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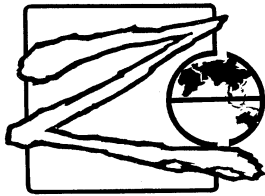


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Candidate Name: _____ Index No: _____ Class: _____



Zhenghua Secondary School
Preliminary Examination 2020
Secondary 4 Express
Literature in English/Humanities (Prose and Unseen Poetry)

2065/01, 2274/02
31 August 2020
1 hour 40 minutes

Additional Materials: Writing Paper

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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 tape/fluid.
Write your answers on the writing paper provided and indicate the question numbers clearly.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the head of each section.
The total marks for this paper is fifty [50].

Name of Setter: Ms Darlene John

For Examiner's Use	
Section A	
Section B	
Total	

Section A [25 marks]

Answer **one** question from this section.

RAY BRADBURY: *Fahrenheit 451*

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

- 1 Either (a)** Explore how Bradbury presents the idea of bravery through the different characters in the novel.
- Or (b)** How is the relationship between man and machine portrayed in *Fahrenheit 451*? (Do not use the passage below in answering this question.)
- Or (c)** Read this passage carefully, and then answer the questions that follow it:

Granger snapped the portable viewer on. The picture was a nightmare, condensed, easily passed from hand to hand, in the forest, all whirring colour and flight. A voice cried:

"The chase continues north in the city! Police helicopters are converging on Avenue 87 and Elm Grove Park!"

5

Granger nodded. "They're faking. You threw them off at the river. They can't admit it. They know they can hold their audience only so long. The show's got to have a snap ending, quick! If they started searching the whole damn river it might take all night. So they're sniffing for a scape-goat to end things with a bang. Watch. They'll catch Montag in the next five minutes! "

10

"But how--"

"Watch."

The camera, hovering in the belly of a helicopter, now swung down at an empty street.

15

"See that?" whispered Granger. "It'll be you; right up at the end of that street is our victim. See how our camera is coming in? Building the scene. Suspense. Long shot. Right now, some poor fellow is out for a walk. A rarity. An odd one. Don't think the police don't know the habits of queer ducks like that, men who walk mornings for the hell of it, or for reasons of insomnia. Anyway, the police have had him charted for months, years. Never know when that sort of information might be handy. And today, it turns out, it's very usable indeed. It saves face. Oh, God, look there!"

20

The men at the fire bent forward.

25

On the screen, a man turned a corner. The Mechanical Hound rushed forward into the viewer, suddenly. The helicopter light shot down a dozen brilliant pillars that built a cage all about the man.

A voice cried, "There's Montag! The search is *done*!"

The innocent man stood bewildered, a cigarette burning in his hand. He stared at the Hound, not knowing what it was. He probably never knew. He glanced up at the sky and the wailing sirens.

30

The camera rushed down. The Hound leapt up into the air with a rhythm and a sense of timing that was incredibly beautiful. Its needle shot out. It was suspended for a moment in their gaze, as if to give the

35

vast audience time to appreciate everything, the raw look of the victim's face, the empty street, the steel animal a bullet nosing the target.

"Montag, don't move!" said a voice from the sky. The camera fell upon the victim, even as did the Hound. Both reached him simultaneously. The victim was seized by Hound and camera in a great spidering, clenching grip. He screamed. He screamed. He screamed! 40

Blackout.

Silence.

Darkness.

Montag cried out in the silence and turned away. 45

Silence.

And then, after a time of the men sitting around the fire, their faces expressionless, an announcer on the dark screen said, "The search is over, Montag is dead; a crime against society has been avenged."

Darkness. 50

- (i) How does Bradbury make **this passage** such a dramatic moment in the novel?
- (ii) Explore the ways Bradbury portrays the treatment of individuals who are different from the society in the novel. Support your answer by close reference to **the rest of the novel**.

Section B [25 marks]

Answer either Question 2 or Question 3.

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

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

Discrimination

I don't mind the human race. I've got pretty used to them In these past twenty-five years. I don't mind if they sit next To me on streetcars, or eat	5
In the same restaurants, if It's not at the same table. However, I don't approve Of a woman I respect Dancing with one of them. I've	10
Tried asking them to my home Without success. I shouldn't Care to see my own sister Marry one. Even if she Loved him, think of the children.	15
Their art is interesting, But certainly barbarous. I'm sure, if given a chance, They'd kill us all in our beds. And you must admit, they smell.	20

(by *Kenneth Rexroth*)

- (i)** What is so striking about the thoughts and feelings of the persona?
- (ii)** How does the poet deliver the message of the poem so powerfully?

- 3 Read this poem carefully, and then answer the questions stated on page 6.

Four Seasons

we will never know Winter in Singapore; of waking to find our shallow hopes iced over in public pools and ashen cars at the foot of our block lying defiant like frost-bitten toes while the Padang pales with each whip of wind	5
or Autumn, when the flames in our forests flicker and fall lining our lorongs ¹ with orange embers, hinting at pilgrimages	10
or Summer, when all the island is a kiln and we return to vessels, our mouths open like parched pots,	
the pavements simmering each time our buried dragons sigh	15
we will never know the seasons—not even Spring, the joy as our bougainvilleas bud and burgeon on quiet verandahs and ixoras flow again with secret nectar, as silent geckos, roused from rest, appear once more to clutch at our familiar corners;	20
we will never understand the seasons though we glimpse at them with our first-class tickets and listen to them unfolding, like leaves, in Vivaldi's concertos	25
until then we will breathe our sea-laden air	
and every little cough of clouds and slight heave of heat will gnaw at our heads like a fever in our temples	30
(by Daren Shiau)	

¹ Translates to 'alley' or 'lane' in English

- (i) What is particularly striking about the portrayal of nature in this poem?
- (ii) How has the poet made this poem vivid for the reader?

END OF PAPER

Copyright Acknowledgements:

Question 1(c) © Ray Bradbury; *Fahrenheit 451*; Harper Collins; 1953

Question 2 © Kenneth Rexroth; *Discrimination* <https://www.poetryfoundation.org/poems/42811/discrimination>

Question 3 © Daren Shiau; *Four Seasons*; from *Peninsular: Archipelagos and Other Islands* (2000)

Suggested Answer Scheme: Section A

a) Explore how Bradbury presents the idea of bravery through the different characters in the novel.	
Areas of Study tested:	Themes, Style
Point/Argument: Montag shows bravery/courage when he tries to break free from the oppression of ignorance.	Evidence: 'Montag showed her a book' – in reference to showing Mildred the old testament when he clearly knew that was against the laws of his society. 'How do you get so empty? He wondered. Who takes it out of you?' The family members 'that lived in those walls, the gibbering pack of tree-apes that said nothing, nothing, nothing and said it loud, loud, loud.' 'Faber, for the first time, raised his eyes and looked directly into Montag's face. "You're brave." ' – Faber replies Montag upon knowing that he stole a book from the firemen. 'Plant the books, turn in an alarm, and see the firemen's houses burn, is that what you mean?' – Montag proposes to Faber their plan. 'It's an insidious plan, if I do say so myself.' – Faber tells Montag about their plan.
Analysis: Montag seemed to be fearless in the way he confronted the lack of freedom of speech. He does not hold back and seems to be driven by a sense of alarm at how oblivious the rest of his society is like. The fact that he blatantly shows Mildred a book as well as read a book out loud to her friends Mrs Bowles and Mrs Phelps shows how much he is concerned about their absolute ignorance. Since meeting Clarisse, he had become aware of how shallow their existence has been. He seems to ask more and more existential questions and challenges the status quo that everyone seems to be happy with despite the fact that they have become very superficial. The repeated emphasis on the emptiness of society shows his frustration and he is eventually pushed to take action by conjuring 'an insidious plan' to 'see the firemen's houses burn'. As a fireman himself, this is extremely radical because he is going against the very organisation he works for and this shows a lot of courage to be a sort of whistle blower in the society.	
Point/Argument: Faber shows courage when he overcomes his fear in order to help Montag execute their plan.	Evidence: 'he had seen that old man in the black suit hide something, quickly in his coat.' 'His name was Faber, and when he finally lost his fear of Montag, he talked in a cadenced voice...'

	'Then the old man grew even more courageous and said something else and that was a poem too.' 'then without even acknowledging the fact that Montag was a fireman, Faber with a certain trembling wrote his address on a slip of paper.' 'Mr Montag, you are looking at a coward. I saw the way things were going, a long time back. I said nothing. I am one of the innocents who should have spoken up...' 'Do you hate me for this electronic cowardice?' – he asks Montag about his use of the 'Seashell radio' listening device which was according to him 'Proof of my terrible cowardice'. 'We all do what we do' – Montag replies Faber.
Analysis: While Montag is clearly brave, Faber is not as obvious in his bravery. Bradbury uses Faber to show how real the struggle is to be brave in the face of fear. He lacks bravery initially because he does not want his life to be put in danger. He does not deny his fear and is aware of it as can be seen in how he admits to Montag that he is "looking at a coward". However, he is brave later on not because he chooses to help Montag but more so because he helps him even when he knows the risk involved. His bravery comes because he is inspired by Montag's daring spirit. He also seems to feel guilty because of his cowardice as he reflects on how he was "one of the innocents who should have spoken up." Hence regret and inspiration from Montag drives these moments of courage that reveal struggle as well. So while he does not run away like Montag, he was courageous in his own way.	
Point/Argument: Bravery is portrayed powerfully through the bold and unique character of Clarisse, someone who thinks and behaves completely different from others.	Evidence: 'She was the first person I can remember who looked straight at me as if I counted' 'You know, I'm not afraid of you at all.' Clarisse had said to Montag. 'So many people are. Afraid of firemen, I mean. But you're just a man after all...' 'Strange. I heard once that a long time ago houses used to burn by accident and they needed firemen to stop the flames.'
Analysis: Montag shows clear bravery towards the end but is quiet at the beginning. Faber struggles with being brave throughout the story. However, the character that seems to be brave by nature, without any inhibitions, is Clarisse. From the very beginning, she has what would be considered a dangerous conversation with Montag, a fireman. This is because she is not afraid of authority and power. She recognises that all men are equal because everyone is human so there is no need to be afraid. She is so brave that she has the guts to ask Montag about the history of book burning and to suggest that firemen were not always book burners but fought fires instead. The fact that she questions the status quo, not out of rebellion but out of curiosity shows how brave a character she is, and quite clearly so. In fact, Clarisse, an ordinary young girl, stands out because of her courage.	

b) How is the relationship between man and machine portrayed in Fahrenheit 451? (Do not use the passage below in answering this question.)	
Areas of Study tested:	Themes, Style
Point/Argument: In the novel, man is totally attached and reliant on machine, perhaps in an unhealthy way.	Evidence: -The parlour screens -TV shows that have become their 'family' "That's my family." Mildred says to Montag. -Medication
Analysis: Members of the society are so numb and oblivious to how overly attached they have become to technology. They take lightly human lives while they take the lives of the shows they watch even more seriously. The blurring of what is real and what is not becomes dangerous. This can be seen in how Mildred herself does not recognize that she had attempted taking her life.	
Point/Argument: Machines are portrayed as enemies because they are weapons.	Evidence: -The flamethrower -The mechanical hound
Analysis: Machines are portrayed as enemies because they are weapons. And what do weapons do? They destroy everything in their path. In <i>Fahrenheit 451</i> there is a machine called the flamethrower. The flamethrower is a machine that launches fire. To a average human in that society it is seen as something useful. It makes burning books easier for the firemen. What the humans in <i>Fahrenheit 451</i> don't realize is that it does more than burn books. It's real beauty is that it destroys responsibility and consequences." Captain Betty. Here is a man that uses that flamethrower as a tool. What kind of helpful tool destroys responsibility? Also machines like the atomic bomb are enemies. People say that it helps win wars, and stop evil. That is until one gets launched. The atomic bomb destroys everything in its path and once it blows up it still leaves radiation. It is no way helpful towards humans.	
Point/Argument: The negative impacts of machines and technology are taken lightly or ignored in the novel.	Evidence: "Ten of them died in car wrecks." 'How do you get so empty? He wondered. Who takes it out of you?' The family members 'that lived in those walls, the gibbering pack of tree-apes that said nothing, nothing, nothing and said it loud, loud, loud.'
Analysis: In <i>Fahrenheit</i> cars are seen as a toy. Kids go to races and they go to the Car Wrecker place. People in that society rarely see cars as enemies. They do not realize that they can't even cross the street or a car will run them over. A machine meant for transport can make every one's life harder. "Ten of them died in car wrecks." In this quote by Clarisse we clearly see that ten 17 year old children died from cars.	

C) (i) How does Bradbury make this passage such a dramatic moment in the novel?	
Areas of Study tested:	Themes, Style
Point/Argument: The use of sensationalised language makes this passage exciting. - Words related to TV shows - Exclamations - Hyperbolic expressions - Repetition	Evidence: "The chase continues north in the city! Police helicopters are converging on Avenue 87 and Elm Grove Park!" "See how the camera is coming in? Building the scene. Suspense. Long shot." "The helicopter light shot a dozen brilliant pillars that built a cage all about the man." "The victim was seized by the Hound and the camera in a great spidering, clenching grip. He screamed. He screamed! Blackout. Silence. Darkness."
Analysis: This passage is incredibly exciting because it is described just like a sensational television show. It gives a blow by blow description of Montag's supposed 'escape'. Granger's description is hyperbolic with many exclamations and an awareness of what the camera is doing in order to achieve a sensationalised portrayal of his escape. The use of repetition and short, single words like 'Silence' and 'Darkness' makes this incredibly dramatic because of all the pauses, therefore emphasizing the exciting element of this scene.	
Point/Argument: The insinuation of a conspiracy by Granger makes the passage a suspenseful moment.	Evidence: "So they're sniffing for a scape-goat to end things with a bang. Watch." "'See that?' whispered Granger.' "They're faking. You threw them off at the river. They can't admit it." "Anyway, the police have had him charted for months, years. Never know when that sort of information might be handy."
Analysis: Bradbury makes use of dramatic irony because the reader is aware that Montag is not really being chased but instead a 'scapegoat' is being used in order to make an example out of Montag. This conspiring tone makes this passage very exciting, as if the reader is being let in on a secret kept away from the public. The way Granger commentates on the chase also creates suspense as he whispers at certain points. He also reveals what the police and authorities real intentions are and how conniving they have been in order to 'save face'. This uncovering of a state secret by Granger makes this passage so gripping.	
Point/Argument: The use of very vivid visual, kinaesthetic and auditory imagery creates a very fast-paced telling of this moment.	Evidence: "Granger snapped the portable viewer on" "whirring colour and flight" "wailing sirens" "Hound leapt up into the air" "raw look of the victim's face"

	"rhythm and sense of timing that was incredibly beautiful"
Analysis: This passage is incredibly descriptive in nature so it slows down the action and creates a rousing impact on the reader. Words that indicate movement and speed also quicken the pace of the recount thereby making it exciting. The use of visual, auditory and kinaesthetic imagery makes for a very full account and is almost cinematic in nature.	

c) (ii) Explore the ways Bradbury portrays the treatment of individuals who are different from the society in the novel. Support your answer by close reference to the rest of the novel .	
Areas of Study tested:	Themes, Style
Point/Argument The society makes use of individuals who do not fit in for their benefit.	Evidence "sniffing for a scape-goat" "A rarity. An odd one." "Don't think the police don't know the habits of queer ducks like that..." "it turns out, very usable indeed" "He probably never knew"
Analysis: Individuals who do not follow the rules are made an example of. They are also not treated with as much respect since their differences are highlighted. This is seen in how they are referred to as "queer ducks" as can be seen in this passage. Also, because authorities were unable to find Montag, they made use of an "innocent" man to be a "scape-goat" to their convenience who was considered "very usable indeed". The flippant tone used here shows how little they think of individuals who are different from the rest of the society. This is sad, cold and inhumane. We feel sorry for the poor man who was used as the scape-goat as Granger points out that "He probably never knew." This just highlights how discriminatory and heartless the society and its government can be with regards to different individuals.	
Point/Argument The society makes judgement on and eliminate people who do not fit the mould and an example of a character like this is Clarisse.	Evidence "My uncle was arrested another time – did I tell you – for being pedestrian. Oh we're most peculiar." "I'm an anti-social they say. I don't mix. It's so strange. I'm very social indeed." "But I don't think it's social to get a bunch of people together and then not let me talk, do you?"
Analysis: Clarisse is a character that stands out because she is someone who is warm, thoughtful and curious unlike the rest of the society. She acknowledges that it is because she is 'social' she is ironically considered 'anti-social'. As a result of her difference, later on, Clarisse is removed from the society probably intentionally as she was killed in a 'car crash' as recounted by Mildred to Montag. It is disturbing how easily 'unruly' members of society are eliminated from the place. It is as easy as they burn homes and books.	

Possible Readings for Unseen Poetry: Section B

Unseen Poem option 1: <i>Discrimination</i> by Kenneth Rexroth (International poem)	
(i) What is so striking about the thoughts and feelings of the persona?	(ii) How does the poet deliver the message of the poem so powerfully?
▪ The repeated phrase 'I don't mind' suggests an initial tolerance/nonchalance of discriminatory behaviour of the human race. (Feeling) ▪ The tone of the persona gets serious suddenly in the latter part of the poem as he shifts from being tolerant to being disapproving especially when it comes to individuals and matters that are closer to home. (Thought) ▪ The internalization of discrimination as can be seen in the repetition of the phrase 'I don't mind' when it comes to acts that occur in public places, that have become normal, natural or customary. (Feeling) ▪ He thinks that people who discriminate are clearly dangerous, even to the extreme case of suspecting them capable of murder as he is sure "if given a chance, they'd kill us all". (Thought) ▪ Ironically, he is thinking and behaving in the same way that others who are discriminated against are treated, finally using sarcasm to say that the human race that discriminates "smells". (Thought)	▪ The use of kinaesthetic imagery "sit next to me" or "eat in the same restaurants" highlights the ordinary, public spaces where discrimination has become a part of life. ▪ The use of visual imagery in phrase "art is interesting but certainly barbarous" suggests that there is an intriguing element to discriminatory behaviour however, in the same breath, he denounces it as uncivilized. ▪ The use of olfactory imagery "they smell" emphasizes how much the persona disdains racism or discrimination. ▪ The poet treats discrimination with discrimination. However, it is powerful because he does not single out a single race or group explicitly. He groups them under the umbrella of the 'human race'. ▪ He subtly hints at a particular tension between races that has been longstanding with the phrase "in these past twenty-five years" ▪ Ultimately it is powerful because of how he uses simple language to show how he hates not a people, but the behaviour of discrimination. (Message of poem)
Misreadings/superficial (especially if it is unsuccessfully justified): • The student thinks that the persona hates a certain race. • Student does not recognise that the poem personifies the discriminatory behaviours of the human race. • Student does not pick out ironies, paradoxes and contradictions. • Student does not make use of imageries present to analyse the poem. • In part (ii) student does not explicitly state/hazard an interpretation of what the message of the poem is.	

Unseen Poem option 2: <i>Four Seasons</i> by Daren Shiau (Local/Asian poem)	
(i) What is particularly striking about the portrayal of nature in this poem?	(ii) How has the poet made this poem vivid for the reader?
▪ The whole poem is written entirely with small letters except for the capitalisation of the seasons, sets apart the seasons as something special. ▪ The imagining of the seasons in Singapore's context makes the portrayal of nature special. Winter is not portrayed typically with snowfall but instead with 'public pools' and 'ashen cars at the foot of our block' which could be a reference at ash from seasonal burning during religious celebrations. ▪ The portrayal of nature is a little comical because of how far we would have to use our imagination to 'experience' the seasons on our little island. ▪ The word play in the title "Four Seasons" and references allude to how the seasons are a privilege and a luxury Singapore cannot afford to have despite all the luxuries we can afford: "first class tickets" and "Vivaldi concertos" ▪ Nature, in this poem is viewed with the use of flora, fauna and urban references. This is a refreshing take of nature, in particular the four seasons that is uncommon yet entirely realistic.	▪ Repetition of the line 'we will never know/understand the seasons' emphasizes how we will always be deprived the experience of the four seasons. ▪ Visual imagery abounds but mostly in using existing, local natural phenomena. This gives us the reader the unique opportunity to imagine the seasons in Singapore but through what we do have ▪ Yet the imagery that is used seems to pale in comparison and leave the reader with the impression that we are getting a second-class experience of the seasons as can be seen in phrases "our shallow hopes" or when our "Padang pales". This is further emphasized with the use of alliteration. ▪ However, the poet seems to subtly point us to the beauty that does exist in Singapore with the use of positive descriptions and diction such as the 'joy as our bougainvilleas bud...on quiet verandahs' as well as 'silent geckos..appear..at our familial corners.' ▪ The poet provides a twist to our idea of the four seasons by romanticizing local adaptations of the four seasons at times but also provides a realistic portrayal of it by highlighting the heaviness of our experience of nature.
Misreadings/superficial (especially if it is unsuccessfully justified): ▪ Students who do not pick up on local references to portray the 4 seasons will potentially lose out on a good opportunity to score well ▪ Student does not make use of imageries, alliteration, form, lines and word play ▪ Disorganised answer possible because of the many patterns that should be grouped cleverly for an effective and clear argument	

