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TANJONG KATONG SECONDARY SCHOOL
Preliminary Examination 2020
Secondary 4

CANDIDATE
NAME

CLASS

INDEX NUMBER

LITERATURE IN ENGLISH

2065/01

Paper 1 Prose and Unseen Texts

6 August 2020

1 hour 40 minutes

Additional Materials: Answer Paper

READ THESE INSTRUCTIONS FIRST

Write your name, class and index number 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 **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.

SECTION A

Answer **one** question from this section.

RAY BRADBURY: *Fahrenheit 451*

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

1 Either (a) How does Bradbury bring out the idea of injustice?

Or (b) How does Bradbury make Faber such a significant character in the novel?

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

Montag opened his mouth to answer Faber and was saved this error in the presence of others when the station bell rang. The alarm voice in the ceiling chanted. There was a tacking-tacking sound as the alarm report telephone-typed out the address across the room. Captain Beatty, his poker cards in one pink hand, walked with exaggerated slowness to the phone and ripped out the address when the report was finished. He glanced perfunctorily at it, and shoved it in his pocket. He came back and sat down. The others looked at him.

5

"It can wait exactly forty seconds while I take all the money away from you," said Beatty, happily.

Montag put his cards down.

10

"Tired, Montag? Going out of this game?"

"Yes."

"Hold on. Well, come to think of it, we can finish this hand later. Just leave your cards face down and hustle the equipment. On the double now." And Beatty rose up again. "Montag, you don't look well? I'd hate to think you were coming down with another fever..."

15

"I'll be all right."

"You'll be fine. This is a special case. Come on, jump for it!"

They leaped into the air and clutched the brass pole as if it were the last vantage point above a tidal wave passing below, and then the brass pole, to their dismay, slid them down into darkness, into the blast and cough and suction of the gaseous dragon roaring to life!

20

"Hey!"

They rounded a corner in thunder and siren with concussion of tires, with scream of rubber, with a shift of kerosene bulk in the glittery brass tank, like the food in the stomach of a giant, with Montag's fingers jolting off the silver rail, swinging into cold space, with the wind tearing his hair back from his head, with the wind whistling in his teeth, and him all the while thinking of the women, the chaff women in his parlour tonight, with the kernels blown out from under them by a neon wind, and his silly damned reading of a book to them. How like trying to put out fires with water pistols, how senseless and insane. One rage turned in for another. One anger displacing another. When would he stop being entirely mad and be quiet, be very quiet indeed?

25

"Here we go!"

30

Montag looked up. Beatty never drove, but he was driving tonight, slamming the Salamander around corners, leaning forward high on the driver's throne, his massive black slicker flapping out behind so that he seemed a great black bat flying above the engine, over the brass numbers, taking the full wind. 35

"Here we go to keep the world happy, Montag!"

Beatty's pink, phosphorescent cheeks glimmered in the high darkness, and he was smiling furiously. 40

"Here we are!"

The Salamander boomed to a halt, throwing men off in slips and clumsy hops. Montag stood fixing his raw eyes to the cold bright rail under his clenched fingers. 45

I can't do it, he thought. How can I go at this new assignment, how can I go on burning things? I can't go in this place.

Beatty, smelling of the wind through which he had rushed, was at Montag's elbow. "All right, Montag."

The men ran like cripples in their clumsy boots, as quietly as spiders. 50

At last Montag raised his eyes and turned.

Beatty was watching his face.

"Something the matter, Montag?"

"Why," said Montag slowly, "we've stopped in front of *my* house."

- (i) How does Bradbury vividly convey Montag's thoughts and feelings in **this passage**?
- (ii) How does Bradbury memorably portray Montag in **one** other moment in the rest of the novel?

SECTION B

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

Either

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

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

Mushroom

Overnight, very
Whitely, discreetly,
Very quietly

Our toes, our noses
Take hold on the loam,
Acquire the air.

5

Nobody sees us,
Stops us, betray us;
The small grains make room.

Soft fists insist on
Heaving the needles,
The leafy bedding,

10

Even the paving.
Our hammers, our rams,
Earless and eyeless,

15

Perfectly voiceless
Widen the crannies,
Shoulder through the holes. We

Diet on water
On crumbs of shadow,
Bland-mannered, asking

20

Little or nothing.
So many of us!
So many of us!

We are shelves, we are
Tables, we are meek,
We are edible,

25

Nudgers and shovers
In spite of ourselves.
Our kind multiplies:

30

We shall by morning

Inherit the earth.
Our foot's in the door.

(by *Sylvia Plath*)

- (i) What impressions do you form of the mushrooms from lines 1 to 18?
- (ii) How does the poet strikingly convey a sense of tension in the poem?

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.

Mass Rapid Trance

A frigid blast of air; blessed relief from the muggy outside
Cold, stale, air invades my nostrils,
Penetrating my fluster, fatigue, funk, fugue
Purging all traces of disorientation and aimlessness
My movements instantly synchronised with the
Mad rhythm of brisk walking 5

Dodging past hordes of souls; it would be easier to stop traffic than
these commuters; a road accident can deter a bus, a lorry.
We stop for nothing but an untied shoelace.
A dropped possession, a moment 10
I can feel the inexorable pull of some invisible, inescapable current
Speeding up to overtake the painfully slow person in front of me
Slowing down only to sidestep someone in my way
The only respite is when I join the clusters at the obsidian gates

Workers learners revellers lovers parasites 15
Sitters standers dreamers posers stoners
Cold, blank, distant, robotic faces
Some lost in a world of music, others in a sea of inner turmoil;
Yet others just lost
But they know their destination; their journey is insignificant 20
Mere coming and going and coming and going

Who? What? Where? How?
They can answer all questions but one
Why?

(by Anonymous)

- (i) What do you find powerful about the way in which the writer describes travelling on the train?
- (ii) What do you think the writer is saying about modern city life?

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ANSWER KEY

(a) How does Bradbury bring out the idea of injustice?

- Unpack the idea of injustice --- injustice occurs in the novel when individuals struggle against the norms of society and fail, as the punishment/ consequences mete out to them is too extreme for the crimes they are said to have committed.
- Key characters who embody individuality and are punished for it: Clarisse (C), the old woman (OW), Faber (F) and Granger (G)
- C: “liked to smell things and look at things, and sometimes stay up all night, walking and watching the sun rise”
- She is rather curious and seems strange to such individuals as Montag. She is not simply individuality herself, but she is also able to perceive the individuality of other people, once she says to Montag (M) “You’re not like the others. I’ve seen a few; I know. When I talk, you look at me.”
- C does not press or convince Montag, rather she tries to push him to develop his own individuality instead of conforming that much to the general position. (similar to F & G)
- C is brave, even knowing that she is not accepted by the government and its supporters, she is not going to change herself. Answering the question of M about her school attendance, she says “Oh, they don’t miss me, I’m antisocial, they say. I don’t mix. It’s so strange. I’m very social indeed.”
- Clarisse opens new perspectives for Montag and changes him and his perceptions of life and of himself. E.g. theme of happiness, theme of knowledge vs ignorance
- After C & M’s 3rd meeting, C suddenly disappears and is revealed by Mildred (Mi) to have died in a car accident. While it is suspected initially that Beatty (B) had a hand in her death since he called her a “time bomb” and bluntly stated that “she was better off dead”, in Chapter 3, society itself could be responsible for her death since M was nearly run over by a carful of teenagers out for blood, and suddenly thought “I wonder if they were the ones who killed C!”
- OW: would have been arrested by police just for hoarding books, but chose to burn herself alive instead. (pg 34)
- F: had to isolate himself in his house for years, out of fear of being arrested for having books.
- G: struck a fireman when he came to burn his library, and has been “running ever since.” (pg 143)

- M himself is betrayed by Mi when he hoards books and later attempts to pursue knowledge by reading them. He is forced to burn his own house, burns B alive in self-defence, and then is on the run.
- The idea of injustice is also apparent in how the oppressive government uses censorship to control the masses and keep them believing in a façade of happiness.
- B himself is the mouthpiece of the government, and tries to justify the use of censorship to control the population. B states that books are treacherous weapons and on the other hand he uses the book learning in order to manipulate M. "It's perpetual motion; the thing man wanted to invent but never did. . . . It's a mystery. . . . Its real beauty is that it destroys responsibility and consequences . . . clean, quick, sure; nothing to rot later. Antibiotic, aesthetic, practical."
- The most important idea B has is expressed in "You must understand that our civilization is so vast that we can't have our minorities upset and stirred", implying that people are better off conforming to the culture so that unhappiness does not happen."

(b) How does Bradbury make Faber such a significant character in the novel?

- Faber can be seen as a man who was cautious of the surroundings and people and tends to be suspicious of people easily. "I haven't done anything!" Highlights Faber's fear in being caught and he is aware that he is hiding something illegal. This can be cross referred to when they first met, Faber had leapt up when he saw Montag and cries "I haven't done anything" when Montag stopped him. This shows that he is still reading books and despite losing his fear to Montag during their first conversation, he still feared him now as Montag came uninvited.
- His fear can also be due to him giving Montag his address during the first meeting "in case you decide to be angry" . Faber may have assumed that Montag is going to turn him in. The phrase "you swear it?" after Montag claims that he is alone reinforces Faber's cautiousness and is further reinforced in "he opened the door slowly" and "one has to be careful"
- The phrase "looking very old in the light and very fragile" can be linked to him being described as an old man in earlier mentions (pg 8, 31) in Chapter 1. Repetition of 'very' in Faber being 'very old', 'very fragile' and 'very afraid' also reinforces his vulnerability and timidity. The fact that "he had not been out of his house for years" implies his fear of interacting with the society that is blinded by technology. It also brings out the vulnerability of him as it shows that he has not communicated with anyone outside for a long period of time.
- F can also be connected to C as we see how he brings out the white motif too. The phrase "he and the white plaster walls" , "white in the flesh of his mouth" "his cheeks and hair is white" and "his eyes had faded, with white vague blueness" brings out the white motif in him which highlights his vulnerability, fragility and fear in him as an "old man".

- F bringing out the value of books: When F first spotted M's book, 'he did not look so old any more and not quite as fragile'. This suggests he recognised a connection between himself and M (that perhaps they both understood the importance of books), and even felt invigorated by the mere presence of the book.
- F then praised M with a tone of admiration, saying "you are brave" after knowing that M had stolen the bible. This shows how F sees the book as precious yet only for people who are daring enough to challenge themselves to go against the law. F mentions that "it's as good as I remembered" when he "stop(ing) here and there to read" which reflects how the bible has left a great impact on him that it stays in his memory despite him admitting he is 'not a religious man' and only having read the bible "a long time" ago.
- His dismissive and upset tone in "Christ is one of the "family" now" highlights how he feels critical about technology, especially the parlour walls and 'TV famil[ies]', and condemns them for having ruined the significance of God due to how superficially they portray God. He is described as being 'all sugar-crystal and saccharine' or making 'veiled references to certain commercial products that every worshipper *absolutely* needs'. The use of alliteration in 'sugar-crystal and saccharine' suggests how Christ's image is now overwhelmingly and unnaturally sweet. Even a sacred figure like Christ has been corrupted to exploit its worshippers into embracing consumerist culture.
- F's disappointment in how the world has evolved -- hating and burning the books that reveals the truth which is subjective to everyone's thoughts. It also shows how the parlour walls tell society what to think and they immediately accept it, reflecting the shallow mindsets of most people who, like Mildred, rely on the parlour walls as their only source of entertainment and information. Thus, this indicates how F views the books as irreplaceable.
- Faber finds that books help him understand the world better as shown in the metaphor/personification he uses, explaining "the magic is only in what books say, how they stitched the patches of the universe together", Faber's tone of awe/ admiration suggests how he admires books for their ability to unite and connect different things and people. They also helped people make sense of the world.
- Faber saying "Oh no!" and "not if you start talking the sort of talk that might get me burnt for my trouble" when Montag wanted to carry out his plans with him brings out a sense of fear and his low self-esteem. This can be cross referenced to pg 78 when Faber says that he is a "coward" and "said nothing" even though he "saw the way things were going", (CR to pg 78-79, the 'why books are hated and feared') This brings out the contrast in Faber and Montag's characters -- while both desire change, Montag is definitely more proactive in doing so (hid books, looked for Faber, wanted to come up with a plan), despite only recently sensing that books were worthwhile.
- "Montag-plus-Faber, fire plus water" - symbol to show the new society Faber wants to make "wine". (Could also be linked to biblical references, Jesus' first miracle of turning water into wine. Contrast to pg 27: 'a lot of water poured down the spout and out the bottom, and them telling us it's wine when it's not.') but also how two

people with polar opposite beliefs and mindsets originally can come together and even complement each other to do something greater.

- We also witness development in Faber's bravery. When he was first introduced in chapter 2, we see how Faber was being very cowardly and timid for "not being out of his house for a long time" due to his fear of interacting with the society that has been blinded by technology.
- However, in chapter 3, Faber was always by Montag's side even when things went downhill. He never left even though he knew that it may lead him to trouble or even worse, getting burnt for his illegal safe keeping of books. Faber was constantly trying to guide Montag and tried to lead him to a safe route to ensure his safety and well-being via the green bullet. Later on, before Montag makes his way on escaping, Faber had offered to stay, "perhaps i can delay them here". This contrast to Faber's cowardly behaviour in chapter 2 where he was always in fear of getting caught evident in "not if you start talking the sort of talk that might get me burnt for my trouble" when Montag wanted to carry out his plans with him brings out a sense of fear and his low self-esteem.
- Through Montag, Faber is able to find a sense of purpose, which makes him willing to put his life on the line for Montag (he almost wanted to go out looking for M and was willing to shelter and aid a well-known fugitive of the law) and take action to seek out the unemployed printer early (which may have saved his life since he took the early 5 a.m. bus (pg 152)

(ci) How does Bradbury vividly convey M's thoughts and feelings in this passage?

- Put in context – the passage occurs near the end of Chapter 2, when M was still in a state of shock due to B's bullying attempts to bait M into revealing what he suspects: that M still has some books hidden away and is not ready to going back to being a fireman.
- The first sentence already brings out how M was in a daze as he was about to unintentionally reveal F's presence through the green bullet in his ear as he "opened his mouth to answer Faber."
- M probably felt a great sense of relief as he was interrupted by the station bell. However, the personification and use of onomatopoeia as the 'alarm voice in the ceiling chanted' and the 'tacking-tacking' sound as the alarm report came out however, adds an underlying tension to the moment, thus suggesting that some part of M was still on edge.
- The juxtaposition between B's confidence and cheerfulness in how he 'happily' commented that he would win the poker game and 'take all the money away from [M]' and M's seemingly defeated action of 'put[ting] his cards down' brings out how M seemed mentally drained and on the brink of giving up.
- This is reinforced by how he can only give B a one word response as he bows out of the game, while metaphorically admitting temporary defeat in the confrontation with B.

- B's pointed remark about M not "look[ing] well" and that he suspects M is coming down with "another fever" also reveals more about M's state of mind. We can tell that M is still struggling to compose himself and is failing to convince B. The diction of "another" in "another fever" is B making a sly reference to M's initial inner conflict about the old woman being burnt alive in Chapter 1. This draws attention to the similar sense of
- Montag compares himself reading a book to Mildred's friends to 'put[ting] out fire with water pistols'. This suggests that his attempt was futile and made no difference in changing their perspectives. This can be cross-referenced to previously in Chapter 2 where Faber tells Montag that it 'would just nibble the edges'. Hence, his guilt about taking such an impulsive and dangerous risk is further reinforced by how he scolded himself for the 'senseless and insane' act.
- Montag's sense of frustration and outrage is further turned inward at himself in the next two sentences, "One rage turned in for another. One anger displacing another." We can see how these intense feelings drain him emotionally as he nears his breaking point with the rhetorical question that follows, hoping to "stop being entirely mad and be quiet, be very quiet indeed?". This shows how M is still bristling with tension and ire, and longs for a moment of relief.
- The use of rhetorical questions in "how can I go at this new assignment, how can I go on burning things?" highlights Montag's inner conflict of whether to simply continue adhering to what he is supposed to do, or to think and act based on his beliefs and go against the majority. This creates a tense atmosphere as readers wonder what Montag would choose to do. This ties in to the theme of individuality versus conformity as we see how Montag is having a difficult time knowing what he should do due to his change in mindset from the start of the novel.
- The passage ends in a tense and suspenseful atmosphere when Beatty asks him "something the matter" just to fish out Montag's reaction to his house being burned, Montag replies with a "why" and pauses which creates suspense as it was not revealed yet that the house they are burning is Montag's. It also creates a tense moment as we readers would have perceived that the reason why Beatty asks him if something was bothering him was because he knows Montag has a guilty conscience and also because the past few pages he has been reading books. We see how M feels disgusted in burning books and houses - link to his initial rejection with 'I can't do it' and 'I can't go in this place'.
- The chapter ends on a cliff-hanger as it was revealed that it was Montag's house that was going to be burned. Montag's shock and disbelief is highlighted in the use of italics of "my" in "we've stopped in front of my house".

(cii) How does Bradbury memorably portray M in one other moment in the rest of the novel?

Beginning of Chapter 1:

- The title, 'The Hearth and the Salamander', introduces the fire motif--- the hearth being associated with the heart of a fireplace and the source of its fire.

- As Montag is keenly associated with the fire motif (being a fireman, finding a 'special pleasure' in burning books and having his eyes described as being 'all orange flame'), this suggests that the background and history behind Montag, as the protagonist, and the firemen will be explored.
- Moreover, the Salamander is closely linked to the firemen as it is later revealed to be key symbol on Montag's uniform, and the name of their firetrucks.
- According to folklore, the salamander was regarded as a creature that was born of flames and fire-proof. Thus it is a powerful symbol as it suggests the firemen are impervious to the fire, and a threat to be reckoned with.
- The novel begins with a one-liner paragraph of 'it was a pleasure to burn', which immediately creates an air of mystery, as such a destructive act is not normally associated with satisfaction.
- The irony of the statement is not lost on the reader, and the diction of 'it' is deliberately vague in mentioning what is being burnt. This evokes curiosity in the reader.
- In the next line, the repetition of 'pleasure' and the diction of 'special' in 'special pleasure' reinforce this sense of eagerness and anticipation.
- The diction of 'things' furthers this sense of ambiguity, leaving the reader wondering what is being burned.
- The personification of fire as 'eat[ing]' 'blacken[ing]' and 'chang[ing]' things seems to strike an interesting balance --- While 'ea[t]' and 'blacken[n]' seem to suggest fire is a devouring, all-consuming beast, 'chang[ing]' seems more neutral, highlighting the transformative power of fire instead.
- The hose Montag grasps is metaphorically compared to a 'great python spitting its venomous kerosene', using animal imagery to emphasise the dangerous potential of kerosene in starting a blaze.
- Even at this point, Montag remains anonymous, and is simply referred to as 'his' and 'he', building tension for the reveal of his identity later in the novel. This encourages the reader to focus on the complex, seemingly contradictory atmosphere of tragedy yet excitement, and Montag's unusual emotions of joy despite his pivotal role in burning instead.
- The excitement created as 'the blood pounded in his head' and the metaphor of him as an 'amazing conductor' reinforces the appreciation Montag has, the artistic value he finds in his job, as well as the skill that is required to perform it.
- Moreover, the alliteration of 'blazing and burning' reinforce the enormity and ferocity of the fire created, as it turns history into 'tatters and charcoal ruins'.
- The diction of 'history' reminds the reader of the items' age, and more importantly, their value. Our interest is piqued as we ponder why something of such significance needs to be utterly destroyed.

- The colour imagery brought to the forefront in Montag's eyes and the evening sky helps to strengthen the fire motif introduced in the first line, as well as bring out the duality of fire. On one hand, Montag's passion for his profession and anticipation of the fire is indicated by the 'orange flame' his eyes, and the brightness and vibrancy of the flames is highlighted through the 'red and yellow' of the sky.
- However, this is undermined by the sky also being burned 'black', suggesting a dark, foreboding atmosphere and reinforcing the tragedy that is taking place.
- The personification of the house as 'jump[ing] up' because of the 'gorging fire' reinforces how abruptly and shockingly the fire engulfed the house.
- Montag's perspective of the majesty of the fire is brought out in the short sentence of 'he strode in a swarm of fireflies', which contrasts with the lengthy description that precedes it. The use of insect imagery and the diction of 'fireflies' paints a beautiful image and creates an almost serene atmosphere.
- Yet, this is once more subverted in the personification of the 'flapping pigeon-winged books', which 'died'. The use of animal imagery brings out a sense of loss, as it seems to suggest that the books have a life and soul of their own. Thus, the reader is led to feel sorry for the burning of the books.
- In contrast to the reader's sense of sympathy, Montag clearly has a flippant attitude towards the burning, as he injects humour by considering 'shov[ing] a marshmallow on a stick' in the furnace.
- Furthermore, while the mention of the 'brass nozzle', 'helmet' and the 'firehouse' are familiar images associated with our modern-day understanding of firemen, the act of setting books ablaze, as we find out later in the opening, and even reveling in it, suggest a far different setting for the book.
- The intriguing significance of the '451' on his helmet emphasises the differences. We are eager to learn more.
- Our impressions of Montag are further developed when it is mentioned that he 'grinned the fierce grin', the repetition of 'grin' reinforcing his pleasure and courage even in the face of danger, as he was 'singled and driven back by flame'.

2 (i) What impressions do you form of the mushrooms from lines 1 to 18?

Point	Evidence	Analysis
Stealthy	'... discreetly' 'Very quietly' 'Nobody sees us' 'Soft fists insist on' 'Perfectly voiceless'	Several descriptions of the mushrooms' inconspicuous actions suggest that they are avoiding notice.
Industrious	'take hold on the loam, acquire the air' 'Soft fists insist on	Several descriptions of organised and methodical activity suggest that the

	Heaving the needles' 'Widen the crannies, Shoulder through holes'	mushrooms are putting effort into their work
Vulnerable	'Earless and eyeless' 'Perfectly voiceless'	Descriptions suggest that the mushrooms are lacking necessary advantages that can help them better survive
Resourceful	'Our toes, our noses' 'Soft fist...' 'Our hammers, our rams'	The change in diction highlight how the mushrooms view what little they have as effective tools for helping them work.

(ii) How does the poet strikingly convey a sense of tension in the poem?

Point	Evidence	Analysis
Sense of desperation in the mushrooms' struggle	'we are shelves, we are Tables, we are meek, We are edible' 'In spite of ourselves, Our kind multiplies:'	The persona foregrounds the mushrooms' weaknesses and objectification but still declares their will and ability to triumph. Tension is resulted from the contrast of their fragility and their strong will to prevail.
The description of the mushrooms' gradual progress and inevitable 'inheritance' of 'the earth'	'Take hold of the loam,' 'Acquire the air.' 'Widen the crannies' 'Shoulder through holes' 'We shall by morning Inherit the earth. Our foot's in the door'	The creeping progress of the mushrooms' efforts create tension as their actions slowly but surely contribute to their goal of 'inheriting the earth'. The certainty in their declarations gives the mushrooms a sense of menace.
Description that describe the mushrooms as efficient and unstoppable	'discreetly', 'quietly', 'nobody sees us, Stops us, betrays us' 'So many of us! So many of us!'	The persona describe themselves as being able to work while being unnoticed and therefore unstoppable. Their repeated declarations of their stealth and numbers also serve to intimidate readers and create tension.
Diction that highlights the mushrooms' strength and ability to conquer	'take hold', 'fists', 'needles', 'hammers', 'rams'	The poet uses words that are associated with warfare to highlight how the mushrooms are equipped and ready for war. This creates tension by

		foregrounding how much of a threat the mushrooms represent.
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3 (i) What do you find powerful about the way in which the writer describes travelling on the train?

Point	Evidence	Analysis
Use of sensory language to describe the setting of the train	“frigid blast of air” “cold, stale” “hordes of souls” “inexorable pull of invisible, inescapable current” “clusters at the obsidian gates”	The writer’s portrayal of the train (station) conveys a very gloomy mood and atmosphere. The environment seems very frosty and bitter, yet there is an unseen force which continues to pull travellers to it. It is uninvited but unavoidable. This allows the reader to visualise the uninviting surrounding as one travels on the train.
Diction associated with movement	“invades” “penetrating” “mad rhythm of brisk walking” “we stop for nothing” “speeding up to overtake” “sidestep”	The writer’s use of diction to describe movement conveys that travelling on the train is an experience that can be intrusive and can be forceful. The movement of people conveys the idea that it is extremely chaotic and fast-paced, making the reader feel overwhelmed and intimidated.
Repetition	“lost”, “disorientation and aimlessness” “coming and going and coming and going”	The repetition of “lost” and similar diction of “disorientation and aimlessness” convey a feeling of being adrift with a lack of knowledge of where to go or how to get there. This is juxtaposed against the idea that when one travels on the train, one “know(s) their destination” – your end point is already determined. This makes the idea of travelling on the train somewhat mysterious. The repetition of “coming and going” suggests that

		travelling is never-ending – there doesn't seem to be any lull in the activity, conveying the idea that travelling is continuous.
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(ii) What do you think the writer is saying about modern city life?

Point	Evidence	Analysis
I think the writer is saying modern city life is painful and relentless.	"my fluster, fatigue, funk, fugue" "purging" "dodging past hordes of souls" "overtake the painfully slow person in front of me" "sidestep someone in my way"	It seems that surviving modern city life is a serious of obstacles and following the rat race. It takes a tremendous amount of energy and effort to keep up with others. Modern city life then is suggested to be unforgiving to those who cannot keep up, you're always in danger of getting left behind. Modern city life then becomes something that seems threatening and undesirable.
Modern city life seems disconnected and foreign.	"Mass Rapid Trance" "workers learners revellers lovers parasites" "sitters standers dreamers posers stoners" "cold, blank, distant, robotic faces" "lost in a world of music" "a sea of inner turmoil" "journey is insignificant" "They can answer all questions but one / Why?"	The title suggests that modern city life is hypnotic and hazy – people everywhere seem to be in some kind of unknown stupor. This stupor affects people of all backgrounds, regardless of their status and abilities. What it suggests is that in their hurry to travel and survive, they become lifeless and lack warmth towards each other or within themselves. It conveys the idea that people become soulless and are caught up in their own little bubbles. Modern city life also seems fraught with uncertainty and anguish as life seems meaningless and has no real purpose.