enjoying the company of the children.• In the same manner, the sounds of the waves as they roll onto the beach are compared to “ballads” sung to the children, like how a mother sings to her child while rocking her baby’s cradle. In some ways the sea is portrayed to have maternal instincts.

**Preliminary Examination 2015
Secondary Four Express
Literature in English (2065/01)**

Paper 1 Prose and Unseen Texts

Date of Examination: 26 August 2015

Duration: 1 hour 40 minutes

*Chua Chu Kang Secondary School Chua Chu Kang Secondary School Chua Chu Kang Secondary School
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Name: _____ () Class: _____

Instructions to Candidates

Write your index number and name on the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, glue or correction fluid.

Answer **two** questions: **one** question from Section A and **one** question from Section B.
Begin each question on a fresh sheet of writing paper.
You are reminded of the need for good English and clear presentation of your answers.

At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.

Set by: Mr Lin Weiquan

Vetted by: Mdm S. Premalatha

Approved by: Mrs Shaima Anshad

Section	Mark
A	/25
B	/25
Total	/50

This Paper consists of **6** printed pages, including the cover page.

SECTION A [25 marks]

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

Remember to support your ideas with relevant details from the text.

- 1 Either** (a) Before the first successful pig-hunt, Jack camouflages his face with the war paint made from coloured clay. Happy about his new look of 'an awesome stranger', his laughter becomes 'a bloodthirsty snarling'. What is the significance of the face

paint in *Lord of the Flies*?

Or (b) “Roger is the sadist in the novel, and just likes to hurt people.” Do you agree with this view?

Or (c) Read this passage carefully, and then answer the questions that follow it:

Ralph twisted sideways on top of a writhing body and felt hot breath on his cheek. He began to pound the mouth below him, using his clenched fist as a hammer; he hit with more and more passionate hysteria as the face became slippery. A knee jerked up between his legs and he fell sideways, busying himself with his pain, and the fight rolled over him. Then the shelter collapsed with smothering finality; and the anonymous shapes fought their way out and through. Dark figures drew themselves out of the wreckage and flitted away, till the screams of the littluns and Piggy’s gasps were once more audible. 5

Ralph called out in a quavering voice. 10

“All you littluns, go to sleep. We’ve had a fight with the others. Now go to sleep.”

Samneric came close and peered at Ralph.

“Are you two all right?”

“I think so —”

“— I got busted.”

“So did I. How’s Piggy?”

They hauled Piggy clear of the wreckage and leaned him against a tree. The night was cool and purged of immediate terror. Piggy’s breathing was a little easier. 20

“Did you get hurt, Piggy?”

“Not much.”

“That was Jack and his hunter,” said Ralph bitterly. “Why can’t they leave us alone?”

“We gave them something to think about,” said Sam. Honesty 25 compelled him to go on. “At least you did. I got mixed up with myself in a corner.”

“I gave one of ’em what for,” said Ralph, “I smashed him up all right. He won’t want to come and fight us again in a hurry.”

“So did I,” said Eric. “When I woke up one was kicking me in the face. I 30 got an awful bloody face, I think, Ralph. But I did him in the end.”

“What did you do?”

“I got my knee up,” said Eric with simple pride, “and I hit him with it in the pills. You should have heard him holler! He won’t come back in a hurry either, So we didn’t do too badly.” 35

Ralph moved suddenly in the dark; but then he heard Eric working at his mouth.

“What’s the matter?”

“Jus’ a tooth loose.”

Piggy drew up his legs. 40

“You all right, Piggy?”

“I thought they wanted the conch.”

Ralph trotted down the pale beach and jumped on to the platform. The

conch still glimmered by the chief's seat. He gazed for a moment or two, then went back to Piggy. 45

"They didn't take the conch."

"I know. They didn't come for the conch. They came for something else. Ralph — What am I going to do?"

Far along the bowstave of beach, three figures trotted towards Castle Rock. They kept away from the forest and down by the water. 50
Occasionally they sang softly; occasionally they turned cartwheels down by the moving streak of phosphorescence. The chief led them, trotting steadily, exulting in his achievement. He was a chief now in truth; and he made stabbing motions with his spear. From his left hand dangled Piggy's broken glasses. 55

- (i) How does the mistaken victory – having beaten up their own tribe members instead, and losing Piggy's spectacles – show the shortcomings of Ralph's tribe?
- (ii) What significance does the irony of Ralph's worrying about the conch and Jack's real objective of stealing Piggy's spectacles have in the struggle for power between the tribes? Support your answer with details from other parts of the novel.

SECTION B [25 marks]

Answer **either** Question 2 **or** Question 3.

Either

- 2 Read this passage carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the passage.

His footsteps took him to that room where he had first known suffering. He tapped at the door. There was no answer. He entered, as he had entered when he looked everywhere for "the man's voice." The room was empty. A gas-jet was burning, turned down low. He saw some writing-paper on a little desk. He thought of writing to Christine, but he heard steps in the passage. He had only time to hide in the inner room, which was separated from the dressing-room by a curtain. 5

Christine entered, took off her mask with a weary movement and flung it on the table. She sighed and let her pretty head fall into her two hands. What was she thinking of? Of Raoul? No, for Raoul heard her murmur: "Poor Erik!"

At first, he thought he must be mistaken. To begin with, he was persuaded that, if any one was to be pitied, it was he, Raoul. It would have been quite natural if she had said, "Poor Raoul," after what had happened between them. But, shaking her head, she repeated: "Poor Erik!" 10

What had this Erik to do with Christine's sighs and why was she pitying Erik when Raoul was so unhappy? 15

Christine began to write, deliberately, calmly and so placidly that Raoul, who was still trembling from the effects of the tragedy that separated them, was painfully impressed.

"What coolness!" he said to himself.

She wrote on, filling two, three, four sheets. Suddenly, she raised her head and hid the sheets in her bodice ... She seemed to be listening ... Raoul also listened ... Whence came that strange sound, that distant rhythm? ... A faint singing seemed to issue from the walls ... yes, it was as though the walls themselves were singing! ... The song became plainer ... the words were now distinguishable ... he heard a voice, a very beautiful, very soft, very captivating voice ... but, for all its softness, it remained a male voice ... The voice came nearer and nearer ... it came through the wall ... it approached ... and now the voice was IN THE ROOM, in front of Christine. Christine rose and addressed the voice, as though speaking to some one: 20

"Here I am, Erik," she said. "I am ready. But you are late."

Raoul, peeping from behind the curtain, could not believe his eyes, which showed him nothing. Christine's face lit up. A smile of happiness appeared upon her bloodless lips, a smile like that of sick people when they receive the first hope of recovery. 30

The voice without a body went on singing; and certainly Raoul had never in his life heard anything more absolutely and heroically sweet, more gloriously insidious, more delicate, more powerful, in short, more irresistibly triumphant. He listened to it in a fever and he now began to understand how Christine Daae was able to appear one evening, before the stupefied audience, with accents of a beauty hitherto unknown, of a superhuman exaltation, while doubtless still under the influence of the mysterious and invisible master. 35

The voice was singing the Wedding-night Song from Romeo and Juliet. Raoul saw Christine stretch out her arms to the voice as she had done, in Perros churchyard, to the 40

invisible violin playing The Resurrection of Lazarus. And nothing could describe the passion with which the voice sang:

"Fate links thee to me for ever and a day!"

The strains went through Raoul's heart. Struggling against the charm that seemed to deprive him of all his will and all his energy and of almost all his lucidity at the moment when he needed them most, he succeeded in drawing back the curtain that hid him and he walked to where Christine stood. She herself was moving to the back of the room, the whole wall of which was occupied by a great mirror that reflected her image, but not his, for he was just behind her and entirely covered by her. 45 50

"Fate links thee to me for ever and a day!"

Christine walked toward her image in the glass and the image came toward her. The two Christines—the real one and the reflection—ended by touching; and Raoul put out his arms to clasp the two in one embrace. But, by a sort of dazzling miracle that sent him staggering, Raoul was suddenly flung back, while an icy blast swept over his face; he saw, not two, but four, eight, twenty Christines spinning round him, laughing at him and fleeing so swiftly that he could not touch one of them. At last, everything stood still again; and he saw himself in the glass. But Christine had disappeared. 55

He rushed up to the glass. He struck at the walls. Nobody! And meanwhile the room still echoed with a distant passionate singing: 60

"Fate links thee to me for ever and a day!"

Which way, which way had Christine gone? ... Which way would she return? ...

Would she return? Alas, had she not declared to him that everything was finished? And was the voice not repeating: 65

"Fate links thee to me for ever and a day!"

To me? To whom?

Then, worn out, beaten, empty-brained, he sat down on the chair which Christine had just left. Like her, he let his head fall into his hands. When he raised it, the tears were streaming down his young cheeks, real, heavy tears like those which jealous children shed, tears that wept for a sorrow which was in no way fanciful, but which is common to all the lovers on earth and which he expressed aloud: 70

"Who is this Erik?" he said.

(by *Gaston Leroux*)

(i) What impressions do you form of the character of Raoul?

(ii) With close reference to this passage, show how the author creates a sense of fear and suspense effectively.

Or

- 3 Read this poem carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the poem.

My Paper Planes

These planes I fly for you today.
I meant to fly some every day,
But there was always homework,
And a thousand other things:
My planes are broken birds with *pinioned** wings. 5

I remember your planes swirling with grace,
Dancing to your bubbling laughter's pace,
Lifted by your capers and your smiling face;
You loved to give life to phoenixes galore
And fling them off tower blocks, watch them soar 10
In defiance of every earthly law.

I regret now not joining you,
Siding with Mom when you set free
Earthbound homework into dreams that flew;
I asked you to grow up, face the world, 15
But I didn't actually expect to see,
Didn't expect you to follow your planes onto the brutal road.

I've thrown away my last one now.
I hope the wind will lift its wings to you,
And you can judge how well 20
I've tried to make my planes!
If only my spirit could be airborne like yours was ...
I suppose you're happier now,
Riding on your imagination's flight,
Away from the dull earth you understood better 25
Than I do.

Poor pieces of paper
Are all I have left of you.

* *Disabled (a bird) from flight by having part of a wing cut off.*

(by Kenneth Wee)

- (i) How does the poet effectively evoke a feeling of regret and loss in the poem?
- (ii) Discuss how the poet critiques his society with the relationships depicted in the poem.

End of Paper

**Preliminary Examination 2015
Secondary Four Express
Literature in English Language (01/2065)**

Paper 1 Prose and Unseen Texts

Suggested answers

Section A [25 marks]

1a. Before the first successful pig-hunt, Jack camouflages his face with the war paint made from coloured clay. Happy about his new look of 'an awesome stranger', his laughter becomes 'a bloodthirsty snarling'. What is the significance of the face paint in *Lord of the Flies*?

Possible Argument #1: The face paint signifies the boys' descent into savagery.

Related Points and Evidence:

- Although first applied due to the boys' discovery that it was an effective camouflage for hunting pigs, Golding's description about Jack's emotional reaction shows how he felt himself take on a new identity – one of "an awesome stranger". This could mean that he now had the chance to be distanced from the civilised person he was expected to be, and that he can now become a savage of the island context.
- Jack's emotionally-charged reaction could also point to the shedding of his humanity as his animal instincts took over. His laughter transitioning to "bloodthirsty snarling" foreshadows/parallels the brutality that he was slowly becoming capable of.
- Happening right before their first successful hunt, the application of face paint when compared to the lack of rituals in their earlier hunts show the adoption of such ritualistic pagan practices usually done by native tribes of uncivilised regions, where they assimilate predatorial attitudes and pray for successful kills.
- The mask, afforded by the face paint, ironically reveals more of Jack instead. By putting on such masks, Jack sheds more of his humanity/civilised self instead, and shows his primal self.

Conclusion: The face paint, and its effect on Jack, serves to signify the start of the downward spiral of all the boys on the island, into savagery and paganism.

Possible Argument #2: The face paint serves to identify Jack's undercurrent of political power.

Related Points and Evidence:

- Although Jack lost the first election to be Chief, Ralph sought to soothe relations with Jack and appointed him as the leader of the Hunters. Whether it was a wise political move or not, Jack and his Choir eventually became the Hunters, and the only force for hunting food and exacting violence in the tribe. In his capacity as the leader of the Hunters, and their work which required them to be more acquainted to Nature, the face paint works together with their spears as the identity of the Hunters.
- This identity of the Hunters, however, brings with it a division in the tribe. The spears signify power and potential violence, which is to be expected as a force for the tribe. But the face paint distances the Hunters from the rest as the lines between civilisation and savagery are blurred.
- The face paint increasingly becomes a symbol of Jack's resistance to Ralph's civilised and rational rule, and an identity of Jack's tribe when he leaves Ralph's tribe.

Conclusion: The face paint, therefore, serve to signify more than just playacting amongst the boys when they go hunting, or to give them dutch courage to kill a pig. It resonates at many levels regarding the Hunters' loss of innocence/civility and Jack's political agenda.

1b. “Roger is the sadist in the novel, and just likes to hurt people.” Do you agree with this view?

Possible Argument #1: Yes, Roger enjoys violence and simply pursues the joy of inflicting pain.

Related Points and Evidence:

- Nature vs Nurture: it is seen that Roger killed time at the start by throwing stones at the littluns to entertain himself. This shows an innate viciousness that becomes unleashed later.
- Golding describes him to show restraint in going all out to inflict injury at first, due to the norms and expectations of society and civilisation. However, his Id eventually overpowers the Superego, and Roger relishes the opportunities to enact brutal actions, particularly the murder of Piggy by throwing a boulder. This spiral progression from tossing small stones to the fatal boulder depicts the emergence of Roger’s repressed violent self.
- The pig hunt that results in Jack’s offering of the sacrifice – planting the sow’s head on a stick sharpened at both ends – reveal the sadistic glee of Roger as he notes how Jack had impaled the pig through its behind with the spear. This further cements our interpretation of his violent nature, and hint at his sexual frustration expressed through the style of pig’s death.

Conclusion: Given the lack of descriptions of Roger ever doing something kind and gentle in the text, we can conclude that he is sadistic by nature, and seeks gratification by exacting violence.

Possible Argument #2: No, Roger was shaped by circumstances to become the sadist of Jack’s tribe, something that he may still be resisting.

Related Points and Evidence:

- All the boys remember rules and regulations from their civilised origin, and try to replicate that on the island, particularly Ralph’s decision with the conch. This shows that while humans have animal instincts as with any other living thing, our nurtured Self show the negotiation between desire and societal norms. Although Roger eventually devolves into the vicious lieutenant of Jack, he starts off being one of Ralph’s tribe and does heed the general patterns of behaviour.
- The instigator of the Hunters’ descent into savagery has to be Jack, who plays upon the boys’ need for meat in the diet, and marries the playacting of being savages with the political agenda to topple Ralph. In this sense, Roger is but a lackey of Jack, and therefore did not make a conscious and individual decision to turn savage.
- The eventual split of the tribe and Jack’s leadership of his Hunters push Roger over the threshold and into pure savagery. Jack’s pragmatic approach for securing necessities, by hunting, stealing, or even killing, has a general influence over all who were in his tribe. This is shown when all of the Hunters pursue Ralph over the island pig-hunt style, with the intentions of killing him. This is not isolated, and Jack is not the only boy who becomes such a tool for Jack.

Conclusion: The statement that Jack is a sadist and simply seeks pleasure from inflicting pain, is therefore untrue.

1ci. How does the mistaken victory – having beaten up their own tribe members instead, and losing Piggy's spectacles – show the shortcomings of Ralph's tribe?

Possible Argument: It shows that Ralph's tribe is disadvantaged/does not have the balance of power in their favour, and yet are optimistic.

Related Points and Evidence:

- In terms of martial power and being used to exacting violence, Jack and his Hunters are in their element. As builders of shelters and fruit gatherers, Ralph and his tribe were obviously overwhelmed.
- Their civilised and rational nature prevented them from pre-empting a raid by Jack's tribe. They were therefore caught by surprise when Jack's Hunters attacked them. At the leadership level of the tribe, Ralph is largely responsible for not being able to see this coming.
- The composition of Ralph's tribe also make it more docile and fragile – prone to being bullied. Most of the littluns had stayed with Ralph, and all Hunters defected to Jack's tribe.

Conclusion: At the outset, the moment the Ralph and Jack went separate ways such an outcome was imminent.

1cii. What significance does the irony of Ralph's worrying about the conch and Jack's real objective of stealing Piggy's spectacles have in the struggle for power between the tribes? Support your answer with details from other parts of the novel.

Possible Argument: Ralph's misjudgement that Jack wanted the conch shows the stark difference in their philosophies.

Related Points and Evidence:

- Ralph's objectives were to keep everyone alive and get all the boys rescued, while Jack's objectives were to gain power and become Chief. This means that Jack did not need to take care of the possibility of rescue, and pursued all means to build his power base. Thus, Ralph could not predict Jack's unscrupulous actions, and thought the conch used for communication and therefore a symbol of power and leadership in the original tribe, was what Jack wanted.
- The fact that Jack values Piggy's spectacles over the conch shows the pragmatic and subsistent way of life in Jack's tribe. Piggy's spectacles can be considered a symbol of science and its ability to create fire makes it a repository of power.
- The irony that is shown when Ralph worries about the conch being stolen, when Jack had actually robbed Ralph's tribe of fire (and Piggy's vision), shows how Ralph's lack of wiles and understanding of how Jack's leadership appealed to the others, have led to the eventual disintegration of civilisation on the island.

Conclusion: The difference in their philosophies is then shown, and leads to the tragic consequences when Ralph and his tribe confront Jack to get Piggy's spectacles back.

Section B [25 marks]**2i** What impressions do you form of the character of Raoul?

Possible Argument #1: The character of Raoul is seen as being passionate and yet a shy suitor.

Related Points and Evidence:

- Raoul's commitment to Christine is seen in how he has returned to a place that he had been hurt before, just to see Christine. The acute jealousy he experiences when he realises Christine is enthralled by Erik shows the depth of his feelings, and makes it obvious that the romance might be one-sided.
- However, his stealth in surveillance of Christine shows his lack of courage to make his feelings known (again), when Christine appeared in the room. His decision in the first place, to remain hidden while watching Christine, then hints at more dubious intentions.
- From the text, it is obvious that Christine had earlier ended their relationship, or whatever intimacy they might have had. Raoul has not come to terms with this loss, and therefore hopes that what Christine was singing 'Fate links thee to me for ever and a day' was meant for him. The foolish hope that he might still be the object of Christine's love shows him to be smitten by Christine.

Conclusion: Thus the character of Raoul is perhaps one who is a passionate lover, but also shy and lacking initiative.

Possible Argument #2: The character of Raoul is seen as being self-centred/egocentric and lacking courage.

Related Points and Evidence:

- Raoul's thoughts and actions show how he is a self-centred man. While Christine was unhappy and 'let her pretty head fall into her two hands', he made no mention of being concerned for her. Rather, he thought of how he might be who she was thinking of.
- This egocentric character of Raoul is further emphasized when he presumptuously thought that he was the person deserving of Christine's sympathy, and became jealous of Erik being the centre of her thoughts.
- Also, upon discovering that Christine was alone in the room when Erik's voice was heard, Raoul did not emerge from his place of hiding and protect Christine. Instead, he was petrified by the seemingly supernatural occurrence and stayed hidden. This shows Raoul's lack of courage, and perhaps questionable depth of love for Christine.

Conclusion: Raoul is therefore portrayed by Leroux to be a self-centred man who thinks only of his pain, and probably does not truly love Christine.

2ii With close reference to this passage, show how the author creates a sense of fear and suspense effectively.

Possible Argument: Leroux creates a sense of fear and suspense by evoking fear through the supernatural and the use of literary style.

Related Points and Evidence:

- The setting lends itself to an atmosphere of fear and suspense. The 'burning gas-jet, turned down low' evokes the visuals of a dimly-lit room with flickering light and flitting shadows, and the empty room that had been hinted to have a history of 'where he had

first known suffering' hints at how the place is devoid of warmth and love. Such a description that leaves the reader guessing at what had happened and what is about to happen while piecing the fragments of details, evokes suspense.

- The bodiless voice of Erik, and the description of Raoul's petrification when Christine disappeared, evokes a sense of fear using the conventions of the supernatural.
- The repetition of the phrase "Fate links me to thee forever and a day!" replicates the echo that Raoul might have heard, and suggests the continued presence of the "supernatural" Erik, especially when The Resurrection of Lazarus is made as an intertextual reference.
- The repetitive phrases also draw reference to the divide between the living and the dead, for Christine has disappeared and is nowhere to be seen, yet Raoul continues to hear her singing and hopes the message was meant for him. The idea of reincarnation, contact between the living and the dead, and perhaps ghostly presences creates an eerie atmosphere.

Conclusion: The combination of the above results in an effective mood of fear and suspense.

3i How does the poet effectively evoke a feeling of regret and loss in the poem?

Possible Argument: The poet effectively evokes a feeling of regret and loss by using the paper plane as a motif for his hopes' conveyance, the metaphor of stricken birds as his entrapment, and the juxtaposition of flightless realities with soaring dreams.

Related Points and Evidence:

- The paper planes are the persona's means to communicate with his brother, who is assumed to have left home. A symbol of his memory of the brother, the persona flies these planes which he had procrastinated for too long. The sentiment in the poem that resonates with the motif of the paper plane is one of which the persona is doing too little, too late.
- By comparing his paper planes with birds that have their wings clipped, the persona shows his dreams to be very much unlike his brother's that have soared and flown away. Like domesticated birds, he has stayed in the comfort zone for too long and that has clipped his dreams.
- The juxtaposition of the persona's mundane existence and earthbound homework/imagination with the brother's adventurous manner of following his heart shows the regret that he did not do as his brother had done.

Conclusion: The poet therefore draws our sympathy to the persona's regret in his inaction and sense of loss about his brother.

3ii Discuss how the poet critiques his society with the relationships depicted in the poem.

Possible Argument #1: The poet might be criticizing the materialistic culture of society that dampens creativity and one's pursuit of interests.

Related Points and Evidence:

- "Homework" and "a thousand things" that one must complete to better one's life in education and job prospects → stifled and procrastinated the persona's realisation to pursue his interests.
- "defiance of every earthly law" and "imagination's flight" opposed by the need to "grow up" and "face the world".
- The hint that the family was broken up due to this suggests that the materialistic pursuits and expectations have damaged relationships.

Conclusion: The poet might be criticizing the materialistic culture of society that dampens creativity and one's pursuit of interests.

Possible Argument #2: The poet might be criticizing the smothering effect that overprotective parents, or parent with unduly high expectations, have on their children, a trend of our contemporary times that might have forced the persona's sibling to commit suicide.

Related Points and Evidence:

- The persona's echoing of what his parents might have said, to "grow up" and "face the world", points to the persona being subsumed by society's norms.
- The hint that the sibling had left the family while the persona "sided with Mother" can be extended to mean that he had committed suicide when he followed his paper planes "onto the brutal road" (jumped off the "tower"), a tragic ending to escape the societal demands.

- The persona's spirit that cannot fly as high could mean that being smothered since young by the parents had resulted in his lack of courage to take bold steps.

Conclusion: The poet might be criticizing the smothering effect that overprotective parents have on their children, a trend of our contemporary times, that might have forced the persona's sibling to commit suicide.



COMMONWEALTH SECONDARY SCHOOL
MID YEAR EXAMINATIONS 2016
ENGLISH LITERATURE

Name: _____ () Class: _____

SECONDARY FOUR EXPRESS

Thursday 7 July 2016

2065/01

1030 – 1210h

Prose and Unseen Texts

1 h 40 minutes

READ THESE INSTRUCTIONS FIRST

Write your name, index number and class on the question paper and any separate answer sheets used.

Write in dark blue or black pen.

Answer **one** question from Section A and **one** question from Section B.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

Name of Setter: Ms Velvet Ng

This paper consists of **7** printed pages including the cover page.

[Turn over

SECTION A

Answer one question from this section.

WILLIAM GOLDING: *Lord of the Flies*

Remember to support your ideas with relevant details from the text.

Either (a) "The skull regarded Ralph like one who knows all the answers and won't tell." How does Golding make the beast so significant in the novel?

Or (b) Explore the ways in which Golding portrays the 'littluns' as the novel develops.

Or (c) Read the passage carefully, and then answer the questions that follow it:

Piggy's voice penetrated to Ralph.
 "Let me speak."
 He was standing in the dust of the fight, and as the tribe saw his intention the shrill cheer changed to a steady booing.
 Piggy held up the conch and the booing sagged a little, then came up again to strength. 5
 "I got the conch!"
 He shouted. "I tell you, I got the conch!" Surprisingly, there was silence now; the tribe were curious to hear what amusing thing he might have to say.
 Silence and pause; but in the silence a curious air-noise, close by Ralph's head. He gave it half his attention—and there it was again; a faint "Zup!" Someone was throwing stones: Roger was dropping them, his one hand still on the lever. Below him, Ralph was a shock of hair and Piggy a bag of fat. 10
 "I got this to say. You're acting like a crowd of kids." The booing rose and died again as Piggy lifted the white, magic shell. 15
 "Which is better—to be a pack of painted Indians like you are, or to be sensible like Ralph is?"
 A great clamor rose among the savages. Piggy shouted again.
 "Which is better—to have rules and agree, or to hunt and kill?"
 Again the clamor and again—"Zup!" 20
 Ralph shouted against the noise.
 "Which is better, law and rescue, or hunting and breaking things up?"
 Now Jack was yelling too and Ralph could no longer make himself heard.
 Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. 25
 By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever. 30
 Ralph heard the great rock before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked.
 The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it 40

has been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone.

- i) How does Golding make this passage so alarming?
- ii) Explore one other moment in the novel which you think Golding makes particularly alarming.

SECTION B

Answer either Question 2 or Question 3.

Either

2) Read the passage carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the passage.

Dorian, Dorian, your reputation is infamous. I know you and Harry are great friends. I say nothing about that now, but surely you need not have made his sister's name a byword. When you met Lady Gwendolen, not a breath of scandal had ever touched her. Is there a single decent woman in London now who would drive with her in the Park? Why, even her children are not allowed to live with her. Then there are other stories,—stories that you have been seen creeping at dawn out of dreadful houses and slinking in disguise into the foulest dens in London. Are they true? Can they be true? When I first heard them, I laughed. I hear them now, and they make me shudder. What about your country-house, and the life that is led there? Dorian, you don't know what is said about you. I won't tell you that I don't want to preach to you. I remember Harry saying once that every man who turned himself into an amateur curate* for the moment always said that, and then broke his word. I do want to preach to you. I want you to lead such a life as will make the world respect you. I want you to have a clean name and a fair record. I want you to get rid of the dreadful people you associate with. Don't shrug your shoulders like that. Don't be so indifferent. You have a wonderful influence. Let it be for good, not for evil. They say that you corrupt every one whom you become intimate with, and that it is quite sufficient for you to enter a house, for shame of some kind to follow after you. I don't know whether it is so or not. How should I know? But it is said of you. I am told things that it seems impossible to doubt. Lord Gloucester was one of my greatest friends at Oxford. He showed me a letter that his wife had written to him when she was dying alone in her villa at Mentone. Your name was implicated in the most terrible confession I ever read. I told him that it was absurd,—that I knew you thoroughly, and that you were incapable of anything of the kind. Know you? I wonder do I know you? Before I could answer that, I should have to see your soul.'

'To see my soul!' muttered Dorian Gray, starting up from the sofa and turning almost white from fear.

'Yes,' answered Hallward, gravely, and with infinite sorrow in his voice, —'to see your soul. But only God can do that.'

A bitter laugh of mockery broke from the lips of the younger man. 'You shall see it yourself, to-night!' he cried, seizing a lamp from the table. 'Come: it is your own handiwork. Why shouldn't you look at it? You can tell the world all about it afterwards, if you choose. Nobody would believe you. If they did believe you, they'd like me all the better for it. I know the age better than you do, though you will prate about it so tediously. Come, I tell you. You have chattered enough about corruption. Now you shall look on it face to face.'

There was the madness of pride in every word he uttered. He stamped

his foot
upon the ground in his boyish insolent manner. He felt a terrible joy at the
thought that someone else was to share his secret, and that the man who had
painted the portrait that was the origin of all his shame was to be burdened for
the rest of his life with the hideous memory of what he had done. 45

‘Yes,’ he continued, coming closer to him, and looking steadfastly into his
stern
eyes, ‘I will show you my soul. You shall see the thing that you fancy only God
can see.’ 50

Hallward started back. ‘This is blasphemy, Dorian!’ he cried. ‘You must
not say
things like that. They are horrible, and they don’t mean anything.’
‘You think so?’ He laughed again.
‘I know so. As for what I said to you to-night, I said it for your good. You
know I
have been always devoted to you.’
‘Don’t touch me. Finish what you have to say.’
A twisted flash of pain shot across Hallward’s face. He paused for a
moment,
and a wild feeling of pity came over him. After all, what right had he to pry into
the life of Dorian Gray? If he had done a tithe of what was rumored about him,
how much he must have suffered! Then he straightened himself up, and walked
over to the fireplace, and stood there, looking at the burning logs with their frost-
like ashes and their throbbing cores of flame.

(By Oscar Wilde)

*curate – an assistant of a priest

- i) What impressions do you form of Dorian Gray in lines 1-24 of the passage?
- ii) How does the writer vividly convey Dorian Gray’s feelings about revealing his secrets in the rest of the passage?

Or

3) Read this poem carefully, and then answer the questions that follow it.

Annabel Lee

It was many and many a year ago, In a kingdom by the sea, That a maiden there lived whom you may know By the name of Annabel Lee;	5
And this maiden she lived with no other thought Than to love and be loved by me.	
 I was a child and <i>she</i> was a child, In this kingdom by the sea, But we loved with a love that was more than love— I and my Annabel Lee—	10
With a love that the wingèd seraphs* of Heaven Coveted her and me.	15
 And this was the reason that, long ago, In this kingdom by the sea, A wind blew out of a cloud, chilling My beautiful Annabel Lee;	20
So that her highborn kinsmen came And bore her away from me, To shut her up in a sepulchre*	25
In this kingdom by the sea.	
 The angels, not half so happy in Heaven, Went envying her and me—	30
Yes!—that was the reason (as all men know, In this kingdom by the sea) That the wind came out of the cloud by night, Chilling and killing my Annabel Lee.	35
 But our love it was stronger by far than the love Of those who were older than we— Of many far wiser than we—	40
And neither the angels in Heaven above	

Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea.

(by Edgar Allan Poe)

*sepulchre: a small room or monument, cut in rock or built of stone,
in which a dead person is laid or buried.

*seraphs: angels

- i) What vivid image does the poem convey to you about Annabel Lee?
- ii) How does the poet convey a striking feeling of sadness?

- End of Paper -

- a) “The skull regarded Ralph like one who knows all the answers and won’t tell.” How does Golding make the beast so significant in the novel and why might it be important?

“The skull regarded Ralph like one who knows all the answers and won’t tell. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across. He wrenched the quivering stick from the crack and held it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky.”

- Students need to organise their answers and explain 2 factors clearly on why this very image is significant,
- Scripts should also clearly explain the representation of the pig’s head on the stick, and addressing the context of the quote.
- Better scripts would round both factors up clearly in a simple argument of why the image is significant.

Intro: Scripts should establish their understanding of how the ‘Lord of the Flies’ is a manifestation of their inner darkness and savagery. Students should engage with the quote in their explanation of the theme of darkness and savagery by explaining that in this instance, Ralph is on the run and he sees the offering to the beast as he escapes. The offering is an attempt to pacify the imaginary beast that the boys on the island all fear. Here, the pig’s head has decomposed to become a skull, and the skull seems to Ralph to hold many secrets. (thesis) The idea of having many secrets represent that truth has been hidden from them.

Point: *Students can examine and expand on Simon’s labelling the pig’s head on the stick as the ‘Lord of the Flies’ and why it is so named.*

Point: Also, in the case of the severed pig’s head on a stick, it was meant as a food offering to a monster, but the monster did not actually exist. The boys only fear the monster because it represents the primal, savage monster inside all of them. As they become more savage, the belief in the beast grows, and it becomes more real to them. Here, Ralph might have realised that a very possible ‘answer’ that the skull ‘won’t tell’ could be a very simple explanation of how the beast might not really exist. As Piggy has once claimed, “Course there aren’t” even as Ralph questions him the very nature of the beast, Simon also validates this when he ever once mentioned that “I don’t believe in the beast”. It is interesting how the two who are able to see the truth of the monster are dead, signifying Ralph’s possible downfall here. Also, at Simon’s moment of truth in realising what the ‘beast’ actually was, he dies. Here, at Ralph’s realisation of how the skull might ‘know all the answers and won’t tell’, he realises that the truth of the boys’ fear and the explanation for their behaviour could be a very simple but shocking one indeed, manifesting from the boys themselves, but it could be explained nonetheless by simple logic and reasoning.

Point: Another possible representation of the skull here could be that it is a foreshadowing of what might become of Ralph if he does not manage to escape successfully. Being the only person who is willing to admit the murder of Simon, however much of an accident it had been, due to a culmination of factors such as the boys’ fear of the beast and the mood of the tribal dance that night that propelled them into their fervent stabbing of Simon, Ralph might realise here that Simon’s death was much like a victim of a hunt. In seeing the severed head

of the pig on the stick, Ralph might realise at this very moment that he has become the very victim of the next hunt, with Roger having “sharpened both ends of the stick”, the boys on the island under the rule of Jack are extremely ready to kill this time round. Piggy’s death in broad daylight under the hands of Roger as he attempts to speak reason to the boys also confirm the extent of danger he might be in. Thus here, the skull hints as Ralph’s possible death as he comes to terms properly with Simon and Piggy’s death in his very fear for his life.

b) Explore the ways in which Golding portrays the ‘littluns’ as the novel develops.

- Scripts should point out that the littluns were helpless and needy at the beginning, due to the lack of adult authority in providing care and security.
- While on the island, they experience the joys of abandonment, being left to their own devices and not having a care in the world. They get to swim and eat at unusual timings, and participate in the hunting if they so wish. This represents the innocence and childlike behaviour of children when they are left to indulge.
- Golding depicts how the actions of what they do have consequences- The consequences of this is mild at the beginning- stomachaches from poisoned berries and being lectured by Ralph for not contributing to building shelters.
- However, the consequences become more severe as they participate in the killing of Simon and witness Piggy’s death.
- Nonetheless, they seem to have been sheltered from facing the consequences, interestingly.
- Scripts should point out how some of the boys have grown differently when left to their own devices—Roger as more evil and savage, Sam and Eric as having the propensity to show care for others now, to a limited extent, but not willing to risk their own lives at the same time while extending help. The rest of the boys seem to have faded into the background of the power divide between Jack and Ralph.
- Better scripts would point out how the boys make up a powerful group with political power, despite their better judgments and awareness of how to use their power wisely. In going ahead with their instincts to have fun and support Jack, they actually cause the explosion of savage behaviour with devastating consequences to be faced.

C i) How does Golding make this passage so alarming?

- Students need to state clearly why the passage is alarming – shocking/ worrying/ disturbing
- Scripts should address how the passage is alarming because Golding gives Piggy death despite his hold on the conch as “the talisman, the fragile, shining beauty of the shell” to protect him from Jack and the rest. Scripts should examine the role that the conch is supposed to play here and how Piggy should have been protected. Scripts examine how Piggy was initially partially protected when Piggy held the conch and the booing stopped, or when he held it up again and the tribe stopped to listen to what he had to say.
- Better scripts will evaluate the actual effectiveness of the conch through the descriptions of the boys as they wait for Piggy to speak—“ the tribe were curious to hear what amusing thing he might have to say” Putting it out as Piggy being but a form of

entertainment to them only. Also, he has had to repeat that he had the conch twice before having silence from the tribe.

- Scripts should also state that the manner of Piggy's death is alarming because it was murder in broad daylight. Better scripts can mention how there was only a short pause before Jack turns his attention onto Ralph. The manner of Piggy's death is also alarming because it represents all that is civilised has come to a final end, with the conch having "exploded into a thousand white fragments and ceased to exist". Students will talk about the representation of the conch.
- Even better scripts will highlight how even nature was astounded by the death of Piggy that "the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock;" --- the sea sighed a sad sigh and the waters seemed to "boil" with anger in indignation of his death.

C ii) Explore one other moment in the novel which you think Golding makes particularly alarming.

- Students should be able to pick out at least one other example. Scripts should point out how Golding makes the incident alarming—through the behaviour of characters or the portrayal of the environment.
- Accept scripts that describe the role of the environment in contributing to a sense of alarm.
- Better scripts would point out Golding's use of figurative language such as personification and metaphor to paint vivid images.
- Eg. Students can talk about Simon's accidental death or Jack's killing intent once he finds Ralph, right after Piggy's death.
- Right before Simon is dead, even as he was stabbed, he was described as a "beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill." It is interesting and yet alarming to have Simon been described as the 'beast' when he clearly is human—he has long limbs and tries to use his hands to protect his face even as he was being stabbed.
- What is also very shocking here is that despite the pain he must feel, the truth of the statement was even more so important than his own physical pain that he has repeatedly cried out about the "body on the hill", only to have it ignored. It shows how the boys have gone past their sanity and rationality to realise that someone who could speak must not be a beast or a pig.
- Nature was outraged by this murder that the rain that came "poured like a cold shower over the struggling heap on the sand. Presently the heap broke up and figures staggered away." This shows how it had the power to put a stop to the stabbing in order for the boys to regain their senses.
- For Jack, it took him but only a moment to focus his hunt on Ralph, now that Piggy was dead. Here, "This time the silence was complete. Ralph's lips formed a word but no sound came. Suddenly Jack bounded out from the tribe and began screaming wildly." Piggy's death signifies the end of civilisation, and this is evident from how Jack immediately took his attention to Ralph and behave like a true savage, "screaming

wildly". This part is shocking because none of them actually felt remorse or horror about the murder of Piggy. Instead, they actually turned to focus their attention on the next hunt, Ralph himself. This part is alarming because it shows all that is conscious and humane is dead and gone. There is no longer fear about a scary beast, as it seems that the boys have become beasts themselves, true to what Simon had predicted right before he died.

-

Unseen Prose

- i) What impressions do you form of Dorian Gray in lines 1-24 of the passage?

Bad influence to others	<p>"Is there a single decent woman in London now who would drive with her in the Park? Why, even her children are not allowed to live with her."</p> <p>"They say that you corrupt every one whom you become intimate with, and that it is quite sufficient for you to enter a house, for shame of some kind to follow after you."</p>
Active in participating in lawless ventures	<p>"Then there are other stories,—stories that you have been seen creeping at dawn out of dreadful houses and slinking in disguise into the foulest dens in London."</p> <p>"He showed me a letter that his wife had written to him when she was dying alone in her villa at Mentone. Your name was implicated in the most terrible confession I ever read."</p>
Still has some redeemable qualities—has friends.	<p>"I do want to preach to you. I want you to lead such a life as will make the world respect you. I want you to have a clean name and a fair record." Has friends who care.</p> <p>"Dorian, Dorian, your reputation is infamous." – gentle, chiding tone from someone who cares.</p> <p>I know you and Harry are great friends."</p>

- Accept other relevant answers

- ii) How does the writer vividly convey Dorian Gray's feelings about revealing his secrets in the rest of the passage?

- The description of the outpour of feelings coming from him all at the same time —"madness of pride", "insolent", "terrible joy" – Significant because it reveals that Dorian Gray might have felt repressed for a very long time, weighed down by the secrets he has had to keep.
- Interesting because he is not repentant of his wrongdoings, instead thinks that now he will be absolved of blame and have it fall on the painter of his portrait – "the man who had painted the portrait that was the origin of all his shame was to be burdened for the rest of his life with the hideous memory of what he had done."
- Dorian's use of blasphemous/enigmatic language to show his feelings – "I will show you my soul. You shall see the thing that you fancy only God can see."
- Dorian's unexpected but intense behaviour and actions upon Hallward claiming to want to see his soul – "You think so?" He laughed again" – laughing at Hallward when

he claimed that Dorian's words were blasphemous instead of flinching or cringing at the strong words mentioned by his friend. "He stamped his foot upon the ground" – like a child here-- and also "looking steadfastly in his eyes" – the intensity of the look here despite having stamped his foot previously, as though the moment of truth about his behaviour would be revealed at last but there is a certain promise of the unexpected.

- Accept other relevant answers

Unseen Poetry

- i. What vivid image does the poem convey to you about Annabel Lee?

Examples of images:

- An innocent person: "she lived with no other thought / Than to love and be loved by me"
 - fell in love with someone she was not supposed to, probably of a noble family : "highborn kinsman came/ And bore her away from me" , "kingdom by the sea"

- Students need to address the persona's depiction of Annabel Lee as an innocent and pure, yet loving person. She seems to have died young due to tragedy of her own family's treatment of her, but persona's portrayal of her seems to be very ethereal, having died young and buried near the sea in an unusual place.

- Students need to explain how these images are striking in relation to the whole flow of the poem (the opening language of this poem is appears comforting, like a story. It seems as though the writer utilises this language to convey a sense of silent peace to the reader, or at least silent grieving. What is the tone of the persona, and the effect of the tone?). Scripts must also point out how these images are effective in its function and purpose.

- ii. How does the poet convey a striking feeling of sadness?

Depiction of the Annabel Lee as having died young and tragically, but persona's love was undying.

Students should attempt to explore the techniques used by Poe to explain why they feel sorrowful upon reading the poem—as reaction to the persona's actions and behaviour upon Annabel Lee's demise.

Love is definitely the major theme of "Annabel Lee." At its foundation it's about a guy who loves a girl, and refuses to quit loving her. This theme is that the poem does not stick to the sunny side of love. It digs deep into the dangerous parts of these emotions, the way love can trap, torment, and leave one sad and lonely; twisting the persona so deeply. Students should examine how love has made the persona who he is, but it's also clear that it has ruined his life. This love has made him so deranged that he sleeps next to a corpse every night.

The persona's love is so deep that he also compares it with the idea of mortality, claiming that even in death, neither angel nor demon "Can ever dissever my soul from the soul" of Annabel Lee.

The consistency of the persona's love is evident through:

the poet's use of refrain – a phrase/ phrases that are repeated throughout. Poe's phrase "kingdom by the sea" has been used four more times in the poem, but we never get any specifics about the kingdom. A lot is left to our imagination. It seems like it's there to give us an intense image of a time and place a long way from our own. Yet in Line 20: In this line the wording is the same as in line 2, but now the word kingdom comes right after the story about the "highborn kinsman." So now the kingdom might call up images of powerful, rich people who can just take things without asking. In that case, the kingdom becomes a symbol of tyranny and cruelty.

Use of sound device-- anapest—unstressed, unstressed, stressed consistently

Use of rhyme - Another big tool is rhyme, and that's another place where Poe sets up a basic pattern and then plays with it a fair amount. The long lines sometimes rhyme, and sometimes don't, but the short lines always end in the same sound. Here's a quick example from the first stanza (we'll use letters to represent the rhymes):

It was many and many a year ago, A
In a kingdom by the sea, B
That a maiden there lived whom you may know A
By the name of Annabel Lee; B
And this maiden she lived with no other thought C
Than to love and be loved by me. B



West Spring Secondary School

MID-YEAR EXAMINATION 2016

LITERATURE IN ENGLISH

Paper 1 (Set Texts and Unseen)

2065 / 01

SECONDARY **4 Express & 5 Normal Academic**

Name _____ () **Date** _____

Class _____ **Duration** 1 hour 40 minutes

Additional Materials: Writing papers

READ THESE INSTRUCTIONS FIRST

Write your index number, class and name on all the work you hand in.

Write in dark blue or black pen on both sides of the paper.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question from Section A and **one** question from Section B.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

FOR EXAMINER'S USE	
Section A	/25
Section B	/25

This document consists of 6 printed pages including the cover page.

Setter(s) **Ms. Michelle Chang**

[Turn over

Section A

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

Remember to support your ideas with relevant details from the text.

- 1 Either (a)** “Wise but naïve.” How does Golding vividly convey both these aspects of Simon’s character in the novel?
- Or (b)** How does Golding make the *Lord of the Flies* so memorable and what do you think it symbolise?
- Or (c)** Read this passage carefully, and then answer the questions that follow it:

The officer grinned cheerfully at Ralph.
 “We saw your smoke. What have you been doing? Having a war or something?”
 Ralph nodded.
 The officer inspected the little scarecrow in front of him. The kid needed a bath, a hair-cut, a nose-wipe and a good deal of ointment. 5
 “Nobody killed, I hope? Any dead bodies?”
 “Only two. And they’ve gone.”
 The officer leaned down and looked closely at Ralph. 10
 “Two? Killed?”
 Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly.
 Other boys were appearing now, tiny tots some of them, brown, with the distended bellies of small savages. One of them came close to the officer and looked up. 15
 “I’m, I’m –”
 But there was no more to come. Percival Wemys Madison sought in his head for an incantation that had faded clean away. 20
 The officer turned back to Ralph.
 “We’ll take you off. How many of you are there?”
 Ralph shook his head. The officer looked past him to the group of painted boys.
 “Who’s boss here?” 25
 “I am,” said Ralph loudly.
 A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still. 30
 “We saw your smoke. And you don’t know how many of you there are?”
 “No, sir.”

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys – you’re all British, aren’t you? – would have been able to put up a better show than that – I mean –” 35

“It was like that at first,” said Ralph, “before things –”

He stopped.

“We were together then –” 40

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.”

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood – Simon was dead – and Jack had...The tears began to flow and sobs shook him. He gave himself up to them for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy. 45 50

The officer, surrounded by these noises, were moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance. 55

- (i) What feelings do you form towards the boys in **this passage**?
- (ii) How does Golding make **this passage** a powerful ending to the novel?

Section B

Answer **either** Question 2 **or** Question 3.

Either **2** Read this passage carefully and then answer the questions that follow it:

Remember to support your ideas with relevant details from the passage.

Mrs Chan will not be coming to clean this New Year's Day. Her daughter is getting married and she comes today only in a special capacity to treat us to "eat biscuits". She is bringing wedding cakes. It is an old Chinese custom, I explain to my husband. Instantly, I am transported back to the ninety-seventies in Singapore. 5

Hong Kong preserves Chinese traditions that died in Singapore shortly after I started going to school. When children go to school, they lose touch with small things. Even as we learn words and thoughts, we lose touch with the immediate reality of the world. Yet we have pre-school memories, buried deep and luscious and rare inside the earth, only their tips showing, like white asparagus. 10

Every now and then, I will remember things in Singapore that I forgot to miss, because I didn't even know they were gone. Paper bags with hexagonal bottoms with red-and-white twisty string ties and red Chinese characters on the side. Cork-popping toy guns made of tin, and red-and-green painted porcelain "Chicken" bowls. A certain shade of jade green tile, and crazy peach-pink porcelain sinks. The thin brown paper that goes around a fresh Chinese fritter. Congee, made in individual batches in small battered aluminum pots over portable stoves. The sharp scent of a Chinese herbal shop. And bringing cakes round to friends and relatives during a wedding. You excavate these memories, amazed that they are seeing the light of day. 15 20

We no longer bring cakes personally in the Internet age; we bring red envelopes printed in gold print, with vouchers that you use to redeem the cakes yourself. 25

Still, I remember those hot afternoons, in Grandmother's dim kitchen, when Great Aunt so-and-so (with a fresh perm for the occasion) brought over a box of assorted Western cakes, or a thick roll of Chinese biscuits that came apart in your hands, and how they would gossip and laugh and congratulate each other, and talk about their children (everyone of them in turn), while my younger cousin and I would peak into the cake box and secretly make up our minds which one to eat once the guests had gone. 30

"I get the one with the cherry," I say when we retire to the bedroom, away from the grown-ups. 35

"Which one?" asks Winnie nervously, clasping her hands. "I saw two with cherries."

"The red cherry, not the green cherry."

"But you always get the red cherry!"

"Ok, ok!" I shout in alarm as she threatens to brawl. I make her a generous offer, "You can have the red cherry. I'll take the one with the 40

chocolate rice all over on top. The all-chocolate jelly roll.”

Youth is always unfair. “But I want that one!”

“Why do you always want the one I want?” I shout. “I thought you want the red cherry one!”

45

Where were those cakes of my childhood? Where was Winnie? And Great Aunts and Great Uncles? And sons and daughters? Where were those marriages now, to whose health and happiness, and longevity we toasted long ago, by eating sweet cream cakes?

(by *Wena Poon*)

- (i) What feelings does the narrator experience in lines 1-22 of **this passage**?
- (ii) How does the writer vividly convey the narrator’s longing for traditions in the past in the rest of the passage?

OR 3 Read the poem carefully and then answer the questions that follow it:

Remember to support your ideas with relevant details from the poem.

Volcano

When I speak now
there are no urgent rumblings in my voice
no scarlet vapour issues from my lips
I spit no lava:
but I am a volcano 5
an incandescent¹ cone of angry flesh
black brimstone² broils within
the craters of my being.
When I speak now
no one can hear me 10
the thunder lies too deep too deep
for violent cataclysm³:
My heat
is nothing but a memory now:
My cry 15
a terror of the long forgotten:
Time heaps high snow upon my passive flanks
and I stand muted with my furnace caged
too chilled for agitation.
But mark me well 20
for I am still volcano
I may disown my nature, my vesuvian⁴ blood,
So did my cousin Krakatoa⁵
for centuries locked his fist within the earth
and only shook it when his wrath was full 25
and died to rock the world.
So, mark me well
Pray that my silence shall outlive my wrath
for if this vomit ventures to my lips again
old orthodoxies⁶ villaged on my flanks 30
shall face the molten magma of my wrath
submerge and perish.

(by *Ivan G. Van Sertima*)

¹ *incandescent*: white-hot

² *brimstone*: sulphur

³ *cataclysm*: destructive upheaval

⁴ *vesuvian*: sudden or violent outbursts; named after Mount Vesuvius, the volcano that erupted and covered the towns of Pompeii and Herculaneum.

⁵ *Krakatoa*: a volcanic island in Indonesia known for producing the largest sound ever heard in modern history during its eruption in 1883.

⁶ *orthodoxies*: opinions, beliefs, traditions

- (i) What do you find striking about the way the volcano is portrayed in lines 1-19 of the poem?
- (ii) How does the writer powerfully convey impressions of the volcano in the rest of the poem?

- End of Paper -

Copyright acknowledgements:

Question 1 © William Golding; *Lord of the Flies*

Question 2 © Wena Poon; *Mrs Chan's Wedding Day*

Question 3 © Ivan G. Van Sertima; *Volcano, Kyk-Over-Ai, 1958*

SECTION A (SET TEXT)**WILLIAM GOLDING:** *Lord of the Flies*

- (a) **“Wise but naïve.” How far does Golding vividly convey both these aspects of Simon’s character in the novel?**

- **Wise:** He is able to understand the importance of Piggy’s and Ralph’s perspective. Like Ralph, he works to establish and maintain harmony and order within the boys on the island. He takes good care of the littluns and makes sure that they have sufficient food to eat. In fact, Simon is often portrayed as sharing his food with others before eating. Unlike the rest of the boys who are caught up and subsequently overwhelmed by the excitement and exhilaration of hunting, Simon is able to understand why he should stay and help Ralph with the building of the shelters or why one of the biguns needs to stay and watch over the littluns. In addition, Simon’s behaviour appears to be motivated by an intrinsic and innate goodness. His actions are not learned or conditioned by tradition or convention as Ralph is. But rather he seems to understand the need to be good to others and believes in the inherent value of morality. Simon is also often seen contemplating or reflecting on things or occurrences on the island, in particular, retreating to his secret place in the jungle in the middle of the night to think things over.
- **Wise:** Simon’s perceptiveness
Simon is the only boy on the island who is able to recognise the truth that there is not beast that exists in a tangible or physical form but rather the beast is merely an impulse and / or manifestation of evil within each individual. The fear of evil is actually something latent within the boys himself. This is evident rather early on in the novel, when the boys at one of the assembly were discussing what to do with the Beast from the Water, and Simon suggests, albeit rather timidly, that “maybe it is just us” and “this isn’t a good island”. His perceptiveness can also be seen when he comforts Ralph and tells Ralph that he “will be fine” and “you’ll get back to where you came from” even though Ralph was genuinely concerned over his survival on the island, after Ralph realises that Jack’s animosity towards him is because Jack views him a threat to his power. Additionally, despite being teased by the boys for being “queer” and “funny” and “cracked”, Simon was determined to find out whether there was really a Beast on the mountain top which spies on them as he sees the importance and need for the boys to face their fears and know the truth (that only he is able to perceive).

Simon is also often seen trying to mediate between Piggy and Jack. Piggy has the tendency to speak at the most inappropriate timings, resulting in Jack’s annoyance and anger. Simon is often the one who tries to shush Piggy or urges Piggy to keep silent in order to avoid Piggy being bullied by Jack and the hunters.

- **Naïve:** Believes that he is able to convince the boys by himself and that the boys are able to be saved.
There were many instances in the novel where Simon attempts to stand up for others especially Piggy by himself, believing that perhaps he is able to stop or convince Jack and the hunters to stop their cruel and aggressive behaviour towards the weaker members of the group. The first instance was when he stood up for Piggy when Jack knows Piggy’s spectacles off his face. He stands between Piggy and Jack, believing that this would persuade Jack to leave Piggy alone, however, Simon’s actions only served to anger Jack further as it had embarrassed Jack making him even more upset and determined to teach Piggy a lesson later on. Similarly, after discovering that the Beast was merely a dead corpse that had landed

on the top of the mountain, he attempts to tell the boys his discovery. He did not anticipate the boys' reaction or their lack of readiness to accept or understand the insights he has gained. His naivety resulted in his untimely death at the hands of the boys who in their frenzy and excitement, mistakes him, in tragic irony, as the Beast who has descended from the mountain to attack the boys.

(b) How does Golding make the Lord of the Flies so memorable and what do you think it might symbolise?

- **Physical description of the Lord of the Flies**
The Lord of the Flies is the grotesque, decapitated head of a sow that has been created as an offering to the Beast by Jack and the hunters. It is impaled on a stake, looking strangely human and inhuman at the same time. The physical image of the Lord is very vivid and thus effectively in conveying the image of death and decay through "the head [that] hung [with] a little blood dribbling down the stick" and its "spilled guts". The Lord is also described as staring at the boys "dim-eyed, grinning faintly, blood blackening between the teeth". This physical description creates a vivid impression in the reader's mind of the degree and extent of decay, and its horrifying existence. In fact, the Lord was so grotesque that "instinctively the boys drew back" and started to run "through the forest to the open beach" as fast as they could, once Jack allowed them to leave the scene in the jungle.
- **The reason for its existence**
The Lord of the Flies was created by Jack and the hunters as an offering to the Beast which they believe lives in the jungle and is spying on them waiting for the right opportunity to attack them. The creation of the Lord represents Jack's manipulation of the Beast to continue to instil fear in the boys in order to maintain control and power over them. As an offering to the Beast, it seems to suggest that the Lord is a tribute to evil and fear on the island, symbolising the boys' gradual but certain cross-over to the side of savagery and evil.
- **Its encounter with Simon**
In one of the most memorable scenes in the novel, Simon in a trance hallucinates that the Lord came alive and spoke to him. In this scene, the Lord tells Simon that the Beast was not something he could kill and laughs at Simon for his belief that he could change and influence the rest of the boys. The Lord's words make it memorable as it seems to taunt Simon into admitting that evil is within each and every one of the boys, including Simon. This is memorable because to the readers, Simon is one of the few characters on the island who is considered to be of genuine good nature. By suggesting that the Lord is "part of you", it implies that perhaps even Simon has in him some innate form of evil, thus making the reader question the existence of morality and goodness.
- **Symbolism of the Lord of the Flies**
The Lord is the most visual and explicit representation of decay and savagery on the island. It acts as a symbol reflecting the inner decay of the boys' morality and values as they become increasingly savage and aggressive. Additionally, the decapitation of the Lord is the first instance in the novel where the boys deliberately harmed another living object, for reasons other than survival. It thus stands as the symbol of the evil that exists within each and every individual on the island. The Lord is thus a symbol of the power of evil, an object whose existence reminds and thus evokes the beast in the boys on the island. This is especially evident when the Lord in its encounter with Simon, implores Simon to join him and promises that Simon will have "fun" if he joins

them. Given that Simon is the representation of good on the island and amongst the boys, the Lord's invitation to Simon can be interpreted as an attempt to corrupt this goodness and turn Simon into evil, thus clearly proving that the Lord is a symbol of evil and destruction on the island.

(ci) What feelings do you form towards the boys in the passage?

- **Disappointment**
Even as they stand bewildered and baffled, they show no remorse or guilt for their actions. In fact, they cry and weep because they were "infected" by Ralph's emotions and started to cry because Ralph was crying. The passage indicates that in the middle of this, it is perhaps only Ralph who was genuinely weeping for a loss as he finally confronts the impact of Simon's and Piggy's death and "wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy". It is implied that the rest of the boys however, are perhaps only crying because of confusion or even worry that they will be punished for their actions on the island.
- **Anger**
The boys in the excitement of hunting Ralph down have set fire to the entire island, destroying it almost in its entirety. "The whole island was shuddering with fire". Their thoughtless behaviour resulted in the destruction of an idyllic setting. They did not think for a moment about the consequences of their actions and its impact of their actions on their future or the island.
- **Frightened**
In this passage, more than any other parts of the novel, the reader's attention is drawn to the young age of the boys. Ralph is described as a "little scarecrow", Jack a "little boy" and the rest as "tiny tots" or "small savages". The presence of an adult and the narration from his perspective reminds and emphasises to the reader the youth of the boys, putting their actions and behaviour into relative context. This thus amplifies the horrifying nature of their actions, making them seem even more destructive and savage than before, as the reader comes to recognise that even children are capable of such destruction and evil.

(cii) How does Golding make this passage a powerful ending to the novel?

- **The use of irony**
Ralph has originally intended for the fire to be built so that its smoke could attract any passing ship to the island and rescue the boys. In this passage, it was indeed the smoke from the fire that caught the attention of the naval captain, however, it was not a controlled or ordered signal fire that did that but rather a haphazard fire created by Jack and the savages with the sole purpose of killing Ralph. This is extremely ironic as it is the boys' savagery and aggression that brought about their rescue rather than any of Ralph's attempts at civilisation and order. Additionally, the fire in this passage is shown to have dual meanings. Just as it is a representation of civilisation (used for safe purposes such as cooking), it is shown to be a representation of evil and destruction i.e. used by Jack and the hunters to kill Ralph. This thus somewhat blurs the clear cut boundaries between good and evil that existed in the novel till now, suggesting to the reader at the end that the line between good and evil is in fact extremely tenuous and more closely connected than we would like to believe.

- The naval officer

Golding deliberately chooses a naval officer as the figure of rescue to the boys. This serves various purposes. Firstly, the naval officer acts as a reminder of the war that is on-going beyond the shores of the island and the reason why the boys were stranded in the first place. This seeks to remind the reader even though the boys may be rescued from themselves and the destruction on the island, they will be returning to a world or society where destruction and aggression like theirs happen on an even greater scale. Secondly, the naval officer's reaction and response to the boys upon hearing that two of them were killed was rather appalling. He asked Ralph if everything was a "game" and he should have thought that "a pack of British boys...would have been able to put up a better show". His reaction implies that he does not think much or take the boys' aggression as anything serious but rather childish behaviour which could perhaps been better demonstrated. This is particularly powerful as the naval officer as argued prior stands as a reminder of an adult world of violence and war. Thus for him to tell the boys that he had expected more, seems to suggest that even the adults do not recognise the depth and capacity for evil and destruction in themselves.

SECTION B (UNSEEN)

(2i) What feelings does the narrator experience between lines 1-22 of this passage?

- **Nostalgic / Sentimental**
The narrator clearly misses the old days where various simple pleasures and traditions were observed and practiced. This sense of nostalgia and sentimentality is triggered by the simple action of Mrs Chan bringing wedding cakes to the narrator and her husband. She speaks of “traditions that died” and memories that are “buried deep” with “only their tips showing, like white asparagus”. The word “died” suggests an inability to revive or bring back, implying that these are traditions or practices that are gone forever which is why the narrator misses them so much. Similarly, the use of the simile “like white asparagus” creates a sense of longing as white asparagus are hidden underground and not exposed to sunlight or air. The simile compares the narrator’s memories of the past to white asparagus, suggesting that these past memories have been deeply buried and are not easily retrieved or recovered, which is why when the narrator remembers them, she is filled with sentimentality.
- **Sadness**
There is perhaps also a tinge of sadness in the narrator’s tone. She speaks of how one “loses touch with the immediate reality of the world” after one begins life in the conventional way by going to school. The narrator’s description suggests that one becomes so immersed in a myopic view of the world that we perhaps forget the other traditions and practices that are equally important and significant. She also speaks of things which she “forgot to miss because [she] didn’t even know they were gone”. Her tone as indicated by the phrase “forgot to miss” implies she feels sadness and perhaps even apologetic for not missing certain things. This sadness is compounded by the recognition that she was not even attentive enough to realise that these have been lost.
- **Bittersweet**
It is also seemingly bittersweet for the narrator as even though she feels sad to remember the things and memories of her past, she is happy that she is still able to recover these deeply “buried” memories. She speaks of simple objects and experiences in great detail, remembering “hexagonal bottoms”, “toy guns made of tin”, tiles of “a certain jade green” and “crazy peach-pink porcelain sinks”. The detailed description of these objects indicates the clarity of her memories and their importance. In fact, the narrator’s sense of happiness is evident when she speaks of how one will be “amazed” when long forgotten memories see the light of day.

(2ii) How does the writer vividly convey the narrator’s longing for traditions in the past in the rest of the passage.

- **Narrator’s regret**
The narrator speaks of changes that happen in the Internet age, in particular, the manner in which traditions such as personally bringing wedding cakes the way Mrs Chan does, is “no longer” happening but instead voucher in golden print are given and guests have to collect the cakes “yourself”. Her choice of words indicates a deep sense of regret that such heartwarming and sincere gestures are no longer happening
- **Depth of the narrator’s memory**
- **Use of rhetorical questions at the end of the passage**

(3i) What do you find striking about the way the volcano is portrayed in lines 1-19 of the poem?

- The use of first person perspective and the personification of the volcano
The poem is told from the perspective of the volcano, giving it a more authentic voice that makes its portrayal more realistic as compared to it being told from the perspective of a third party describing the volcano and its actions. Through the use of first person perspective, the volcano is also personified, making it more human-like. Thus the portrayal is more relatable to the reader, as the reader feels as if they are reading about the thoughts and emotions of a real person instead of a non-human object, especially one which is distant and obscure as a volcano.
- The use of contrasting diction to reflect the tension between the superficial appearance of the volcano and its actual inner reality
The volcano uses contrasting word groups to juxtapose its external appearance and its internal reality. Externally, the volcano describes itself as having “no urgent rumblings”, “no scarlet vapour”, “spit no lava”, “no one can hear [it]” with its “passive flanks” and “stand muted”. These words present an image of a docile and dormant volcano that poses no threat to its surrounding environment. In fact, words such as “passive” and “muted” seem to suggest that the volcano is somewhat dead and is of no immediate danger, an impression that is reinforced by the fact there is “no urgent rumblings” or vapour or lava. However, in contrast, the volcano reminds the reader that deep inside it is still a volcano. In fact, it is one with “incandescent...angry flesh” with “black brimstone [broiling]”. The diction creates the image of a white hot, intense interior landscape that is teeming with heat and extreme warmth. At the same time, the volcano also tells us that there is “thunder [that] lies too deep too deep”, implying that deep within its depths lies an undercurrent that is waiting to be awakened and when it does it will lead to “violent cataclysm”. The word group used by the volcano to describe its interior landscape undercuts the peaceful, docile and dormant image created by the diction of its exterior landscape, this contrast is particularly striking in creating an image of the volcano being a deceptive object merely waiting for the right opportunity to explode.
- The repeated use of “no” and other words that indicate a sense of being forgotten
The volcano in lines 1-19 seems to suggest that humankind has forgotten its presence and its ability to inflict massive destruction. This is reflected by the constant repetition of negative words such as “no”, “nothing but a memory”, “a terror of the long forgotten”, “being caged” and “too chill for agitation”. These words create the impression that the volcano perhaps feels a little peeved and perhaps even saddened by the ease with which humankind seems to be able to forget its prowess. At the same time, it makes the volcano more relatable as it experiences common / similar human emotions such as sadness at being forgotten or neglected.

(3ii) How does the writer powerfully convey impressions of the volcano in the rest of the poem?

- Change in tone and its direct address to the reader
There is a distinct change in tone between lines 19 and 20. In the first part of the poem between lines 1 and 19, the tone appears to be softer and somewhat placid. However line 20 starts with a direct address to the reader, imploring the reader to “mark [the volcano] well”. The words “mark me well” are certainly more aggressive in tone with the volcano seemingly issuing a warning or strong caution to the reader. Additionally, this is written in the form of a direct address making it seem more

threatening and serious. This suggests that the volcano is perhaps more violent and aggressive than it appears, thus humankind should not take its dormant state for granted but in fact be prepared for another possible explosion. This makes the volcano appear to be dangerous and perhaps extremely aggressive.

- The volcano's comparison of itself to famous destructive volcanos such as the Krakatoa and Vesuvius

The volcano also compares itself to famous volcanos such as Krakatoa and Vesuvius. The volcano says that he is "still" a volcano, the adverb "still" stands a reminder to the reader that the volcano's try destructive nature remains unchanged, despite its lack of activity. In fact, the volcano goes on to remind the reader that Krakatoa had for centuries "locked his fist within the earth" but when "his wrath was full" he "shook it" to "rock the world". This image suggests a hidden anger of extremity. These comparisons are significant as the volcano is trying to suggest that it has the capacity to be extremely destructive as these famous volcanos despite its seemingly docile state. This creates a powerful impression of the volcano as it implies that it is of an extremely dangerous nature with the ability and power to inflict massive amounts of destruction and damage once its explosion occurs.

- Change in diction

Accompanying the change in tone, is a change in diction. The words in the second part of the poem are of a more aggressive nature. The volcano uses words such as "fist", "wrath", "died", "rock" and "perish". These words not only indicate aggression and violence, in particular, "died" and "perish" suggests a complete destruction beyond any form of recovery or revival. This change in town is perhaps to suggest a more sinister nature of the volcano and its intention perhaps to create damage once it becomes unbearable for it to contain its "wrath". This is perhaps most significantly presented in the line "pray that my silence shall outlive my wrath". This line implores the reader to seek for divine intervention suggesting that perhaps only divine intervention will be able to save them from its destruction.

- Significance of the last five lines

The poem ends with five lines that are rather foreboding. Not only does the volcano implores the reader to seek divine protection from its destruction, it further cautions that should its silence not outlive its wrath, humankind should be prepared for indescribable destruction warning of the extreme damage and destruction the volcano is capable of as villages get "submerge" and "perish". The ending is a direct contrast to the image of the volcano created in the first four lines of the poem, making the volcano appear to be more aggressive than before, hence creating a powerful impression in the minds of the reader.



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SECONDARY FOUR
PRELIMINARY EXAMINATION
THURSDAY 23 JULY 2015

LITERATURE IN ENGLISH (CORE)
LITERATURE IN ENGLISH (ELECTIVE)

2065/1
2204/4

Additional Materials: 6 sheets of writing paper

1 hour 40 minutes

READ THESE INSTRUCTIONS FIRST

Write your name, class and register number on all the work you hand in.
 Write in dark blue or black pen on both sides of the Answer Paper.
 Do not use paperclips, highlighters, glue or correction fluid.

Answer **any question** from **Section A** and **one question** from **Section B**.
 Begin your answer to each question on a new and separate sheet of paper.
 You are advised to spend no longer than 45 minutes on each question.
 You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.
 All questions in this paper carry equal marks.

ATTACH THIS QUESTION PAPER TO YOUR ANSWER SCRIPT.

Name		Class	
		Register No:	

Sections	Marks
Circle the questions that you have attempted.	
Section A Question: 1a/1b/1c	
Section B Question 2 or 3	
Total:	

Assessment noted by:
Name of Parent/Guardian
Signature of Parent/Guardian
Date

This paper consists of **6** printed pages including this cover page.

Section A

Answer ONE question from this section.

WILLIAM GOLDING: *Lord of the Flies*

- 1 **Either** (a) “Piggy demonstrates an increasing strength of character as the novel progresses.” How far do you agree with this statement? Support your answer with details from the novel.
- Or** (b) What do you think is the role of the littluns in the novel? Support your answer with details from the novel.
- Or** (c) Read this passage carefully, and then answer the questions that follow it.

Ralph saw that for the time being he was safe. He limped away through the fruit trees, drawn by the thought of the poor food yet bitter when he remembered the feast. Feast today, and then tomorrow....

He argued unconvincingly that they would let him alone, perhaps even make an outlaw of him. But then the fatal unreasoning knowledge came to him again. The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapor. These painted savages would go further and further. Then there was that indefinable connection between himself and Jack; who therefore would never let him alone; never.

He paused, sun-flecked, holding up a bough, prepared to duck under it. A spasm of terror set him shaking and he cried aloud.

“No. They’re not as bad as that. It was an accident.”

He ducked under the bough, ran clumsily, then stopped and listened. He came to the smashed acres of fruit and ate greedily. He saw two littluns and, not having any idea of his own appearance, wondered why they screamed and ran.

When he had eaten he went toward the beach. The sunlight was slanting now into the palms by the wrecked shelter. There was the platform and the pool. The best thing to do was to ignore this leaden feeling about the heart and rely on their common sense, their daylight sanity. Now that the tribe had eaten, the thing to do was to try again. And anyway, he couldn’t stay here all night in an empty shelter by the deserted platform. His flesh crept and he shivered in the evening sun. No fire; no smoke; no rescue. He turned and limped away through the forest toward Jack’s end of the island.

The slanting sticks of sunlight were lost among the branches. At length he came to a clearing in the forest where rock prevented vegetation from growing. Now it was a pool of shadows and Ralph nearly flung himself behind a tree when he saw something standing in the center; but then he saw that the white face was bone and that the pig’s skull grinned at him from the top of a stick. He walked slowly into the middle of the clearing and looked steadily at the skull that gleamed as

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white as ever the conch had done and seemed to jeer at him cynically. An inquisitive ant was busy in one of the eye sockets but otherwise the thing was lifeless. 35

Or was it?

Little prickles of sensation ran up and down his back. He stood, the skull about on a level with his face, and held up his hair with two hands. The teeth grinned, the empty sockets seemed to hold his gaze masterfully and without effort. 40

What was it?

The skull regarded Ralph like one who knows all the answers and won't tell. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across. He wrenched the quivering stick from the crack and held it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky. 50

- (i) In what ways does Golding convey how difficult Ralph's situation is **in this passage**?
- (ii) What is the significance of Ralph's actions towards the pig's skull in this scene? Explore **another incident** where Golding establishes the significance of this skull.

Section B

Answer **either** Question 2 **or** Question 3.

- 2 This passage is about a married man who has to deal with his wife's illness.

Alone, Mr Hutton suddenly found himself the prey of an appalling boredom.

Mrs Hutton was lying on the sofa in her boudoir, playing patience*. In spite of the warmth of the July evening a wood fire was burning on the hearth. A black Pomeranian, extenuated by the heat and the fatigues of digestion, slept before the blaze.

5

"Phew! Isn't it rather hot in here?" Mr Hutton asked as he entered the room.

"You know I have to keep warm, dear." The voice seemed breaking on the verge of tears. "I get so shivery."

"I hope you're better this evening."

"Not much, I'm afraid."

10

The conversation stagnated. Mr Hutton stood leaning his back against the mantelpiece. He looked down at the Pomeranian lying at his feet, and with the toe of his right boot he rolled the little dog over and rubbed its white-flecked chest and belly. The creature lay in an inert ecstasy. Mrs Hutton continued to play patience. Arrived at an *impasse***, she altered the position of one card, took back another, and went on playing. Her patiences always came out.

15

"Dr Libbard thinks I ought to go to Llandrindod Wells this summer."

"Well, go, my dear, go, most certainly."

Mr Hutton was thinking of the events of the afternoon: how they had driven, Doris and he, up to the hanging wood, and left the car to wait for them under the shade of the trees, and walked together out into the windless sunshine of the chalk down.

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"I'm to drink the waters for my liver, and he thinks I ought to have massage and electric treatment, too."

Hat in hand, Doris had stalked four blue butterflies that were dancing together round a delicate flower with a motion that was like the flickering of blue fire. The blue fire burst and scattered into whirling sparks; she had given chase, laughing and shouting like a child.

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"I'm sure it will do you good, my dear."

"I was wondering if you'd come with me, dear."

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"But you know I'm going to Scotland at the end of the month."

Mrs Hutton looked at him entreatingly. "It's the journey," she said. "The thought of it is such a nightmare. I don't know if I can manage it. And you know I can't sleep in hotels. And then there's the luggage and all the worries. I can't go alone."

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"But you won't be alone. You'll have your maid with you." He spoke impatiently. The sick woman was usurping the place of the healthy one. He was being dragged back from the memory of the sunlit down and the quick, laughing girl, back to this unhealthy, overheated room and its complaining occupant.

"I don't think I shall be able to go."

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"But you must, my dear, if the doctor tells you to. And, besides, a change will do you good."

"I don't think so."

"But Libbard thinks so, and he knows what he's talking about."

"No, I can't face it. I'm too weak. I can't go alone." Mrs Hutton pulled a handkerchief out of her black-silk bag and put it to her eyes.

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“Nonsense, my dear, you must make the effort.”

“I had rather be left in peace to die here.” She was crying in earnest now.

“O Lord! Do please be reasonable. Listen now, please.” Mrs Hutton only sobbed more violently. “Oh, what is one to do?” He shrugged his shoulders and walked out of the room. 50

Mr Hutton was aware that he had not behaved with proper patience; but he could not help it. Very early in his manhood he had discovered that not only did he not feel sympathy for the poor, the weak, the diseased, and deformed; he actually hated them. Once, as an undergraduate, he spent three days at a mission in the East End. He had returned, filled with a profound and ineradicable disgust. Instead of pitying, he loathed the unfortunate. It was not, he knew, a very comely emotion, and he had been ashamed of it at first. In the end he had decided that it was temperamental, inevitable, and had felt no further qualms. Emily had been healthy and beautiful when he married her. He had loved her then. But now – was it his fault that she was like this? 55

Mr Hutton dined alone. Food and drink left him more benevolent than he had been before dinner. To make amends for his show of exasperation he went up to his wife’s room and offered to read to her. She was touched, gratefully accepted the offer, and Mr Hutton, who was particularly proud of his accent, suggested a little light reading in French. 60

“French? I am so fond of French.” Mrs Hutton spoke of the language of Racine*** as though it were a dish of green peas.

Mr Hutton ran down to the library and returned with a yellow volume. He began reading. The effort of pronouncing perfectly absorbed his whole attention. But how good his accent was! The fact of its goodness seemed to improve the quality of the novel he was reading. 70

At the end of fifteen pages an unmistakable sound aroused him. He looked up; Mrs Hutton had gone to sleep. He sat still for a while, looking with dispassionate curiosity at the sleeping face. Once it had been beautiful; once, long ago, the sight of it, the recollection of it, had moved him with an emotion profounder, perhaps, than any he had felt before or since. Now it was lined and cadaverous. The skin was stretched tightly over the cheekbones, across the bridge of the sharp, birdlike nose. The closed eyes were set in profound bonerimmed sockets. The lamplight striking on the face from the side emphasised with light and shade its cavities and projections. Upon contemplating this face, he shivered a little, and left the room. 75

* a card game

** deadlock

*** a French dramatist

(by Aldous Huxley)

- (i) What impressions does the passage give you about the relationship between Mr and Mrs Hutton?
- (ii) How does the writer portray Mr Hutton as an unappealing character?

Refer closely to the passage in your answer.

- 3 Read this poem carefully, and then answer the questions that follow it.

My city, my canvas

How do I colour my city
with creatures busy in living?
Do I walk along as if on an errand
seeking a lotus pond afloat with enlightenment?
Do I go in search of orchid petals
to unfurl whorls for hybrid pollens? 5
Do I hurry along street plans and measure landuse
to draw lines and shapes for my canvas?

My city has no mountain ranges
to be unscrolled broadened brownness, 10
neither has she bushfires nor epic tragedies
but her sky can be
as dry and distant as a desert's.
My city has campaigns, policies and long-term planning,
has a reputation for drivenness 15
of a small country,
has shopping malls and more...

Is my canvas
a surrealscape of
a slim city slowly coated with melting cheese 20
where there are clowns with broken legs,
jugglers balancing on shaky stakes,
children spinning on top of whales
growing up to be adults with briefcases
on top of flying clocks? 25

I want to hiss a snake out of a kettle,
drink it like coffee as the steam scatters,
that I may
frame with passing beatitude* and mosaic wisdom,
my city, my canvas. 30

**a state of utmost bliss*

(by Heng Siok Tian)

- (i) What are your impressions of the city as described by the speaker?
- (ii) How does the poet vividly convey the speaker's feelings and attitude towards her city?

Refer closely to the poem in your answer.

END OF PAPER

Paper 1 Marking Scheme

- (a) "Piggy demonstrates an increasing strength of character as the novel progresses." How far do you agree with this statement? Support your answer with details from the novel.

Strength of character: Refers to the way he becomes increasingly courageous and bold as the novel progresses.

Stand: Yes, agree to a large degree.

Point	Evidence & Elaboration
Piggy is initially demonstrated as a rather timid character, who does not speak up, even when he is being bullied.	When Piggy tries to inform Jack of the other boys' names, he is rudely interrupted by Jack Merridew, who not only asks him to shut up but also calls him by a demeaning term "Fatty", leading to all the boys laughing at him. Piggy does not attempt to defend himself or even retaliate but instead passively allows himself to be bullied. Piggy appears to be an ostracised outsider, as seen in the way that all the boys seems to be pitted against him, with none feeling a shred of sympathy for Piggy, as seen in the way they were "a closed circuit of sympathy with Piggy outside". We do know that he was perhaps very embarrassed and emotionally affected by the incident, as seen in the way he went pink, but his timidity is evident in his response here. He does not attempt to defend himself by saying that they had no right to call him such names or shut him up, especially when he was just trying to be helpful and instead he takes the position of meek submission, as seen in his body language of his head being bowed down.
We see him becoming bolder in the scene where he tells the boys off for losing sight of their priorities and letting the fire get out of control. However, he still looks to Ralph for reassurance.	<p>In this scene, Piggy addresses the boys about their lack of discernment in setting up the fire, allowing it to get out of control and also leading them to be distracted from what should be more pressing priorities such as building shelter.</p> <p>He makes it a point to voice out his opinions, emphasising to the boys that he has the conch and thus has a right to speak. He demands the boys' attention, saying "I got the conch! Just you listen!", which is far cry from the meek boy who did not dare to retaliate when we first saw him in Chap 1. He even goes on to chide the boys, by saying that they "ought to have made... shelters down there by the beach" and questions how they could "expect to be rescued if you don't put first things first and act proper?" He also goes on to scold the rest of the boys for setting the whole island on fire and not giving Ralph time to think things through. Here, we see Piggy becoming bolder and daring to speak up to address things which he feels have gotten out of control. He uses the fact that he has his conch to assert his authority that he has the right to speak up, although at particular</p>

	<p>moments we still seem him demonstrating some insecurities, as seen when he turns to Ralph to back him up, "I got the conch, ain't I Ralph?"</p> <p>Not only does he now vocalise his thoughts, he is seen to be courageous enough to rebuke the boys telling them to get their priorities straight and giving Ralph time to think before impulsively rushing into action.</p>
<p>We see Piggy demonstrating an increasing strength of character in his courage at addressing important matters that needed to be addressed.</p>	<p>This is seen in the scene where Piggy rebukes Jack that he "didn't ought to have let that fire out" and reminds him of Jack's commitment to "keep the smoke going". This is significant as we can see from Chap 1 that he was actually initially very intimidated by Jack and thus is a marked change from his initial attitude of deference to Jack. Not only does he have the courage to point out Jack's flaws, he also threatens Jack, "I got to have them specs. Now I only got one eye. Jus' you wait" when Jack damages Piggy's glasses. He is not about to take things lying down. We see Piggy being a lot more confrontational in his attitude towards Jack. In contrast to the boy who looked down when he was called names by Jack, he now has become someone who dares to point out Jack's faults, inciting some of the hunters to agree with him too. Perhaps the most direct contrast would be in the way he now can look Jack threateningly in the eye and even forewarn him about how he would get his own back one day.</p>
<p>An ultimate demonstration of Piggy's courage and strength of character is seen when he goes to Jack's tribe to demand for his glasses back. He no longer is reliant on Ralph to be a source of reassurance and is even seen to be bolder than Ralph in this aspect.</p>	<p>This is seen in the way he responds, "What can he do more than he has? I'll tell him what's what," when Ralph surfaces his reservations that Jack would hurt Piggy if he were to go to demand for his glasses. He no longer has any qualms about approaching Jack, although he knows that the response would most likely be aggressive, in view of the way that at this point in the novel, Jack's tribe has really declined to the level of savages. Even when Jack and Ralph get into a physical fight, this does not stop Piggy from standing up for what he believes in and he exclaims to the boys, "Which is better—to be a pack of painted niggers like you are, or to be sensible like Ralph is?" Even in the midst of such an emotionally charged situation, in which both Ralph and Jack have already started attacking each other physically, Piggy dares to speak up. This time, the comments are not only against Jack himself but he clearly addresses the boys "Which is better—to be a pack of painted niggers like you are, or to be sensible like Ralph is?" to get them to rethink their behaviour and actions. This would have taken an act of immense courage, especially when these boys can no longer be called peers and friends, as they have turned away from Ralph's party and have pledged their allegiance to Jack, turning to more savage ways, instead of the rational way in which Ralph had attempted to lead the boys.</p>
<p>However, we see that while he does demonstrate an increasing strength</p>	<p>This is seen firstly in his defensive reaction when Ralph raises the idea that they had been responsible for</p>

of character in the courage he musters in dealing with Jack, we see he lacks the moral courage to admit his moral culpability in Simon's death.	Simon's death. He screams, "You stop it!" shrilly because he cannot bear to face the reality of the situation. He also denies it by making a lot of excuses for Simon's killing, "that bloody dance", the "lighting and thunder and rain" and the fact that it was an accident. He even tries to transfer the blame to Simon for crawling out at the wrong time and being "batty". He even wants Ralph to cover up the fact that they had been present at the scene, as seen in his request that Ralph cover up this fact as nobody would have noticed them in the dark. Thus, we see that in this case, he lacks the strength of character to face up to the evil that is within each of them and instead tries to cover it up by making excuses for himself.
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(b)	What do you think is the role of the littluns in the novel? Support your answer with details from the novel.
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Point	Evidence & Elaboration
To bring out the characteristics of the older boys, in their treatment of the littleuns:	
Ralph	Ralph is depicted as being a considerate boy in his treatment of the littleuns. He recognises that some of them miss home, as seen in them huddling together and having bad dreams at night and thus makes it a priority to build shelters for the boys, to not only shield them from harsh weather elements but also to give them a semblance of a home. He also speaks kindly to the boy with the mark on the face, when he attempts to share his views and attempts to comfort him by telling him that, there "couldn't (be) a beastie, a snake-thing on an island this size...you only get them in big countries, like Africa, or India."
Piggy	Piggy is depicted as being caring towards the littluns as well. He attempts to keep track of them and notices when the boy with the mark is no longer with them. His caring attitude towards them is also seen in the way he attempts to communicate to others what the little boy with the mark on the face wants to communicate, when he is too afraid and shy to do so. This is seen in the way he calls for the conch to be given to the little boy to give him the right to speak, as well as kneels beside the boy so that he can hear what the little boy is saying and communicate this to the rest of the boys. This shows how he makes a special effort to look out for the little ones.
Simon	Similarly, Simon too is caring and looks out for the littluns, helping Ralph with the shelters, as well as picking choice fruit for them because it is beyond their reach. This shows how he makes special pains to cater to their needs.
Jack	In contrast, Jack is not seen as caring for the littluns at all. He is mean to them, pointing fingers at them for causing fear in the community by talking about beasts

	and blaming them for being useless, “you’re a lot of cry-babies and sisses. That’s what” He also says “Sucks to the littluns when Ralph asks about somebody staying behind to look after them when they are looking for the beast, which shows that he is not the slightest bit concerned about their welfare. The stark contrast between Jack’s treatment of the littluns and Ralph, Piggy and Simon’s treatment of them clearly marks out two camps, the good and the bad. (Candidates could also bring out the way Jack physically abuses the littluns and also considers making them play the role of the pig that they are hunting which can be found beyond Chap 8).The littluns thus play a role in helping the reader differentiate the characters into the different camps, based on the older boys’ treatment of them.
Roger and Maurice	Joining Jack’s camp are the hunters whom we see at a very early stage having a violent streak towards the boys. This is seen in the way they want to destroy the sandcastles the littluns have created.
Introduction of the motif of the beast	The motif of the beast is introduced by the little boy with the mark on the face and is continued by Percival. The beast plays an important role in the novel because it sparks off irrational fear that drives the boys to go on hunt for the beast, make sacrifices (the sow’s head) and commit murder (the murder of Simon due to the hysteria of killing and irrational fear). What they fail to recognise though, is that the beast is not an external creature but something that is inside of them, namely, the evil of the human heart, something that only Simon, who is killed, realises. The littluns thus play an important role in introducing the motif of the beast to the novel.
Foreshadow the destruction that is to come in the later part of the novel	The death of the littlun with the mark on the face early on in Chap 2 foreshadows the potential destruction that is to come due to impulsiveness and irrationality. Just as the little boy is lost in the fire due to their impulsive way of setting up a fire and not being able to control it, the irrational desires and impulses of the boys also lead to the death of Simon, Piggy and even a man-hunt for Ralph because they are acting on their irrational desires, instead of thinking things through. (Students could elaborate on these incidents). The way the littluns suffer from chronic diarrhoea and cry out at night because of bad dreams also give the reader a sense of foreboding that all is not well on the island, leading the reader to anticipate how things would take a bad turn in the following chapters.
Portrays themes such as the breakdown of civilization and of the loss of innocence	The littluns behaviour also brings out certain key themes in the novel, such as the breakdown of civilisation. This is seen in the way they no longer abide to basic hygiene practices, no longer keeping to the demarcated area for excreting waste. The loss of innocence is also seen vividly in the way they move from boys involved in playing their own games, to being brought into the killing game as well, as seen in Chap 9 when the boys started

	<p>chanting, "Kill the beast! Cut his throat! Spill his blood!" and the littluns too started their own ring. Their games have moved from innocent ones like building sandcastles to one which is in essence a killing ritual, with a menacing undertone. This ultimately ends with the crowd exhibiting violence towards the "beast", they "surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words and no movements but the tearing of teeth and claws". To have boys at a tender young age involved in such a carnal killing surely marks a loss of innocence. The violence exhibited in the choice of verbs such as "tear" and "struck" also demonstrates the viciousness and aggressiveness behind the boys' actions, normally uncharacteristic of boys at such a tender age.</p>
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<p>Ralph saw that for the time being he was safe. He limped away through the fruit trees, drawn by the thought of the poor food yet bitter when he remembered the feast. Feast today, and then tomorrow....</p> <p>He argued unconvincingly that they would let him alone, perhaps even make an outlaw of him. But then the fatal unreasoning knowledge came to him again. The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapor. These painted savages would go further and further. Then there was that indefinable connection between himself and Jack; who therefore would never let him alone; never.</p> <p>He paused, sun-flecked, holding up a bough, prepared to duck under it. A spasm of terror set him shaking and he cried aloud.</p> <p>"No. They're not as bad as that. It was an accident."</p> <p>He ducked under the bough, ran clumsily, then stopped and listened. He came to the smashed acres of fruit and ate greedily. He saw two littluns and, not having any idea of his own appearance, wondered why they screamed and ran.</p> <p>When he had eaten he went toward the beach. The sunlight was slanting now into the palms by the wrecked shelter. There was the platform and the pool. The best thing to do was to ignore this leaden feeling about the heart and rely on their common sense, their daylight sanity. Now that the tribe had eaten, the thing to do was to try again. And anyway, he couldn't stay here all night in an empty shelter by the deserted platform. His flesh crept and he shivered in the evening sun. No fire; no smoke; no rescue. He turned and limped away through the forest toward Jack's end of the island.</p> <p>The slanting sticks of sunlight were lost among the branches. At length he came to a clearing in the forest where rock prevented vegetation from growing. Now it was a pool of shadows and Ralph nearly flung himself behind a tree when he saw something standing in the center; but then he saw that the white face was bone and that the pig's skull grinned at him from the top of a stick. He walked slowly into the middle of the clearing and looked steadily at the skull that gleamed as white as ever the conch had done and seemed to jeer at him cynically. An inquisitive ant was busy in one of the eye sockets but otherwise the thing was lifeless.</p> <p>Or was it?</p> <p>Little prickles of sensation ran up and down his back. He stood, the skull about on a level with his face, and held up his hair with two hands. The teeth grinned, the empty sockets seemed to hold his gaze masterfully and</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p> <p>35</p>
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without effort. What was it? The skull regarded Ralph like one who knows all the answers and won't tell. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across. He wrenched the quivering stick from the crack and held it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky.	40
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- (i) In what ways does Golding convey how difficult Ralph's situation is in this passage?

Terrible: extremely bad

Point	Evidence & Elaboration
The uncertainty of Ralph's fate	"Ralph saw that <u>for the time being</u> he was safe" "Feast today, and then tomorrow." The phrase "for the time being" denotes the lack of stability of Ralph's situation. There is no telling when his life would be threatened. This constant state of flux would be very unsettling for Ralph. There is also the acknowledgment of impending danger for Ralph, as when the feast is over, the attention of the hunters might then turn to Ralph to hunt him down
Ralph's injury	"He limped...." This puts him at attacks by enemies because he would not be able to move as fast as he normally would.
Ralph's lack of food choices	"poor food" Now that he is in hiding and the rest of the boys have turned against him, he is limited to only eating fruit from the fruit trees. We are reminded of the way he has been stripped of his power, and of his right to liberty, as well as the ability to start the fire, with the crushing of Piggy's glasses.
Emphasis on Ralph's total isolation	"The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapour" The use of the simile "like a vapour" denotes the unescapable nature of this fact, and how the facts of what has happened hangs heavily over Ralph. Not only is he physically isolated, in the sense that he no longer has his supporters Piggy and Simon to be there for him, he has also been alienated, in the sense that he has lost all power, as symbolised by the breaking of the conch (which was initially a symbol of his authority)
Emphasis on the way he is being hunted by the boys he once called	"These painted savages would go further and further. Then there was that indefinable connection between

friends.	himself and Jack; who therefore would never let him alone; never". This shows that they would never let him off the hook. His life, therefore, is in peril."
At the same time, he is also in a state of disbelief. Conflicted emotions also convey his unwillingness to believe that they would harm him	<p>"He argued unconvincingly that they would let him alone...but then the fatal unreasoning knowledge came to him again...the deaths of Piggy and Simon."</p> <p>"No.They're not as bad as that. It was an accident."</p> <p>He is plagued by the memory of the terrors he had witnessed, by how the boys whom he had once considered friends had killed Piggy and Simon and tries to attribute Piggy's death to that of the accident and tries to believe that they would not harm him, though we know that this was a futile effort from the use of the word "unconvincingly".</p> <p>The shows how terrible Ralph's situation is because he no longer has anyone he can trust.</p>
The dismal state of things that seems to spell out the very low chance of rescue and being brought back to civilisation	<p>"No fire; no smoke; no rescue"</p> <p>The things that Ralph had fought hard for throughout their stay in their island had come to nought.</p>

- (ii) What is the significance of Ralph's reactions towards the pig's skull in this scene? Explore another incident where Golding establishes the significance of the pig's skull.

Point	Evidence & Elaboration
(From this passage)	
The pig skull seems to have a hold over Ralph, just as evil, which it represents, seems to have a hold over the boys.	<p>"...the empty sockets seemed to hold his gaze masterfully and without effort" (parallels with Simon in the earlier incident, "His eyes could not break away- p.177"</p> <p>This shows that Ralph too, though struggles to be civilised and do what is right, is still susceptible to the wiles of the evil one.</p>
Ralph attempts to destroy the pig skull because of the repulsion he has for it.	<p>"The skull regarded Ralph like one who knows all the answers and won't tell him. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing"</p> <p>The repulsion that Ralph has for the pig skull is symbolic of his repulsion of all the horrendous acts of hunting and savagery that he has witnessed on the island. While unlike Simon, he does not recognise that it is an embodiment of the evil one, he still sees it as something to be destroyed because of its association with the inhumane hunting. This also is significant in showing the distinctiveness of Simon as a wise figure, as seen in his insight about the true nature of the beast, as opposed to Ralph who merely recognises it as a grotesque object to be gotten rid of.</p>
Ralph is wary of the pig skull and is	"He wrenched the quivering stick from the crack and held

on the defensive	<p>it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky.”</p> <p>Even though he does not have a direct “encounter” with the Lord of the Flies, unlike Simon, he seems intuitively to know that it is associated with all the bad things that have happened on the island and thus stands guard against it.</p> <p>This is symbolic of the way, he too has been trying to hold the fort against the outbreak of evil e.g. through the establishment of rules and the maintaining of order.</p>
(Other incident)- Conversation with Simon (p.177-178)	Pig’s skull as a symbol of the devil
Who preys on Simon’s insecurities	“They think you are batty. You don’ want Ralph to think you’re batty, do you? You like Ralph a lot, don’t you? And Piggy and Jack?”
Revelation of who or what the beast really is-the evil in man and the reason why disorder has been breaking out among the boys	“I’m the beast...Fancy thinking the Beast was something you could hunt and kill!...You knew didn’t you?” I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?”
Foreshadowing of Simon’s death if he should try to change the course of things	<p>“We’re going to have fun on the island! So don’t try it on , my poor misguided boy, or else...we shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?”</p> <p>This foreshadows the way Simon is eventually done in by all the boys who mistake him for the beast and spear him to death, later on in Chap 9.</p>

- (i) What impressions does the passage give you about the relationship between Mr and Mrs Hutton?
- (ii) How does the writer create a disturbing/an unappealing impression of Mr Hutton?

Points	Evidence
1. They are no longer as close/intimate as before; the formality they adopt towards each other is a sign that they have left behind the stage of the first heady flush of intense passion and love, characterised by romance and physical intimacy, when the husband pays devoted and undivided attention to his wife and vice versa	<p>“Phew! Isn’t it rather hot in here?” Mr Hutton asked as he entered the room.</p> <p>“You know I have to keep warm, dear.” The voice seemed breaking on the verge of tears. “I get so shivery.”</p> <p><u>“I hope you’re better this evening.”</u></p> <p><u>“Not much, I’m afraid.”</u></p> <p><u>The conversation stagnated.</u> Mr Hutton stood leaning his back against the mantelpiece. He looked down at the Pomeranian lying at his feet, and with the toe of his right boot he rolled the little dog over and <u>rubbed its white-flecked chest and belly.</u> <u>The creature lay in an inert ecstasy.</u> Mrs Hutton continued to play patience.</p> <p>The fact that there are awkward silences and stilted exchanges between them, and their only topic of conversation is her illness and physical condition suggest that there is some strain in their relationship. Mr Hutton was so bored that he took to rolling the dog over and rubbing it playfully instead of paying attention to his wife. He also seems insensitive to her suffering – could also probably be due to the fact that she has been ill for some time and he has</p>

	<p>become desensitised to her situation. The fact that she whiles her time away by playing card games by herself suggests that he has left her to her own devices too much</p>
<p>2. There are secrets between them: the husband is no longer in love with his wife and in fact, seems to enjoy the company of another woman, and has been seeing her behind his wife's back; in fact he is bored by the marriage. The wife is probably aware that she has lost him, but seems helpless as to how she can restore their relationship</p>	<p>"Dr Libbard thinks I ought to go to Llandrindod Wells this summer." "Well, go, my dear, go, most certainly." <u>Mr Hutton was thinking of the events of the afternoon: how they had driven, Doris and he, up to the hanging wood, and left the car to wait for them under the shade of the trees, and walked together out into the windless sunshine of the chalk down.</u> "I'm to drink the waters for my liver, and he thinks I ought to have massage and electric treatment, too." Hat in hand, Doris had stalked four blue butterflies that were dancing together round a scabious flower with a motion that was like the flickering of blue fire. The blue fire burst and scattered into whirling sparks; she had given chase, laughing and shouting like a child. "I'm sure it will do you good, my dear." "I was wondering if you'd come with me, dear." "But you know I'm going to Scotland at the end of the month." <u>Mrs Hutton looked at him entreatingly.</u> "It's the journey," she said. "The thought of it is such a nightmare. I don't know if I can manage it. And you know I can't sleep in hotels. And then there's the luggage and all the worries. I can't go alone." <u>"But you won't be alone. You'll have your maid with you."</u> He spoke impatiently. Even though his wife is sickly and needs to go away to recuperate, he does not seem to be very concerned; on the contrary, he is recalling with pleasure how he had spent the afternoon with Doris, another woman, chasing butterflies. Instead of commiserating with his wife, he is thinking of Doris' lively vivaciousness. His encouraging his wife to go away for the summer could also be motivated by a need to spend time instead with Doris, probably far more pleasurable than time spent in his wife's company. Her entreaties with him, to accompany her to Llandrindod Wells, falls on deaf ears – instead, he demurs by saying that she would have her trusty maid with her</p>
<p>3. The husband seems only to spend time with his wife out of obligation, or feelings of guilt, and not out of genuine love and affection. She, on her part, seems to act like a dependent, sickly child who is grateful for any crumbs of affection he throws at her. She attempts to use emotional blackmail by crying and projecting an image of herself as a pitiful victim of ill health, but he is immune to her wiles</p>	<p>The sick woman was usurping the place of the healthy one. He was being dragged back from the memory of the sunlit down and the quick, laughing girl, back to this unhealthy, overheated room and its complaining occupant. "I don't think I shall be able to go." "But you must, my dear, if the doctor tells you to. And, besides, a change will do you good." "I don't think so." "But Libbard thinks so, and he knows what he's talking about." "No, I can't face it. I'm too weak. I can't go alone." Mrs Hutton pulled a handkerchief out of her black-silk bag and put it to her eyes. "Nonsense, my dear, you must make the effort." "I had rather be left in peace to die here." She was crying in earnest now. "O Lord! Do please be reasonable. Listen now, please." Mrs Hutton only sobbed more violently. "Oh, what is one to do?" He shrugged his shoulders and walked out of the room. Mr Hutton dined alone. Food and drink left him more benevolent than he had been before dinner. To make amends for his show of exasperation he went up to his wife's room and offered to read to her. She was touched, gratefully accepted the offer, and Mr Hutton, who was particularly proud of his accent, suggested a little light reading in French. The husband guards himself against his wife's pleading and does not succumb to her pleas to keep her company if she goes away to recover. Despite her crying pitifully, he is adamant not to give in, and responds by being indifferent and simply leaving the room.</p>

Later, bitten by remorse at his unchivalrous behaviour, he goes to her room to offer to read to her and keep her company as she dozes off to sleep.

Points	Evidence
1. By suggesting that he is only pretending to be a faithful husband to his wife – on the surface he appears to want what's best for her, seeming to have her interests at heart, but underneath that 'concerned exterior' lies a heart that is bored with her. He is seeing someone else on the sly, and deceiving her about it. When she mentions going away for the summer, his heart seems to have leapt with joy. He encourages her to go on the pretext of showing concern for her, while in his mind he is probably rejoicing in the knowledge that this would free him to spend time with the new woman in his life	<p>"Dr Libbard thinks I ought to go to Llandrindod Wells this summer." "Well, go, my dear, go, most certainly." <u>Mr Hutton was thinking of the events of the afternoon: how they had driven, Doris and he, up to the hanging wood, and left the car to wait for them under the shade of the trees, and walked together out into the windless sunshine of the chalk down.</u> "I'm to drink the waters for my liver, and he thinks I ought to have massage and electric treatment, too." <u>Hat in hand, Doris had stalked four blue butterflies that were dancing together round a scabious flower with a motion that was like the flickering of blue fire. The blue fire burst and scattered into whirling sparks; she had given chase, laughing and shouting like a child.</u> The writer portrays Mr Hutton as a contemptible unfaithful man who has betrayed his wife by seeing another woman while she is grappling with ill health. Her physical condition seems to be worsening; instead of keeping her company and offering solace with his presence, he has been unfaithful to her. The suggestion that he is bored with her and the marriage does not put him in a good light as far as the reader is concerned</p>
2. By depicting how, instead of being genuinely concerned about his wife's health and well-being, his mind drifts inexorably to the other woman, Doris, who seems to have entranced him. He resents the fact that his wife is intruding into his pleasurable thoughts about Doris – he seems to find his wife a cloying, burdensome and irksome encumbrance. He is put off by her ill health – what is objectionable is his callous attitude towards his sickly wife	<p>Mrs Hutton looked at him entreatingly. "It's the journey," she said. "The thought of it is such a nightmare. I don't know if I can manage it. And you know I can't sleep in hotels. And then there's the luggage and all the worries. I can't go alone." "But you won't be alone. You'll have your maid with you." He spoke impatiently. <u>The sick woman was usurping the place of the healthy one. He was being dragged back from the memory of the sunlit down and the quick, laughing girl, back to this unhealthy, overheated room and its complaining occupant.</u> "I don't think I shall be able to go." "But you must, my dear, if the doctor tells you to. And, besides, a change will do you good." His wife seems to genuinely desire his company and pleads for his understanding – making an anguished plea for him to accompany her but he seems callous and insensitive, shrugging off his responsibility as a dutiful husband and putting her off by insisting that her maid would suffice. His resentment that she was intruding into his private thoughts about Doris is repugnant to the reader</p>
3. By painting a picture of his distinct lack of empathy for those who are down on their luck, whether it is in terms of health, wealth or physical state. He is well aware of this aspect of his character, yet remains unapologetic about it. What is reprehensible about his attitude is that he makes excuses for his antipathy and revulsion towards those who deserve empathy,	<p>"Nonsense, my dear, you must make the effort." "I had rather be left in peace to die here." She was crying in earnest now. "O Lord! Do please be reasonable. Listen now, please." Mrs Hutton only sobbed more violently. "Oh, what is one to do?" <u>He shrugged his shoulders and walked out of the room.</u> Mr Hutton was aware that he had not behaved with proper patience; but he could not help it. <u>Very early in his manhood he had discovered that not only did he not feel sympathy for the poor, the weak, the diseased, and deformed; he actually hated them.</u> Once, as an undergraduate, he spent three days at a mission in the East End. He had returned, filled with a profound and ineradicable disgust. Instead of pitying, he loathed the unfortunate. <u>It was not, he knew, a very comely emotion, and he had been ashamed of it at first. In the end he had decided that it was temperamental, inevitable, and had felt no further qualms.</u> Emily had</p>

choosing to dismiss his response to these people as a quirk in his nature. Instead of standing by Emily, his wife, in her stricken state, he no longer loves her but has no qualms about abandoning her to her fate	<p><u>been healthy and beautiful when he married her. He had loved her then. But now – was it his fault that she was like this?</u></p> <p>Opting to leave her out in the cold emotionally because she has lost her attractiveness and physical appeal is the height of cruel callousness – this leaves the reader cold as well and the reader would feel a natural dismay, aversion and abhorrence towards his cold-blooded behaviour</p>
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- (i) What are your impressions of the city as described by the speaker?
(ii) How does the poet vividly convey the speaker's feelings and attitude towards her city?

(i)

Points	Evidence
<p>1. That it is a modern metropolis that does not distinguish itself from other developed cities; its occupants lead busy, fast-paced lives that do not afford them the time nor inclination to stop and smell the roses. They seem content to live their lives mechanically, never pausing to reflect on the meaning of life nor to seek new understanding and insight into life, and what life may offer</p> <p>The citizens seem to devote their time to fulfilling the city's objectives – to explore and find ways to enhance the city's image and reputation. Life in the city seems to be about doing what is necessary to promote its progress; the citizens' individual goals and aspirations seem to be a far second in the list of priorities</p>	<p>How do I colour my city with creatures busy in living? Do I walk along as if on an errand seeking a lotus pond afloat with enlightenment? Do I go in search of orchid petals to unfurl whorls for hybrid pollens? Do I hurry along street plans and measure landuse to draw lines and shapes for my canvas?</p>
<p>2. That there are no new, undeveloped areas that may be explored; the city is so efficiently run and managed, and its geographical location so safe and tranquil, that its dwellers do not live in fear of natural calamities like earthquakes; they are not called upon to be resilient for there seem to be no crises to whip them into shape so that they can handle emergencies. The poem also suggests that the city is space-challenged so that there are no natural and large spaces/areas where residents may go to roam and venture beyond their usual workday routines. The idea of a concrete jungle is hinted at</p>	<p>My city has no mountain ranges to be unscrolled broadened brownness, neither has she bushfires nor epic tragedies but her sky can be as dry and distant as a desert's.</p>
<p>3. That the city is run like a well-oiled machine; everything probably operates like clockwork. There is the suggestion that the city is renowned for its efficiency; the smallness of its size has resulted in a constant and concentrated focus on excellence, prompting the people to be extremely devoted and committed to the task of enhancing the global reputation of the city and to plan for future</p>	<p>My city has campaigns, policies and long-term planning, has a reputation for drivenness of a small country, has shopping malls and more... Is my canvas a surrealscape of a slim city slowly coated with melting cheese where there are clowns with broken legs, jugglers balancing on shaky stakes, children spinning on top of whales growing up to be adults with briefcases</p>

sustained growth and progress, perhaps to the detriment of its people – they only know how to work hard but they may lack the creativity and initiative to explore and innovate esp in the area of the arts. The poem hints at the notion that the city is inhabited by people who tend to be workaholics because they have been conditioned to do so; certain fields of study and work are valued over others	on top of flying clocks?
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(ii)


Points	Evidence
1. The speaker feels frustration. This is vividly conveyed by her repeated use of rhetorical questions which emphasise the lack of individuality, freedom of thought and the space for exploration and gaining insight and perspective into life; the speaker seems to be critical of the way the authorities have conditioned citizens to work within certain constraints which have resulted in high productivity and efficiency but low creativity	<p>How do I colour my city with creatures busy in living? Do I walk along as if on an errand seeking a lotus pond afloat with enlightenment? Do I go in search of orchid petals to unfurl whorls for hybrid pollens? Do I hurry along street plans and measure landuse to draw lines and shapes for my canvas?</p> <p>The use of the word “errand” suggests a task that is not the main activity but a peripheral and trivial one but the tone used suggests that the speaker feels that it is more important to seek “enlightenment” than to constantly seek improvement and progress without reflecting and thinking about what one wants in life. Also the choice of words “hurry” and “measure landuse” connote the idea of hurrying along to finish tasks without truly gaining in terms of personal growth. The idea of drawing “lines and shapes” suggests mechanical and meaningless tasks</p>
2. The speaker is critical and somewhat unsettled by how life in the city is all about work and the business of improving efficiency; the authorities seem to be consumed by making the city an excellent one not to be upstaged by other similar metropolises. While it is understandable that the need to remain competitive is the focus of attention especially since size is a liability, the poet’s use of a simile like “dry and distant as a desert’s” connotes how we might as well be a desert city where nothing much really happens, where life stagnates; life in the city is dry and uneventful with very little to capture the imagination and turn us into dynamic, vibrant and energetic humans; we might benefit from a crisis or two	<p>My city has no mountain ranges to be unscrolled broadened brownness, neither has she bushfires nor epic tragedies but her sky can be as dry and distant as a desert’s. My city has campaigns, policies and long-term planning, has a reputation for drivenness of a small country, has shopping malls and more...</p>
3. There is anguish and despair in the speaker’s use of harsh and intense diction to denote her distinct displeasure and disapproval of the way life is lived in	<p>Is my canvas a surrealscape of a slim city slowly coated with melting cheese</p>

her city. Her use of “surrealscape” indicates an unreal scene that she does not think she will ever see but which she pines for. The use of words to denote imperfections/defects is her impassioned way of saying that the city should learn to tolerate mistakes and failures; that as a nation we must not live like robots. Instead we must try new things and learn to pick ourselves up when we inevitably fall. In particular the last stanza contains an obtrusively violent image of a “snake” being conjured out of a “kettle” – her way of giving voice to her anguish at the clinical, impersonal and sanitised way the city operates totally devoid of personality and quirks. The use of “mosaic wisdom” strongly suggests that in a city that is truly vibrant and dynamic, there will be a colourful kaleidoscope comprising the different contributions of a diverse people who will all have something different to offer

where there are clowns with broken legs,
jugglers balancing on shaky stakes,
children spinning on top of whales
growing up to be adults with briefcases
on top of flying clocks?

I want to hiss a snake out of a kettle,
drink it like coffee as the steam scatters,
that I may
frame with passing beatitude and mosaic wisdom,
my city, my canvas.

Class:	Register No:	Name:
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CRESCENT GIRLS' SCHOOL

SECONDARY FOUR

PRELIMINARY EXAMINATION 2016

LITERATURE IN ENGLISH

2065/01

Paper 1
Set Text and Unseen Texts

18 Aug 2016

Additional Materials: Writing Paper

1 hr 40 minutes

READ THESE INSTRUCTIONS FIRST

Write in dark blue or black pen on both sides of the Answer Paper.

Do not use staples, paper clips, glue or correction fluid.

Write your class, index number and name on all the work you hand in.

Answer **one** question from Section A and **one** question from Section B.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.

Hand in both sections separately.

This paper consists of **6** printed pages, including the cover page.

Section A

William Golding: Lord of the Flies

Answer **one** question from this section.

1. **Either (a)** Golding highlights in 'Lord of the Flies' that fear motivates people to do the unthinkable. How far do you agree with this statement? Support your answer with close reference to the text.

(Do not use the passage below in answering this question)

- Or (b)** How does Golding make Piggy such a moving character? Remember to support your answer with close reference to the text.

(Do not use the passage below in answering this question)

- Or (c)** Read this passage carefully, and then answer the questions that follow it:

"Fun and games," said the officer.

The fire reached the coconut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black.

The officer grinned cheerfully at Ralph.

5

"We saw your smoke. What have you been doing? Having a war or something?"

Ralph nodded.

The officer inspected the little scarecrow in front of him. The kid needed a bath, a haircut, a nose-wipe and a good deal of ointment.

10

"Nobody killed, I hope? Any dead bodies?"

"Only two. And they've gone."

The officer leaned down and looked closely at Ralph.

"Two? Killed?"

Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly.

15

Other boys were appearing now, tiny tots some of them, brown, with the distended bellies of small savages. One of them came close to the officer and looked up.

20

"I'm, I'm—"

But there was no more to come. Percival Wemys Madison sought in his head for an incantation that had faded clean away.

The officer turned back to Ralph.

"We'll take you off. How many of you are there?"

25

Ralph shook his head. The officer looked past him to the group of painted boys.

"Who's boss here?"

"I am," said Ralph loudly.

A little boy who wore the remains of an extraordinary black cap on

his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still. 30

"We saw your smoke. And you don't know how many of you there are?"

"No, sir."

"I should have thought," said the officer as he visualized the search before him, "I should have thought that a pack of British boys—you're all British, aren't you?—would have been able to put up a better show than that—I mean—" 35

"It was like that at first," said Ralph, "before things—"

He stopped. "We were together then—" 40

The officer nodded helpfully.

"I know. Jolly good show. Like the Coral Island."

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had. . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy. 45 50

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance. 55

- (i) How does Golding make **this passage** such a memorable ending to the novel?
- (ii) Explore one other moment in the novel that left a powerful impact on you.

Section B

Answer **either** Question 2 or Question 3.

Either

2. Read the passage carefully, and then answer the questions that follow it:

Grandma passed away in February. She had faded away slowly and cruelly, the disease pouring out from inside her. Pa and Ma refused to tell me what it was, and she was in so much pain she did not dare to tell anyone because she did not want to worry us.

Once after she had been admitted to the hospital I bought biscuits, round Marie cookies which I knew she liked, which she nibbled when she hung the laundry, but when I saw her in the hospital bed, with tubes radiating out of her like the back of an air-conditioner, I put the biscuits back into my bag, embarrassed and almost guilty. She moved her mouth to speak when she saw me and I leaned forward to hear, nodding even though I did not understand anything of what she said. 5 10

Above us, the whirring fan shook dangerously. I sat down and waited, and looked back across the other beds. They were tidy, laid bare, with blankets the colour of Manila envelopes. She shook as she coughed. I had looked into the other rooms and compared the people resting on the beds with my grandmother and I knew that she was not good, not good at all. The others sat up in the beds to eat porridge, read newspapers or pushed remote control buttons, but Grandma just slept on her bed, not moving except when she coughed. We placed a television in her ward, but she did not so much as look at it. At home things no longer were back in order – they were getting lost or misplaced or moved. 15 20

Occasionally when I was at her bedside she would make a gesture and I'd bow my head. She would touch it and I would feel her wrinkled fingers on my face.

"Your hand is very cold, Ah Por," I told her. 25

"Yah, it is." She touched her own cheek with it. "I cannot feel my cold, yah?" Then she smiled sadly. Behind me I could hear the footsteps of doctors and the wheeling of trays. Someone looked in, a young man carrying flowers. He looked at the ward number, then at Ah Por and left, apologising again and again.

Ma came in the evening to help look after her, moving Ah Por's legs or arms. Grandma drew them up but Ma would make her lay them flat. Ma looked very tired, like she had not slept for a long time. Pa came back early but sometimes went out for long stretches of time. 30

I was at the hospital one day after school. Ah Por looked at me from her bed. Then she asked me to come to her. I wondered if she wanted anything. She made a circling motion at me. 35

"What do you want, Ah Por?" I asked.

Her hands continued to circle the air. I was growing afraid and confused.

"What do you want?"

Then she pushed herself up from the bed, grabbed the back of my chair and turned it around so that I faced the window. She fell back on her bed in a single motion, the exertion almost too much for her. I sat down, my back to her, trying not to look at her. I took out a book and began to read out loud. 40

I wanted to tell Ma about it the next day and when I went to the hospital again, I saw Ma, Uncle and Aunt all sitting with their backs to Grandmother. They were passing among themselves a pack of peanuts, talking about the rain outside, which was leaving oily stains on the windows. 45

"Oh, your son is here," my aunt said, turning back to see me.

"Get a chair," Ma said. I did, and joined the row, back towards Grandma

and I was passed the peanuts. They continued to talk about many other things, gossiping about relatives and TV stars, the pack of peanuts passing to and fro among us, the peanuts slowly being eaten though it seemed no one had much appetite. 50

(adapted from *Gone Case* by Dave Chua)

- (i) What feelings does the Grandmother evoke in you as you read this passage?
- (ii) In what ways does the writer make the narrator's situation striking?

Refer closely to the passage in support of your answer.

Or

3. Read this poem carefully, and then answer the questions that follow it:

Decomposition

I have a picture I took in Bombay
of a beggar asleep on the pavement:
grey-haired, wearing shorts and a dirty shirt,
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone,
routes for the ants' journeys, the flies' descents,
Brain-washed by the sun into exhaustion,
he lies veined into stone, a fossil man.

5

Behind him there is a crowd passingly
bemused by a pavement trickster and quite
indifferent to this very common sight
of an old man asleep on the pavement.

10

I thought it then a good composition
and glibly called it "The Man in the Street",
remarking how typical it was of
India that the man in the street lived there.

15

His head in the posture of one weeping
into a pillow chides me now for my
presumption at attempting to compose
art of his hunger and solitude.

20

(By Zulfikar Ghose)

- (i) What are your feelings towards the beggar as you read this poem?
- (ii) What do you find striking about the way the speaker presents the beggar?
- Support your answer by close reference to the poem.

Copyright Acknowledgements:

- Question 1 *Lord of the Flies*. William Golding
Question 2 *Gone Case*. Dave Chua

Answer Scheme – Preliminary Examination 2016 (Paper 1 Lord of the Flies and Unseen Component)

- (a) *Golding highlights in 'Lord of the Flies' that fear motivates people to do the unthinkable.*
How far do you agree with this statement? Support your answer with close reference to the text.
(Do not use the passage below in answering this question)

Approach: Agree to a large extent that fear motivates people to do the unthinkable and in Lord of the Flies and a number of the characters prove this statement to be true. The boys' actions were greatly determined by their fears. They committed immoral, savage acts and even practised superstitious acts because of their fears. They allowed their fears to overcome their common sense that led to disastrous consequences.

Students must show HOW fear influenced the boys to do an UNTHINKABLE act and not merely narrating the events that occurred on the island

<p>Fear of the beast caused the boys to commit various atrocious acts in the novel</p>	<p>1) Fear of the beast caused the boys to abandon Ralph for Jack's tribe because they trusted Jack's ability to protect them from the beast. They were also manipulated into believing his superstitious beliefs that offering the pig's head as a sacrifice to the beast will prevent the beast from disturbing them. "And about the beast. When we kill we'll leave some of the kill for it. Then it won't bother us, maybe." Their act is unthinkable because they abandoned basic common sense and offered a product of their savage and brutal act, the sow's head, as a sacrifice to the beast. Ironically, instead of protecting them from the Beast, this offering only made them closer to the Beast or the evil within themselves.</p> <p>2) Fear of the beast led the boys into attacking Simon and they ended up killing him in the most brutal manner. The boys ended up killing the most innocent amongst them while Simon was trying to inform them that the beast was not a physical one but the evil within them.</p> <p>3) Boys' tremendous fear of the beast enabled Jack to convince them into obeying his orders, to persist in hunting instead of manning the signal fire to be rescued and eventually disregard the fact that they have murdered Simon. "There isn't a snake-thing. But if there was a snake we'd hunt it and kill it. We're going to hunt pigs to get meat for everybody. And we'll look for the snake too-" "But there isn't a snake!" "We'll make sure when we go hunting." - "Serve you right if something did get you, you useless lot of cry-babies!" - "He came--disguised. He may come again even though we gave him the head of our kill to eat. So watch; and be careful." "But didn't we, didn't we--?" "No! How could we--kill--it?" He fuels the fear of the beast in the hearts of the boys so as</p>
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	manipulate them and maintain power over them. He keeps the idea of the beast alive in their minds even after they think they have killed it, so that he can continue to rule them through fear.
Fear of not being in total power propelled Jack to constantly challenge Ralph's authority and eventually giving the orders to hunt him down	<p>Jack's fear of losing power as a leader amongst the boys motivated him to constantly challenge Ralph's authority and deviate from whatever tasks that he was assigned with</p> <ul style="list-style-type: none"> - Caused signal fire to die out because he chose to hunt and influenced the rest of the boys to follow him instead of obeying Ralph's orders to man the signal fire. As a result, a ship passed and they missed the opportunity to be rescued. A major confrontation ensued between Ralph and Jack leading to further power struggles between the two leaders. - He also commands this tribe to hunt for Ralph and kill him near the end of the novel. There is also a hint of them intending to offer Ralph's head to the beast on the end of "a stick sharpened", just like they had done with the head of the sow. - The attempt to kill Ralph, the original leader, is the culmination of the boys' total descent into savagery, and this horrific act is initiated by none other than Jack. <p>Jack also gave the orders for Sam and Eric to be tortured so that they will join his tribe and Ralph's group of supporters will be even smaller. Jack wanted total power on the island and wanted all the boys to be part of his tribe and leave Ralph's group.</p> <p>Jack stole Piggy's glasses so as to be in control of fire which is important for them to cook meat. With no glasses, there was no way that Ralph could sustain the signal fire and increase their chances for rescue.</p>
Fear of being beaten up and tortured led to Samneric betraying Ralph and revealing his hiding place to Jack and the savages	<p>Sam and Eric feared what Jack and Roger might do to them if they betrayed Ralph and joined Jack's tribe.</p> <p>"You're sure he meant in there?" The twin moaned faintly and then squealed again. "He meant he'd hide in there?" "Yes—yes—oh---!"</p> <p>Their fear of Jack led them to betraying Ralph and he ends up being hunted by the savages.</p>

- (b) How does Golding make Piggy such a moving character? Remember to support your answer with close reference to the text. (Do not use the passage below in answering this question)

Approach: Style question focusing on the character of Piggy. Students must not lapse into a narrative about what happened to Piggy but show how Golding portrayed Piggy to be a character who managed to move his readers or evoke strong emotions towards Piggy.

Golding makes Piggy a moving character by showing how brutally he had been killed	<ul style="list-style-type: none"> - "The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went ...Piggy fell forty feet and
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<p>by Roger while trying to uphold law and order. And even he had been killed, Jack and the savages showed no remorse or guilt for what they have done.</p>	<p>landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed."</p> <ul style="list-style-type: none"> - Piggy is killed ruthlessly by Roger. His brutal death symbolises the destruction of order and reason and it greatly moves the reader because with Piggy's death, the boys turned savages have fully allowed the innate evil within themselves to unleash itself. The fact that Jack and the savages showed no remorse or regret further moves us into feeling a sense of trepidation and horror as to what further destruction and murder they will commit next. - Piggy's death is one of the most moving and horrific moments in the novel because his character leaves an indelible impression on the reader. Piggy is a character who remained true to his beliefs from beginning till the end, came up with various intelligent ideas for everyone's benefit but yet ended up being killed brutally.
<p>By showing how he had been marginalised and bullied right from the beginning by the boys in general except for Simon</p>	<p>Right from the start, Piggy was seen as an outcast and bullied by Jack and not taken seriously by Ralph or the other boys. They found his asthma and personality or lack of, annoying and chose to make fun of him consistently.</p> <ul style="list-style-type: none"> - "You're talking too much...Shut up, Fatty." - "You shut up, you fat slug!" - "Piggy and the parody were so funny that the hunters began to laugh. Jack felt encouraged. He went on scrambling and the laughter rose to a gale of hysteria." - "[Jack] took a step, and able at last to hit someone, stuck his fist into Piggy's stomach...Jack smacked Piggy's head. Piggy's glasses flew off and tinkled on the rocks. Piggy cried out in terror." - Jack constantly mocks and bullies Piggy, even going to the extent of hitting him. This evokes much sympathy for Piggy and the readers would be moved by the way the other boys treated him. <p>"A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again."</p> <ul style="list-style-type: none"> - "There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labor." - "They bumped Piggy, who was burnt, and yelled and danced. Immediately, Ralph and the crowd of boys were united and relieved by a storm of laughter. Piggy once more was the centre of social derision so that everyone felt cheerful and normal." - Piggy is often ridiculed by the other boys and treated as an outsider, mostly for reasons beyond his control. This arouses sympathy for him, making the readers feel moved by Piggy. - "Piggy was a bore; his fat, his ass-mar, and his matter-of-fact ideas were dull, but there was always a little pleasure

	<p>to be got out of pulling his leg, even if one did it by accident."</p> <ul style="list-style-type: none"> - "About being called Piggy. I said I didn't care as long as they didn't call me Piggy; an' I said not to tell and then you went an' said straight out--" - Even Ralph cannot resist teasing Piggy at times. Ralph also 'betrays' him by revealing his nickname to the rest of the boys. - All these various episodes of bullying moves the readers into feeling sympathy for Piggy's character
By showing how his contributions in coming up with various ideas were not appreciated by the boys although his ideas benefited everyone such as the use of the conch, fire, glasses	<ul style="list-style-type: none"> - "I expect we'll want to know all their names...and make a list. We ought to have a meeting." - "We can use this to call the others. Have a meeting. They'll come when they hear us—." - "Piggy, for all his ludicrous body, had brains." - "Only Piggy could have the intellectual daring to suggest moving the fire from the mountain." - Piggy is the source of intelligent ideas that helped the boys on the island. He is the most intellectual boy on the island and is thus an asset to the group. However, we are moved by the fact that none of the boys actually appreciated Piggy's value. Only Ralph realised the "true, and wise friend called Piggy" at the end of the novel but it was too late by then because Roger had killed Piggy. - - "Life . . . is scientific . . . I know there isn't no beast . . . but I know there isn't no fear, either . . . Unless we get frightened of people." - "I've been thinking...about a clock. We could make a sundial. We could put a stick in the sand, and then--" - "How can you expect to be rescued if you don't put first things first and act proper?" - "Which is better — to have laws and agree, or to hunt and kill?" - "What are we? Humans? Or animals? Or savages?" - Piggy represents scientific and rational thought. He tries to reason with the boys so as to maintain law and order on the island. - On an island where most of the boys succumb to their bestial instincts and descend into savagery and chaos, Piggy stands out due to his connection to order and reason. His character moves us because he did what he did for the benefit of everyone but none appreciated him.

Passage-Based Question

c(i) How does Golding make **this passage** such a memorable ending to the novel?

Memorable ending by showing how Golding wanted to show that the boys have degenerated so much to being evil that they ended	<ul style="list-style-type: none"> - "the whole island was shuddering with flame" - "the island was scorched up like dead wood" - "the burning wreckage of the island" - In this scene, Ralph has stumbled out onto the open beach after having been smoked out of the jungle by Jack and his tribe. They set the jungle on fire so as to kill Ralph. In doing so, they ended up destroying the once beautiful island
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<p>up hunting down the very leader they elected at the beginning, Ralph. Their senseless act of wanting to draw Ralph out from his hiding place made them set the island on fire therefore causing mass destruction.</p>	<p>signifying the end of reason and any last remnants of a civilised life within the boys.</p> <ul style="list-style-type: none"> - Ralph tells the officer that two boys have been killed on the island. - We are reminded of the brutal killings of Simon and Piggy due to the boys' descent into savagery and how these young boys are not so innocent after all because they have succumbed to the inherent evil within them. - "Percival Wemys Madison sought in his head for an incantation that had faded clean away." - Percival is unable to recall his own name, a marker of his civilised identity. This signals how the boys have lost their connection with civilisation due to the savagery that consumed them. - "their bodies streaked with coloured clay, sharp sticks in their hands" - The boys are stripped of their clothes, painted with clay and armed with primitive weapons meant to attack one of their own. We see how they are presented as savages in their appearance and intent at the end of the novel.
<p>Memorable ending because it shows how the protagonist, Ralph has grown. In this last scene, he finally understand the true innate evil in men and the wise friend he had in Piggy.</p>	<ul style="list-style-type: none"> - "For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood--Simon was dead--and Jack had. . . ." - Ralph briefly recalls his early days on the island, when he was excited by the prospect of an island to explore without adult supervision. - Through his experiences as the days went by, such as the killing of Simon, he lost his innocence and gained an insight into the darker side of man's nature. - "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." - Ralph realises the evil that resides within everyone. - He also realises the value of Piggy's friendship and wisdom but it was all too late. Ralph learnt the painful truth the hard way.
<p>Memorable ending because it presents Ralph as the leader of the boys once again. However, it is tinged with irony because just a few moments before the Officer found him, Ralph was running for his life being hunted down like a prey.</p>	<ul style="list-style-type: none"> - "Who's boss here?" "I am," said Ralph loudly. A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still." - Ralph, who was robbed of his leadership earlier, is able to assume his rightful position as leader again, by declaring that he is the "boss". - Jack symbolically relinquishes his power by stopping himself from stepping forward to challenge Ralph. - In this way, the novel comes full circle, bringing the novel to a resolution.

(The story has gone a full circle to bring the readers back to when the savage hunters were just lost stranded boys)	
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(ii) Explore one other moment in the novel that left a powerful impact on you.

Approach: Must only give ONE other moment and MUST highlight HOW it left a powerful impact on you.

Moment: Murder of Simon	<p>Left a powerful impact as it showed Simon to be portrayed to be the best amongst all the boys because he showed himself to be kind to all even to Piggy and the littluns when the rest were not. Simon bothered to choose the choicest fruit for the littluns to eat and defended Piggy when he was bullied by Jack as well as assisting Ralph in building shelters.</p> <p>Therefore, killing Simon would signify the biggest sin that the boys could have done because there was no fault that anyone can find with Simon. Furthermore, Simon was killed while he was trying to tell them about the truth about the beast so by killing him, they have only affirmed what Simon had known all along.</p>
Moment: Murder of Piggy	Roger was the one who pushed the boulder that killed Piggy. With Piggy's death, it meant the end of rational thinking and intelligence which might have saved all of them from degenerating to their evil self. After Piggy's death, the boys were even more inclined to embrace the evil within them and Jack & the hunters further escalated in their acts of evil by attempting to kill Ralph. Piggy's murder left a powerful impact because it signified that the boys have succumbed to their inherent evil by murdering one of their own with full intention to kill.
Simon's conversation with the LOF	Simon was the one who first suggested the idea that "maybe it's just us" in reference to the fear of the beast brought up by the littluns. Later on, it was Simon who had the 'conversation' with the Lord of the Flies who then realised that the beast they have feared all this while was actually the beast within each of them. None of the other boys had ever considered this even Ralph or Piggy and therefore, this makes Simon stand out even more from the others. He is clearly in a class of his own with the ability to 'see' and know things beyond the boys his age. Fundamental to the message that Golding intended to convey, only Simon's character realised the true nature of evil that is inherent in all of them.

Students may highlight any other relevant incidents but MUST not merely narrate the incident.

2i) What feelings does the Grandmother evoke in you as you read this passage?

Feelings of admiration/ respect towards the grandmother.	<ul style="list-style-type: none"> - The love the grandmother has for the family is particularly touching. She takes great care to not hurt the family she loves through not telling them about the pain she goes through. The writer describes the disease as “pouring out from inside her”, which appears to hint at a significant level of distress that she is going through. Regardless, her not telling the family for the fear of “[worrying them]” shows sacrifice at her expense, to suffer in silence rather than seek comfort or consolation from her loved ones. - The grandmother refuses to allow the family to remember her for the frail character that she is ‘now’. Her taking great pains, as evidenced by the toll her turning the visitor’s chair around (“fell back in a single motion”) shows how desperate she is for the visitors to not see her in her current state. This persistence in ensuring that her wishes are carried out, from “[continuing]” to circle the air with her fingers, even as she was too weak to speak or be coherent, shows great resilience and determination to care for her family’s feelings. - The grandmother’s love for the family, from the sacrifice she puts into bearing the pain of the disease on her own, to her desperate attempts to ensure the family does not have lingering memories of her being in pain makes her a figure worthy of feelings of admiration and respect.
Feelings of pity/sympathy towards the grandmother.	<ul style="list-style-type: none"> - The grandmother is no longer the person she used to be due to the disease. She is unable to eat the biscuits she used to enjoy, nor view television programmes for entertainment. Instead, she is said to have “tubes radiating out of her” and “just slept on her bed, not moving except when she coughed”. This suggests the poor health condition she is in that she is unable to do much else other than be in pain and suffer, therefore evoking feelings of pity and sympathy for the plight she is in. - The consideration the grandmother appears to show her family, makes her an even more sympathetic character. She wishes for the warmth of her family, reaching out to touch them, yet can only “smile sadly” when her grandchild says that her hands are cold. The lack of control she has over her own well-being and condition, to be left at the mercy of the disease and to the point when she cannot even touch a family member without having to explain herself helplessly elevates one’s feelings of compassion towards her.

2ii) In what ways does the writer make the narrator's situation striking?

<p>It is also striking through how helpless the narrator is with regards to his grandmother's condition.</p> <p>Or</p> <p>Through how the narrator did not really understand grandmother's condition</p> <p>Or</p> <p>Through the way the narrator struggled to understand his grandmother's sickness</p>	<ul style="list-style-type: none"> - Pa and Ma "refused to tell me" what grandmother was suffering from - His lack of understanding is made even clearer through his actions – bringing her the biscuits that she likes, making visits to the hospital and spending time with her. - However he soon learns that grandmother is too ill to eat them. Hence he sheepishly "put the biscuits back into my bag". - When grandmother "move her mouth to speak" to the narrator, he "did not understand anything of what she said" - That said, the interactions he has with her also puts him 'in the front seat' of watching her health fail. That he should be in the midst of this conflict between caring for her, and knowing that there is nothing that he can do to help her recover makes his situation striking. - This can also be observed in his wanting to "tell Ma" but sees his relatives "all sitting with their backs to Grandmother". Their having literally turned their backs to grandmother's disease, helpless, is plain for him to see – not to mention them getting the narrator to "[join] the row". This action emphasizes Grandmother's isolation (and difference) from them as she hovers between life and death.
<p>Through how the narrator is witnessing first-hand how the people around grandmother all appear to treat her as a lost cause.</p>	<ul style="list-style-type: none"> - The young man who visited the wrong ward, took a look at grandmother and left, "apologising again and again". The repetition of apologies over a simple case of visiting the wrong room leads one to imagine that he is practically sending the narrator his condolences. - Similarly, when the relatives gather in the ward, they engage in "passing among themselves a pack of peanuts, talking about the rain outside". This suggests a very passive attitude towards the condition of the grandmother, while she suffers. There is nothing they can do and the relatives have taken to ignoring the issue at hand to discuss irrelevant subjects and simply 'wait'. - (Can also consider how the relatives have resigned to the state and situation – to feel helpless at Grandmother's deteriorating condition).
<p>Through the awkward position that he was made to be in when he visited grandmother</p>	<ul style="list-style-type: none"> - The unusual position in which grandma had insisted that he take made him feel awkward, afraid and confused which made his situation striking. - Grandmother had "grabbed the back of my chair and turned it around so that I faced the window". Instead of taking the time to chat with his grandmother and to comfort her, which was what he had expected to do, he instead was forced to sit with "my back to her". Rather than striking up a conversation with grandmother he instead "took out a book and began

	to read aloud".
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3i) What are your feelings towards the beggar as you read this poem?

Sadness / Sorrow	<ul style="list-style-type: none"> - Anger is evoked in one through the insensitivities of the people around the beggar. His situation is one that is particularly challenging, to say the least. That said, the people around him are described to be "indifferent to this very common sight". While his situation may be "common", for his suffering to be undermined and even ignored due to a matter of statistics and frequency of occurrence speaks poorly of the desensitized crowd for it paints them as uncaring and heartless. - Moreover, the old man was described to be "on the pavement", next to the "pavement trickster". He is a public spectacle, a picture of significant destitution. That said, the crowd focuses on the "pavement trickster" as though he is not present. The crowd actively being entertained, openly and freely while the old man's suffering is ignored stirs feelings of discomfort and anger at this contrast. Like the title of the poem, the fact that society can accept such poverty appears to hint at itself being in a state of decomposing/ decaying values.
Sympathy	<ul style="list-style-type: none"> - The deplorable condition the beggar is in evokes sympathy in one. His arms and legs are described as "routes for the ants' journey" and "flies descent" around him. This is a particularly harsh image for it dehumanizes him, portraying him as but fading into the background to the point where pests and insects, even, disregard him as a person or a threat and use him as passage and/or a rest point. That he should be put in comparison next to pests and insects underscores his insignificance. - One also feels sympathy for him due to how his condition is unlikely to improve. The indifference of the people present aside, that begging can be considered a "common sight" makes it appear as though this thus 'justifies' his status as a beggar. He is even described as a "fossil man", hinting at his being akin to a dead being. Despite his difficulties, for him to not have any likelihood at his life improving creates sympathy in the reader.

ii) What do you find striking about the way the speaker presents the beggar?

Through the use of contrast	<ul style="list-style-type: none"> - The speaker claims to feel guilt at having been chided for “presumption at attempting to compose art” from the state of the beggar, in taking the picture and giving it a title. That said, his writing a poem in addressing the beggar’s situation, underlining each feature and circumstance of the beggar is in itself, a piece of art. This contrast and conflict in what he claims to ‘understand’ and what he actually does comes across as ironic, and therefore striking. - The speaker’s initial act of taking the photo, to “compose art of [the beggar’s] hunger and solitude” is particularly conflicting as well. For all the descriptions that he has highlighted, the beggar losing his identity as a person, “brain-washed by the sun” and being “veined into stone”, all of these are images that underscore the severity of his poverty and destitution. For this to amount to ‘art’, where art carries connotation of beauty and something to be appreciated when the old man is actually ‘decomposing’ is demonstrates a strong contrast – certainly not the “good composition” he believes it to be. - The contrast between the attitude of the crowd and the beggar too, is note-worthy. The crowd is actively engaged and “bemused” by the pavement trickster, whereas the beggar who lies but on the very same pavement is “asleep” and “veined into stone”. This demonstrates the disparity between their priorities, suggesting how the beggar cannot even afford entertainment, to be happy. Sleep as it appears, comes across as respite from reality.
The insensitivity of the speaker is also striking.	<ul style="list-style-type: none"> - The speaker is described to have seen the situation of the old man first-hand. He was the one who took the picture, after having observed the condition of the old man. For him to have used a “[glib]” tone to title the picture underscores how little consideration he paid to the sombre scene before him, of a man starving and in dire straits. Having commented that it was “typical of India” that the man lived on the streets is also a very callous and insensitive remark that demonstrates little understanding of the country’s situation, as though it being ‘typical’ or common means that his making light of the situation is acceptable. - Moreover, the speaker took the picture of the old man while he was “asleep on the pavement”, and “his head in the posture of one weeping into a pillow”. This comes across as a particularly vulnerable sight, one that is meant to be private even as the beggar is

	<p>in a public space. The speaker taking a picture of this essentially immortalizes the suffering of the beggar in this vulnerable moment.</p> <ul style="list-style-type: none"> - The speaker's insensitive actions and later callous undermining of the beggar's situation makes this situation striking. - His later regret and remorse towards his actions and the beggar heightens the sympathy felt.
Through the use of imagery	<ul style="list-style-type: none"> - The deplorable condition the beggar is especially highlighted through the description of the beggar's limbs as "routes for the ants' journey" and "flies descent" around him. It portrays him as pathetic and fading into the background to the point where pests and insects, even, disregard him as a person or a threat and use him as passage and/or a rest point. Flies are associated with rotting things, attracted to garbage and refuse – his attracting them makes him appear as though he is garbage. That he should be put in comparison next to pests and insects, to be dehumanised or even 'used' by them underscores his insignificance. - The beggar being described as having "veined into stone" highlights how he has been on the pavement for so long that he has become a part of the pavement. His homeless state makes him appear removed from humanity, to be labelled a 'pavement', to be trod on and not paid any attention to.
The way the poet is able to present the beggar as a work of art	<ul style="list-style-type: none"> - The poet is able to see beyond the "common sight" as depicted by the beggar who represents the many other beggars who litter the streets and turn it into a piece of art. - The poet looks beyond the beggar's misery to see the artistic element in it - He is able to give the picture a title "The Man in the Street".