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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 35
 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 40
 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."

"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. 50 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.	• 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.	• 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.	• 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.	- 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.	- 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.

	- 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).
Golding makes this passage disturbing through highlighting the how much pride and joy Jack took in the process of perfecting his 'disguise'.	○ 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		• The natural surrounding is portrayed as a threatening force which

ominous and foreboding nature of the natural surrounding as it appears in the dream	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. • 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
The picture painted of the Punch and Judy stall further reinforces the tension that is evident in the surrounding atmosphere that grips the reader	• 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.
The writer makes use of vivid verbs that evoke the senses to create a sense of horror in his description of the puppets	• 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.

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.	• 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
Through the portrayal of Kingshaw as a helpless and defenceless victim of a ruthless bully.	• 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.

- (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	• 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	• 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	• 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.

The way that the poet conveys the creativity of the children is striking	• The children take and make use of what seems of little value and yet be able to use 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.

In the way that two very contrasting images of nature are being juxtaposed.	• 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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	about Nature. • 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	• 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.