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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 50
eyes, ‘I will show you my soul. You shall see the thing that you fancy only God
can see.’

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 *she* was a child, 10
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs* of Heaven 15
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea, 20
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
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.

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Unseen Prose

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

Bad influence to others	"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." "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."
Active in participating in lawless ventures	"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." "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."
Still has some redeemable qualities—has friends.	"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. "Dorian, Dorian, your reputation is infamous." – gentle, chiding tone from someone who cares. I know you and Harry are great friends."

- 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