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YUAN CHING SECONDARY SCHOOL
Secondary Four Express Course
Preliminary Examination 2020

CANDIDATE
NAME

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CLASS

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INDEX
NUMBER

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LITERATURE IN ENGLISH

2065/01

Prose and Unseen Poetry

15 September 2020

1 hour 40 minutes

Additional Materials : Answer Paper

READ THESE INSTRUCTIONS FIRST

Write your name, class and index number in the spaces provided on the work you hand in.
Write in dark blue or black ink 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.
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.

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

[Turn Over]

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) 'But she was different.' How accurate do you think this description is of Clarisse?

Or (b) 'Mr. Montag, you are looking at a coward.' How suitable do you think this description is of Faber?

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

"Is that what it was in the girl next door? I've tried so hard to figure."

"She's dead. Let's talk about someone alive, for goodness' sake."

Montag did not look back at his wife as he went trembling 5
along the hall to the kitchen, where he stood a long time watching
the rain hit the windows before he came back down the hall in the
grey light, waiting for the tremble to subside.

He opened another book.

" 'That favourite subject, Myself.' "

10

He squinted at the wall. " 'The favourite subject, Myself.' "

"I understand *that* one," said Mildred.

"But Clarisse's favourite subject wasn't herself. It was
everyone else, and me. She was the first person in a good many
years I've really liked. She was the first person I can remember 15
who looked straight at me as if I counted." He lifted the two books.
"These men have been dead a long time, but I know their words
point, one way or another, to Clarisse."

Outside the front door, in the rain, a faint scratching.
Montag froze. He saw Mildred thrust herself back to the wall and 20
gasp.

"Someone--the door--why doesn't the door-voice tell us--"

"I shut it off."

Under the door-sill, a slow, probing sniff, an exhalation of
electric steam.

Mildred laughed. "It's only a dog, that's what! You want me
to shoo him away?"

"Stay where you are!"

3

Silence. The cold rain falling. And the smell of blue electricity blowing under the locked door. 30

"Let's get back to work," said Montag quietly.

Mildred kicked at a book. "Books aren't people. You read and I look around, but there isn't *anybody*!"

He stared at the parlour that was dead and grey as the waters of an ocean that might teem with life if they switched on the electronic sun. 35

"Now," said Mildred, "my 'family' is people. They tell me things; I laugh, *they* laugh! And the colours!"

"Yes, I know."

"And besides, if Captain Beatty knew about those books--" 40

She thought about it. Her face grew amazed and then horrified. "He might come and burn the house and the 'family.' That's awful! Think of our investment. Why should I read? What *for*?"

"What for! Why!" said Montag. "I saw the damnedest snake 45 in the world the other night. It was dead but it was alive. It could see but it couldn't see. You want to see that snake. It's at Emergency Hospital where they filed a report on all the junk the snake got out of you! Would you like to go and check their file? Maybe you'd look under Guy Montag or maybe under Fear or War. 50 Would you like to go to that house that burnt last night? And rake ashes for the bones of the woman who set fire to her own house! What about Clarisse McClellan, where do we look for her? The morgue! Listen!"

The bombers crossed the sky and crossed the sky over the house, gasping, murmuring, whistling like an immense, invisible fan, circling in emptiness. 55

"Jesus God," said Montag. "Every hour so many damn things in the sky! How in hell did those bombers get up there every single second of our lives! Why doesn't someone want to talk 60 about it? We've started and won two atomic wars since 1960. Is it because we're having so much fun at home we've forgotten the world? Is it because we're so rich and the rest of the world's so poor and we just don't care if they are? I've heard rumours; the world is starving, but we're well-fed. Is it true, the world works hard 65 and we play? Is that why we're hated so much? I've heard the rumours about hate, too, once in a long while, over the years. Do *you* know why? I don't, that's sure! Maybe the books can get us half out of the cave. They just *might* stop us from making the same damn insane mistakes! I don't hear those idiot bastards in your 70 parlour talking about it. God, Millie, don't you see? An hour a day, two hours, with these books, and maybe..."

- (i) What impressions do you form of Montag in this passage?

- (ii) How does Bradbury bring about the dystopian trait of being self-absorbed in this passage?

SECTION B

Answer Question 2 or Question 3.

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

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

BARBIE'S SHOES

I'm down in the basement
 sorting Barbie's shoes:
 sequin pumps, satin courts,
 western boots, Reebok sneakers,
 glass slippers, ice-skates, thongs. 5
 all will fit the dainty, forever arched
 feet of any one Barbie: Sweet Spring
 Glitter-eyed, Peaches and Cream,
 a Brazilian, Russian, Swiss, Hong Kong
 Hispanic or a Mexican, Nigerian 10
 or Black Barbie. All are cast
 in the same mold, same rubbery,
 impossible embodiment of male fantasy
 with carefully measured
 doses of ¹melanin to make 15
 a Caucasian Barbie,
 Polynesian Barbie,
 African-American Barbie
 Everyone knows that she is the same
 Barbie and worthy of the American Dream 20
 House, the pink ²Corvette, opera gloves, a
 hundred pairs of shoes to step into. If only
 the differently colored men and women we know
 could be like Barbie, always smiling, eyes
 wide with admiration, even when we yank 25
 off an arm with a hard to take off dress.
 Barbie's shoes, so easily lost, mismatched,
 useless: they end up, like our prejudices,
 in the basement, forgotten as spiders
 sticking webs in our deepest corners, 30
 we are amazed we have them still.

(by Hilary Tham)

- (i) What is your impression of Barbie from lines 1 to 18?
- (ii) How does the poet bring about the idea of prejudice in the poem? Support your answer with **detailed reference to at least 3** literary elements.

¹ Melanin: The pigment that gives human skin, hair, and eyes their color.

² Corvette: A sports car.

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

Bear

My daughter's teddy bear, smuggled into our bed when she stole into our sleep in the hour when she is all on her own fending off the wild things.	5
What a snug fit, the two between my wife and me. How a child's sleeping face marries all in its peace.	
I remember my childhood bear; it was a coarser fur, browner, but like hers and most other bears, China-made.	10
My father won it shooting bottles at a booth in Great or Happy World, those fairs of dizzy rides and shows that lasted the whole of your childhood	15
and have exited into the country's past. I sat it, walked it, bedded and hugged it like a raft in the stormy winds of my parent's quarrels. When my father left, Bear held faint promise	20
that he would come back, and be sensible like Bear.	
Year by year, Bear and I waited; the stitches came undone, the fur shedding to reveal fibre padding, Bear rubbed	25
bare to its bones, the limbs that wound round and round dislocated. Soon the brown glass eyes were hanging by a tenuous thread, then gone.	
Still I kept him by my side hoping that things would be once again whole.	30
My mother threw him out in one of those removals, lost with my father in	35
the endless migrations of childhood. It waits now in a heaven of dislocated things like my father.	

(by Boey Kim Cheng)

- (i) What is your impression of the persona?
- (ii) How does the poet utilise symbolism to bring out the theme in the poem? Support your answer with **detailed reference** to **at least 3** elements of symbolism.

– END OF PAPER –



**YUAN CHING SECONDARY SCHOOL
PRELIMINARY EXAMINATION 2020
SECONDARY FOUR EXPRESS
ENGLISH LITERATURE (2065/01)
SUGGESTED ANSWERS**

1 (a) 'But she was different.' How accurate do you think this description is of Clarisse?

Marks	Expected Response
21-25	This description is accurate of Clarisse. (1m) Even her introduction in the novel is unlike anyone else's. (1m) Take for example, before Montag meets her, he is able to infer "that a moment prior to him making the turn, someone had been there" and that "the air seemed charged with a special calm as if someone had waited there, quietly." (1m) For a fireman of 10 years, it doesn't take long for Montag to "fe[el] the temperature rise at this one spot where a person's standing might raise the immediate atmosphere ten degrees for an instant", yet, he wasn't able to have any "understanding of it". (1m) This is an indication that Clarisse was unlike anyone that he's met or experienced. (1m) It is also an indication that her presence is one that would influence the atmosphere around her as well as one that would linger long after she's gone. (1m) Hence Clarisse is indeed different. (1m)
18-20	This description is accurate of Clarisse as there is a sense of etherealness in her. (1m) This is evident when the readers see that wherever she goes, it is as if "the wind and the leaves carry her forward" almost always "vanishing swiftly" before Montag sees her. (1m) She is also often associated with nature, as if she is one with it. (1m) This is seen when her face is compared to that of the "moonlight", "the motion of her hands" seemed to be talking, "her dress was white and it whispered", "the trees overhead" seemed to be signalling her arrival and she carried with her "the faintest breath of fresh apricots and strawberries in the air" even though it wasn't the

	time of the year for such tropical fruits. (1m) Clarisse had a sensing about her that was larger than life itself. (1m) When Montag sees that, and how the atmosphere changes and reacts to her accordingly, she appears different to him. (1m)
15-17	This description is accurate of Clarisse. (1m) The conversation that Clarisse has with Montag is one that is both insightful and mature. (1m) Take for example, she asks questions about his job like, “How long’ve you worked at being a fireman?”, “Do you ever <i>read</i> any of the books you burn?” and “Is it true that long ago firemen put fires <i>out</i> instead of going to start them?” (1m) She also makes daring statements such as, “You never stop to think what I’ve asked you” and “You know, I’m not afraid of you at all.” (1m) Her final question is what truly intrigues Montag and really gets him thinking, “Are you happy?” (1m) Montag hasn’t met anyone so young and so bold to strike a conversation full of thoughts. (1m) That is why Clarisse appears as different to him, so different that he calls her “an odd one” and sees her as not having “any respect”. (1m)
12-14	• <i>Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>whether the quote is an accurate description of Clarisse</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the text. A decent response would clearly explain whether the quote is an accurate description of Clarisse.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>whether the quote is an accurate description of Clarisse</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

- (b) 'Mr. Montag, you are looking at a coward.' How suitable do you think this description is of Faber?

Marks	Expected Response
21-25	This is a suitable description of Faber. (1m) This is evident from Faber's introduction. (1m) All of his reactions point to sheer paranoia. (1m) When Montag first recalls his meeting with Faber, he "leapt up as if to run" and cried "I haven't done anything!" even though all Montag did was to sit down beside him in a city park. (1m) When Montag first called Faber, he says "This is some sort of trap! I can't talk to just <i>anyone</i> on the phone!" (1m) When Montag first meets Faber, he responds with, "What do you want?" and "I haven't done anything!" (1m) The constant exaggeration of fear, suspicion and mistrust of other people proves that Faber is indeed a coward with regard to his situation. (1m)
18-20	This is a suitable description of Faber. (1m) Through his dialogue with Montag, readers are able to observe that Faber has been nothing but a passive observer of society digressing into a dystopian state. (1m) Faber admits to Montag that he "saw the way things were going, a long time back" but "said nothing", that he was "one of the innocents who could have spoken up and out when on one would listen to the 'guilty' " and that when they "finally set the structure to burn the books, using the firemen, [he] grunted a few times and subsided, for there were no others grunting or yelling with [him]". (1m) Faber, unlike Montag had the opportunity to have had made a difference to the firemen structure but did not bother to do anything but "grunt" about it merely because no one else stood by him. (1m) The lack of ability to take action himself proves that Faber is indeed a coward. (1m)
15-17	This is a suitable description of Faber. (1m) Faber had openly admitted and confessed to Montag and felt remorseful that he was never able to make an impactful change in society even though he had a chance to. (1m) When given a second chance to make a difference, Faber denies it yet again. (1m) When Montag suggests to Faber "that if it turned out that books were worthwhile, we might get a press and

	print some extra copies –”, Faber immediately says, “Oh, no!” and “If you insist on telling me, I must ask you to leave.” (1m) Just earlier, Faber lamented that he never did take any action because he had no one to stand by him. (1m) Yet when Montag suggests pairing up to make a difference, Faber requests Montag to leave. (1m) This suggests that Faber does not have it in him to want to make a bold statement against the government. (1m) Instead what he does, is to offer Montag an earpiece so that he could “be with” Montag and “still [be] safe at home tending [his] fright with a maximum of comfort and a minimum of chance.” (1m) Indeed Faber was a coward because he couldn't do anything himself, and had to wait for Montag to do what he wanted to do, in his place. (1m)
12-14	• <i>Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>whether the quote is a suitable description of Faber</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the text. A decent response would clearly explain whether the quote is a suitable description of Faber.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>whether the quote is a suitable description of Faber</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

(c)

(i) What impressions do you form of Montag in this passage?

Marks	Expected Response
21-25	My impression of Montag is that he is focused . (1m) This is evident from the passage when Mildred is still figuring out why Montag is so taken with Clarisse but Montag on the other hand is completely engrossed on “what it was in the girl next door?” as he “trie[s] so hard to figure.” (1m) He moves on to explore the books and tries to identify a link and a commonality between the books and Clarisse in a desperate bid to find closure for himself too. (1m)
18-20	My impression of Montag is that he is paranoid . (1m) Though he is brave enough to want to read the books and indulge in a world that he was supposed to be prohibiting and controlling, it is clear that he is filled with fear. (1m) When he hears, “a faint scratching” “outside the front door, in the rain”, “Montag froze”. (1m) Even though Mildred dismisses it as “only a dog”, Montag feels “a slow, probing sniff, an exhalation of electric steam.” (1m) It is clear that Montag is paranoid as he knows that the Mechanical Hound, Beatty and the firemen are onto him for possessing books and even reading them, despite only having taken them out now. (1m)
15-17	My impression of Montag is that he is overwhelmed . (1m) Towards the end of the passage, we see Montag has been wondering and analysing a lot about the society that he is in. (1m) We see this evidently when he says, “they filed a report on all the junk the snake got out of you!”, “War”, “ Would you like to go to that house that burnt last night? And rake ashes for the bones of the woman who set fire to her own house!”, “What about Clarisse McClellan, where do we look for her? The morgue! Listen!” and “Is it because we're having so much fun at home we've forgotten the world?” (1m) Over here, the reader can tell that Montag is left wondering about Mildred's depression, the atomic wars plaguing the world, suicide rates, Clarisse's disappearance as well as the rest of the world which is getting more self-absorbed and less inclusive. (1m) Montag is truly thinking about

	the state of the individual's well-being in this dystopian society. (1m)
12-14	• <i>Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of the <u>impressions of Montag</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the passage. A decent response would include an impression of Montag that is supported with apt evidence and well explained.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of the <u>impressions of Montag</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

- (ii) How does Bradbury bring about the dystopian trait of being self-absorbed in this passage?

Marks	Expected Response
21-25	Bradbury brings about the dystopian trait of being self-absorbed in this passage through the choice of diction. (1m) We see this trait exemplified through Mildred, who is the object and product of a dystopian society. (1m) Mildred causally quips “She’s dead. Let’s talk about someone alive, for goodness’ sake.” about Clarisse when Montag is left wondering whatever happened to her. (1m) Even though Mildred did not have a relationship with Clarisse, the nonchalance and dismissiveness here, is rather disturbing. (1m) This is symbolic of an individual who is not bothered about anyone else especially if it doesn’t have any direct bearing or consequence on her. (1m) Furthermore, “someone alive” here is a clear indication of the characters on the parlor walls and not even an actual human being. (1m)
18-20	Bradbury brings about the dystopian trait of being self-absorbed in this passage through the choice of diction. (1m) When Montag opened a book titled, “That favorite subject, Myself” Mildred immediately replies, “I understand <i>that</i> one” without even having read the book before. (1m) Her reply could be genuine – as she truly only cares about herself in the novel. (1m) Montag’s analysis further reiterates that Mildred as a product of a dystopian society is truly self-absorbed. (1m) Montag says, “But Clarisse’s favourite subject wasn’t herself. It was everyone else, and me. She was the first person in a good many years I’ve really liked. She was the first person I can remember who looked straight at me as if I counted.” (1m) Montag’s analysis here matters because what he is essentially saying is that Clarisse was everything that Mildred was not – Mildred never cared about everyone else and Montag and Mildred never looked at Montag as if he counted. (1m) This was simply because she could not be bothered about anyone else but herself. (1m)
15-17	Bradbury brings about the dystopian trait of being self-absorbed in this

	passage through the choice of diction. (1m) This can be seen when Mildred comes upon a realisation. (1m) “And besides, if Captain Beatty knew about those books” – She thought about it. Her face grew amazed and then horrified. “He might come and burn the house and the ‘family.’ That’s awful! Think of our investment. Why should I read? What for?” (1m) It is rather appalling that the first thing that comes to Mildred’s mind is not her husband but the fictional characters on her walls. (1m) This shows just how self-absorbed Mildred is in this passage – she thinks of what and who makes her the happiest instead of who has done the most for her and who is most at risk at this juncture. (1m)
12-14	• <i>Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>literary devices and how they bring about the dystopian trait of being self-absorbed</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the passage. A decent response would include literary devices that is supported with apt evidence and well explained.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>literary devices and how they bring about the dystopian trait of being self-absorbed</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

2

(i) What is your impression of Barbie from lines 1 to 18?

Marks	Expected Response
21-25	My impression of Barbie from lines 1 to 18 is that she is identity-less. (1m) This is supported by, "All are cast in the same rubbery mold". (1m) This is clearly indicating that there is little to nothing concrete that gives Barbie an identity of her own. (1m) Sure she has different "shoes", different hues of "melanin" and different nationalities, but there is no specific personality or human quality that can differentiate her or set her apart. (1m)
18-20	My impression of Barbie from lines 1 to 18 is that she is unrealistic. (1m) This is illustrated when the persona describes her to have "forever arched feet". (1m) This is definitely something that is unnatural and unreal as it not something that is humanely possible. (1m) Furthermore, the persona also indicates that Barbie is made out a "rubbery" "mold", reiterating the idea that she is man-made and manufactured. (1m) There is nothing human or real about her at all. (1m)
15-17	My impression of Barbie from lines 1 to 18 is that she is obliged. (1m) This is seen when the poet indicates that Barbie is nothing more than an "impossible embodiment of male fantasy". (1m) The word embodiment here is clearly indicating that Barbie is made to fit someone else's idea, notion, imagination of what an ideal female body should look like – in this case Barbie was obliged to fit the "male fantasy". (1m) Barbie is also said to be made "with carefully measured doses of melanin to make a Caucasian" "Polynesian" and African-American Barbie" (1m) The phrase, "carefully measured doses" reiterates once again that Barbie was probably given different hues to represent a world that is increasingly diversified. (1m) However, who is she "carefully measured" for? (1m) Indicating that this is nothing but an act to placate someone (consumers) – she is obliged to represent the world and its increasing gentrification. (1m)
12-14	Answers in this band would present an argument in the form of

	<i>generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>the impressions of the Barbie</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the passage. A decent response would include an impression of the Barbie that is supported with apt evidence and well explained.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>the impressions of the Barbie</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

- (ii) How does the poet bring about the idea of prejudice in the poem? Support your answer with **detailed reference** to **at least 3** literary elements.

Marks	Expected Response
21-25	The poet brings about the idea of prejudice through the symbolism of Barbie. (1m) She says “If only the differently coloured men and women we know could be like Barbie, always smiling, eyes wide with admiration”. (1m) If Barbie, a revered and popular fashion toy of different hues and nationality can be adored and admired by the world, the poet could possibly be posing a question back to the world as to why then are real human beings of different hues and nationality cannot be accepted and treated in the same manner. (1m) The poet could be addressing the notion of prejudice by juxtaposing how we treat the same issue of being differently coloured amongst two varying subjects – a lifeless doll (Barbie) and a living human being. (1m) Unlike Barbie who symbolises perfection and acceptance, prejudice does clearly symbolises the bipolar opposite. (1m)
18-20	The poet brings about the idea of prejudice through the symbolism of a basement. (1m) This is illustrated in, “Barbie's shoes, so easily lost, mismatched, useless: they end up, like our prejudices, in the basement, forgotten as spiders sticking webs in our deepest corners, we are amazed we have them still.” (1m) We know that the basement in the Western context is a floor of a building or a home that is often built below the ground floor. (1m) In other words, the basement of a house is usually not overtly visible. (1m)
15-17	The poet is indicating that our prejudices are similar that of a basement, it is often innate, deep seated, institutionalised, hidden and covert. (1m) Just because we do not see it like Barbie's shoes in the basement, it does not mean that we don't have it. (1m) Prejudices often manifests itself through our words, actions and gestures. (1m) The poet is then saying that we all have a basement in our hearts and minds that we store our prejudices in. (1m) The phrase “we ae amazed we have them still” further reiterates that many of us are often

	unaware of the prejudices we hold. (1m) It is about time that we cleaned out our basements. (1m)
12-14	• <i>Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>literary devices and how they bring about the idea of prejudice</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the passage. A decent response would include literary devices that is supported with apt evidence and well explained.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>literary devices and how they bring about the idea of prejudice</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

3

(i) What is your impression of the persona?

Marks	Expected Response
21-25	My impression of the persona is that he is a loving father. (1m) This is illustrated through the way he describes his daughter as a “snug fit” “between [his] wife and [him]. (1m) Thereby indicating that he sees his child as the perfect missing piece in the relationship. (1m) The demeanour in which the father looks at the child’s sleeping face is also equally endearing as he notices how her face “marries all in its peace.” (1m)
18-20	My impression of the persona is that he is nostalgic. (1m) This is evident when he reminisces, how his “father won” his “childhood bear” in one of “those fairs of dizzy rides and shows that lasted the whole of [his] childhood.” (1m) He is able to relive these memories in a positive light as he views his own daughter go through a phase of “fending off the wild things” with her “teddy bear”. (1m) The commonality of father and daughter having a metaphorical pillar to rely on draws the persona to look at his life in retrospect. (1m)
15-17	My impression of the persona is that he is hopeful / optimistic. (1m) Despite it being very clear that the persona’s father was never coming back as shown in the Bear’s phase of disintegrating, the person still “kept him by [his] side hoping that things would be once whole again.” (1m) This indicates that the persona was holding out that something would change in his family dynamics, that relationships would be restored and that his father would come back even though in the natural, it was otherwise. (1m)
12-14	- Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>the impressions of the persona</u> is generally relevant. - Answers in this band might not have a sustained link to the question. - Accept any other relevant answers supported with evidence from the

	<i>passage. A decent response would include an impression of the persona that is supported with apt evidence and well explained.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>the impressions of the persona</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>

- (i) How does the poet utilise symbolism to bring out the theme in the poem? Support your answer with **detailed reference** to **at least 3** elements of symbolism.

Marks	Expected Response
21-25	The poet utilises symbolism to bring about the theme of childhood. (1m) This is evident in “fairs of dizzy rides and shows that lasted the whole of your childhood and have exited into the country’s past. (1m) The symbolism of a ride here is indicative of the possible fluctuations of emotions and experiences that the persona had while growing up. (1m) The symbolism also hints at the possible consequences of experiences having a lifetime effect on a child while growing up as indicated in “lasted the whole of your childhood.” (1m) The poet uses the symbolism of a fair ride to bring about the theme of childhood. (1m)
18-20	The poet utilises symbolism to bring about the theme of a vulnerable marriage. (1m) This is evident in “like a raft in the stormy winds of my parent’s quarrels.” (1m) Here, the symbolism of a raft to indicate the persona’s experience in a family where his parents’ marriage was falling apart is quite vivid. (1m) A raft has no roof for shelter which means that the persona was not protected from the fights that his parents had or the consequences of these fight. (1m) A raft can also be considered to be unstable, what more in the midst of “stormy winds” thus indicating that the persona did not have it easy growing up in a household where the marriage was vulnerable. (1m) The poet uses the symbolism of a raft to bring about the theme of a vulnerable marriage. (1m)
15-17	The poet utilises symbolism to bring about the theme of abandonment. (1m) The bear at one point in the poem becomes a symbol of the poet’s father as seen in, “Still I kept him by my side”. (1m) As this was the last known item that the father left the persona, it becomes the father for the persona. (1m) The effects of abandonment is clearly depicted by the bear over the years. (1m) “the stiches came undone, the fur shedding to reveal fibre padding, Bear rubbed bare to its

	bones, the limbs that wound round and round dislocated. Soon the brown glass eyes were hanging by a tenuous thread, then gone.” (1m) The different phases are parallel to the effects that the persona might have experienced. (1m) The stitches coming undone is parallel to the dynamics of the parents’ marriage coming undone, the fibre padding falling off causing the bear to be rubbed to its bone is also indicative of how the security (padding) of a nuclear family for the persona fell apart leaving him remnants (bones) of a broken home. (1m) The poet uses the symbolism of a bear to bring about the theme of abandonment. (1m)
12-14	• <i>Answers in this band would present an argument in the form of generalisations and is largely narrative in approach, but selection of textual evidence related to the subject matter of <u>symbolism and how it brings about the theme</u> is generally relevant.</i> • <i>Answers in this band might not have a sustained link to the question.</i> • <i>Accept any other relevant answers supported with evidence from the passage. A decent response would include literary devices that is supported with apt evidence and well explained.</i>
9-11	• <i>Answers in this band have a peripheral bearing on the subject matter of <u>symbolism and how it brings about the theme</u> and includes textual information without perceptiveness about its significance.</i>
0-8	• <i>Answers in this band reflect almost no understanding of the demands of the question and might have misreading of the text.</i>