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**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

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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.