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**SECONDARY FOUR
PRELIMINARY EXAMINATION
THURSDAY 23 JULY 2015**

LITERATURE IN ENGLISH (CORE)

2065/1

LITERATURE IN ENGLISH (ELECTIVE)

2204/4

Additional Materials: 6 sheets of writing paper

1 hour 40 minutes

READ THESE INSTRUCTIONS FIRST

Write your name, class and register number on all the work you hand in.
Write in dark blue or black pen on both sides of the Answer Paper.
Do not use paperclips, highlighters, glue or correction fluid.

Answer **any question** from **Section A** and **one question** from **Section B**.
Begin your answer to each question on a new and separate sheet of paper.
You are advised to spend no longer than 45 minutes on each question.
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.

ATTACH THIS QUESTION PAPER TO YOUR ANSWER SCRIPT.

| | | | |
|-------------|--|---------------------|--|
| Name | | Class | |
| | | Register No: | |

| Sections | Marks |
|--|--------------|
| Circle the questions that you have attempted. | |
| Section A Question:1a/1b/1c | |
| Section B Question 2 or 3 | |
| Total: | |

| |
|-------------------------------------|
| Assessment noted by: |
| Name of Parent/Guardian |
| Signature of Parent/Guardian |
| Date |

This paper consists of **6** printed pages including this cover page.

Section A

Answer ONE question from this section.

WILLIAM GOLDING: *Lord of the Flies*

- 1 **Either** (a) "Piggy demonstrates an increasing strength of character as the novel progresses." How far do you agree with this statement? Support your answer with details from the novel.
- Or** (b) What do you think is the role of the littluns in the novel? Support your answer with details from the novel.
- Or** (c) Read this passage carefully, and then answer the questions that follow it.

Ralph saw that for the time being he was safe. He limped away through the fruit trees, drawn by the thought of the poor food yet bitter when he remembered the feast. Feast today, and then tomorrow....

He argued unconvincingly that they would let him alone, perhaps even make an outlaw of him. But then the fatal unreasoning knowledge came to him again. The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapor. These painted savages would go further and further. Then there was that indefinable connection between himself and Jack; who therefore would never let him alone; never.

He paused, sun-flecked, holding up a bough, prepared to duck under it. A spasm of terror set him shaking and he cried aloud.

"No. They're not as bad as that. It was an accident."

He ducked under the bough, ran clumsily, then stopped and listened. He came to the smashed acres of fruit and ate greedily. He saw two littluns and, not having any idea of his own appearance, wondered why they screamed and ran.

When he had eaten he went toward the beach. The sunlight was slanting now into the palms by the wrecked shelter. There was the platform and the pool. The best thing to do was to ignore this leaden feeling about the heart and rely on their common sense, their daylight sanity. Now that the tribe had eaten, the thing to do was to try again. And anyway, he couldn't stay here all night in an empty shelter by the deserted platform. His flesh crept and he shivered in the evening sun. No fire; no smoke; no rescue. He turned and limped away through the forest toward Jack's end of the island.

The slanting sticks of sunlight were lost among the branches. At length he came to a clearing in the forest where rock prevented vegetation from growing. Now it was a pool of shadows and Ralph nearly flung himself behind a tree when he saw something standing in the center; but then he saw that the white face was bone and that the pig's skull grinned at him from the top of a stick. He walked slowly into the middle of the clearing and looked steadily at the skull that gleamed as

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white as ever the conch had done and seemed to jeer at him cynically. An inquisitive ant was busy in one of the eye sockets but otherwise the thing was lifeless. 35

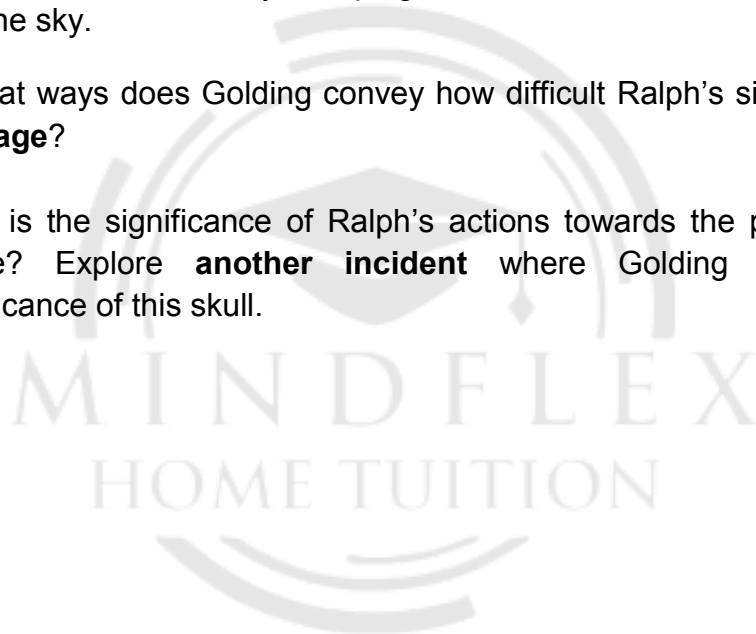
Or was it?

Little prickles of sensation ran up and down his back. He stood, the skull about on a level with his face, and held up his hair with two hands. The teeth grinned, the empty sockets seemed to hold his gaze masterfully and without effort. 40

What was it?

The skull regarded Ralph like one who knows all the answers and won't tell. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across. He wrenched the quivering stick from the crack and held it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky. 50

- (i) In what ways does Golding convey how difficult Ralph's situation is **in this passage**?
- (ii) What is the significance of Ralph's actions towards the pig's skull in this scene? Explore **another incident** where Golding establishes the significance of this skull.



Section B

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

2 This passage is about a married man who has to deal with his wife's illness.

Alone, Mr Hutton suddenly found himself the prey of an appalling boredom.

Mrs Hutton was lying on the sofa in her boudoir, playing patience*. In spite of the warmth of the July evening a wood fire was burning on the hearth. A black Pomeranian, extenuated by the heat and the fatigues of digestion, slept before the blaze.

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"Phew! Isn't it rather hot in here?" Mr Hutton asked as he entered the room.

"You know I have to keep warm, dear." The voice seemed breaking on the verge of tears. "I get so shivery."

"I hope you're better this evening."

"Not much, I'm afraid."

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The conversation stagnated. Mr Hutton stood leaning his back against the mantelpiece. He looked down at the Pomeranian lying at his feet, and with the toe of his right boot he rolled the little dog over and rubbed its white-flecked chest and belly. The creature lay in an inert ecstasy. Mrs Hutton continued to play patience. Arrived at an *impasse***, she altered the position of one card, took back another, and went on playing. Her patiences always came out.

15

"Dr Libbard thinks I ought to go to Llandrindod Wells this summer."

"Well, go, my dear, go, most certainly."

Mr Hutton was thinking of the events of the afternoon: how they had driven, Doris and he, up to the hanging wood, and left the car to wait for them under the shade of the trees, and walked together out into the windless sunshine of the chalk down.

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"I'm to drink the waters for my liver, and he thinks I ought to have massage and electric treatment, too."

Hat in hand, Doris had stalked four blue butterflies that were dancing together round a delicate flower with a motion that was like the flickering of blue fire. The blue fire burst and scattered into whirling sparks; she had given chase, laughing and shouting like a child.

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"I'm sure it will do you good, my dear."

"I was wondering if you'd come with me, dear."

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"But you know I'm going to Scotland at the end of the month."

Mrs Hutton looked at him entreatingly. "It's the journey," she said. "The thought of it is such a nightmare. I don't know if I can manage it. And you know I can't sleep in hotels. And then there's the luggage and all the worries. I can't go alone."

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"But you won't be alone. You'll have your maid with you." He spoke impatiently. The sick woman was usurping the place of the healthy one. He was being dragged back from the memory of the sunlit down and the quick, laughing girl, back to this unhealthy, overheated room and its complaining occupant.

"I don't think I shall be able to go."

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"But you must, my dear, if the doctor tells you to. And, besides, a change will do you good."

"I don't think so."

"But Libbard thinks so, and he knows what he's talking about."

"No, I can't face it. I'm too weak. I can't go alone." Mrs Hutton pulled a handkerchief out of her black-silk bag and put it to her eyes.

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“Nonsense, my dear, you must make the effort.”

“I had rather be left in peace to die here.” She was crying in earnest now.

“O Lord! Do please be reasonable. Listen now, please.” Mrs Hutton only sobbed more violently. “Oh, what is one to do?” He shrugged his shoulders and walked out of the room. 50

Mr Hutton was aware that he had not behaved with proper patience; but he could not help it. Very early in his manhood he had discovered that not only did he not feel sympathy for the poor, the weak, the diseased, and deformed; he actually hated them. Once, as an undergraduate, he spent three days at a mission in the East End. He had returned, filled with a profound and ineradicable disgust. Instead of pitying, he loathed the unfortunate. It was not, he knew, a very comely emotion, and he had been ashamed of it at first. In the end he had decided that it was temperamental, inevitable, and had felt no further qualms. Emily had been healthy and beautiful when he married her. He had loved her then. But now – was it his fault that she was like this? 55 60

Mr Hutton dined alone. Food and drink left him more benevolent than he had been before dinner. To make amends for his show of exasperation he went up to his wife’s room and offered to read to her. She was touched, gratefully accepted the offer, and Mr Hutton, who was particularly proud of his accent, suggested a little light reading in French. 65

“French? I am so fond of French.” Mrs Hutton spoke of the language of Racine*** as though it were a dish of green peas.

Mr Hutton ran down to the library and returned with a yellow volume. He began reading. The effort of pronouncing perfectly absorbed his whole attention. But how good his accent was! The fact of its goodness seemed to improve the quality of the novel he was reading. 70

At the end of fifteen pages an unmistakable sound aroused him. He looked up; Mrs Hutton had gone to sleep. He sat still for a while, looking with dispassionate curiosity at the sleeping face. Once it had been beautiful; once, long ago, the sight of it, the recollection of it, had moved him with an emotion profounder, perhaps, than any he had felt before or since. Now it was lined and cadaverous. The skin was stretched tightly over the cheekbones, across the bridge of the sharp, birdlike nose. The closed eyes were set in profound bone-rimmed sockets. The lamplight striking on the face from the side emphasised with light and shade its cavities and projections. Upon contemplating this face, he shivered a little, and left the room. 75 80

* a card game

** deadlock

*** a French dramatist

(by Aldous Huxley)

- (i) What impressions does the passage give you about the relationship between Mr and Mrs Hutton?
- (ii) How does the writer portray Mr Hutton as an unappealing character?

Refer closely to the passage in your answer.

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

My city, my canvas

How do I colour my city
with creatures busy in living?
Do I walk along as if on an errand
seeking a lotus pond afloat with enlightenment?
Do I go in search of orchid petals 5
to unfurl whorls for hybrid pollens?
Do I hurry along street plans and measure landuse
to draw lines and shapes for my canvas?

My city has no mountain ranges
to be unscrolled broadened brownness, 10
neither has she bushfires nor epic tragedies
but her sky can be
as dry and distant as a desert's.
My city has campaigns, policies and long-term planning,
has a reputation for drivenness 15
of a small country,
has shopping malls and more...

Is my canvas
a surrealscape of
a slim city slowly coated with melting cheese 20
where there are clowns with broken legs,
jugglers balancing on shaky stakes,
children spinning on top of whales
growing up to be adults with briefcases
on top of flying clocks? 25

I want to hiss a snake out of a kettle,
drink it like coffee as the steam scatters,
that I may
frame with passing beatitude* and mosaic wisdom,
my city, my canvas. 30

**a state of utmost bliss*

(by Heng Siok Tian)

- (i) What are your impressions of the city as described by the speaker?
- (ii) How does the poet vividly convey the speaker's feelings and attitude towards her city?

Refer closely to the poem in your answer.

END OF PAPER

Paper 1 Marking Scheme

- (a) "Piggy demonstrates an increasing strength of character as the novel progresses." How far do you agree with this statement? Support your answer with details from the novel.

Strength of character: Refers to the way he becomes increasingly courageous and bold as the novel progresses.

Stand: Yes, agree to a large degree.

| Point | Evidence & Elaboration |
|--|---|
| <p>Piggy is initially demonstrated as a rather timid character, who does not speak up, even when he is being bullied.</p> | <p>When Piggy tries to inform Jack of the other boys' names, he is rudely interrupted by Jack Merridew, who not only asks him to shut up but also calls him by a demeaning term "Fatty", leading to all the boys laughing at him. Piggy does not attempt to defend himself or even retaliate but instead passively allows himself to be bullied. Piggy appears to be an ostracised outsider, as seen in the way that all the boys seems to be pitted against him, with none feeling a shred of sympathy for Piggy, as seen in the way they were "a closed circuit of sympathy with Piggy outside". We do know that he was perhaps very embarrassed and emotionally affected by the incident, as seen in the way he went pink, but his timidity is evident in his response here. He does not attempt to defend himself by saying that they had no right to call him such names or shut him up, especially when he was just trying to be helpful and instead he takes the position of meek submission, as seen in his body language of his head being bowed down.</p> |
| <p>We see him becoming bolder in the scene where he tells the boys off for losing sight of their priorities and letting the fire get out of control. However, he still looks to Ralph for reassurance.</p> | <p>In this scene, Piggy addresses the boys about their lack of discernment in setting up the fire, allowing it to get out of control and also leading them to be distracted from what should be more pressing priorities such as building shelter.</p> <p>He makes it a point to voice out his opinions, emphasising to the boys that he has the conch and thus has a right to speak. He demands the boys' attention, saying "I got the conch! Just you listen!", which is far cry from the meek boy who did not dare to retaliate when we first saw him in Chap 1. He even goes on to chide the boys, by saying that they "ought to have made... shelters down there by the beach" and questions how they could "expect to be rescued if you don't put first things first and act proper?" He also goes on to scold the rest of the boys for setting the whole island on fire and not giving Ralph time to think things through. Here, we see Piggy becoming bolder and daring to speak up to address things which he feels have gotten out of control. He uses the fact that he has his conch to assert his authority that he has the right to speak up, although at particular</p> |

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| | <p>moments we still seem him demonstrating some insecurities, as seen when he turns to Ralph to back him up, "I got the conch, ain't I Ralph?"</p> <p>Not only does he now vocalise his thoughts, he is seen to be courageous enough to rebuke the boys telling them to get their priorities straight and giving Ralph time to think before impulsively rushing into action.</p> |
| <p>We see Piggy demonstrating an increasing strength of character in his courage at addressing important matters that needed to be addressed.</p> | <p>This is seen in the scene where Piggy rebukes Jack that he "didn't ought to have let that fire out" and reminds him of Jack's commitment to "keep the smoke going". This is significant as we can see from Chap 1 that he was actually initially very intimidated by Jack and thus is a marked change from his initial attitude of deference to Jack. Not only does he have the courage to point out Jack's flaws, he also threatens Jack, "I got to have them specs. Now I only got one eye. Jus' you wait" when Jack damages Piggy's glasses. He is not about to take things lying down. We see Piggy being a lot more confrontational in his attitude towards Jack. In contrast to the boy who looked down when he was called names by Jack, he now has become someone who dares to point out Jack's faults, inciting some of the hunters to agree with him too. Perhaps the most direct contrast would be in the way he now can look Jack threateningly in the eye and even forewarn him about how he would get his own back one day.</p> |
| <p>An ultimate demonstration of Piggy's courage and strength of character is seen when he goes to Jack's tribe to demand for his glasses back. He no longer is reliant on Ralph to be a source of reassurance and is even seen to be bolder than Ralph in this aspect.</p> | <p>This is seen in the way he responds, "What can he do more than he has? I'll tell him what's what," when Ralph surfaces his reservations that Jack would hurt Piggy if he were to go to demand for his glasses. He no longer has any qualms about approaching Jack, although he know that the response would most likely be aggressive, in view of the way that at this point in the novel, Jack's tribe has really declined to the level of savages. Even when Jack and Ralph get into a physical fight, this does not stop Piggy from standing up from what he believes in and he exclaims to the boys, "Which is better—to be a pack of painted niggers like you are, or to be sensible like Ralph is?" Even in the midst of such an emotionally charged situation, in which both Ralph and Jack have already started attacking each other physically, Piggy dares to speak up. This time, the comments are not only against Jack himself but he clearly addresses the boys "Which is better—to be a pack of painted niggers like you are, or to be sensible like Ralph is?" to get them to rethink their behaviour and actions. This would have taken an act of immense courage, especially when these boys can no longer be called peers and friends, as they have turned away from Ralph's party and have pledged their allegiance to Jack, turning to more savage ways, instead of the rational way in which Ralph had attempted to lead the boys.</p> |
| <p>However, we see that while he does demonstrate an increasing strength</p> | <p>This is seen firstly in his defensive reaction when Ralph raises the idea that they had been responsible for</p> |

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| of character in the courage he musters in dealing with Jack, we see he lacks the moral courage to admit his moral culpability in Simon's death. | Simon's death. He screams, "You stop it!" shrilly because he cannot bear to face the reality of the situation. He also denies it by making a lot of excuses for Simon's killing, "that bloody dance", the "lighting and thunder and rain" and the fact that it was an accident. He even tries to transfer the blame to Simon for crawling out at the wrong time and being "batty". He even wants Ralph to cover up the fact that they had been present at the scene, as seen in his request that Ralph cover up this fact as nobody would have noticed them in the dark. Thus, we see that in this case, he lacks the strength of character to face up to the evil that is within each of them and instead tries to cover it up by making excuses for himself. |
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| (b) | What do you think is the role of the littluns in the novel? Support your answer with details from the novel. |
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| Point | Evidence & Elaboration |
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| To bring out the characteristics of the older boys, in their treatment of the littleuns: | |
| Ralph | Ralph is depicted as being a considerate boy in his treatment of the littleuns. He recognises that some of them miss home, as seen in them huddling together and having bad dreams at night and thus makes it a priority to build shelters for the boys, to not only shield them from harsh weather elements but also to give them a semblance of a home. He also speaks kindly to the boy with the mark on the face, when he attempts to share his views and attempts to comfort him by telling him that, there "couldn't (be) a beastie, a snake-thing on an island this size...you only get them in big countries, like Africa, or India." |
| Piggy | Piggy is depicted as being caring towards the littluns as well. He attempts to keep track of them and notices when the boy with the mark is no longer with them. His caring attitude towards them is also seen in the way he attempts to communicate to others what the little boy with the mark on the face wants to communicate, when he is too afraid and shy to do so. This is seen in the way he calls for the conch to be given to the little boy to give him the right to speak, as well as kneels beside the boy so that he can hear what the little boy is saying and communicate this to the rest of the boys. This shows how he makes a special effort to look out for the little ones. |
| Simon | Similarly, Simon too is caring and looks out for the littluns, helping Ralph with the shelters, as well as picking choice fruit for them because it is beyond their reach. This shows how he makes special pains to cater to their needs. |
| Jack | In contrast, Jack is not seen as caring for the littluns at all. He is mean to them, pointing fingers at them for causing fear in the community by talking about beasts |

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| | and blaming them for being useless, “you’re a lot of cry-babies and sisses. That’s what” He also says “Sucks to the littluns when Ralph asks about somebody staying behind to look after them when they are looking for the beast, which shows that he is not the slightest bit concerned about their welfare. The stark contrast between Jack’s treatment of the littluns and Ralph, Piggy and Simon’s treatment of them clearly marks out two camps, the good and the bad. (Candidates could also bring out the way Jack physically abuses the littluns and also considers making them play the role of the pig that they are hunting which can be found beyond Chap 8).The littluns thus play a role in helping the reader differentiate the characters into the different camps, based on the older boys’ treatment of them. |
| Roger and Maurice | Joining Jack’s camp are the hunters whom we see at a very early stage having a violent streak towards the boys. This is seen in the way they want to destroy the sandcastles the littluns have created. |
| Introduction of the motif of the beast | The motif of the beast is introduced by the little boy with the mark on the face and is continued by Percival. The beast plays an important role in the novel because it sparks off irrational fear that drives the boys to go on hunt for the beast, make sacrifices (the sow’s head) and commit murder (the murder of Simon due to the hysteria of killing and irrational fear). What they fail to recognise though, is that the beast is not an external creature but something that is inside of them, namely, the evil of the human heart, something that only Simon, who is killed, realises. The littluns thus play an important role in introducing the motif of the beast to the novel. |
| Foreshadow the destruction that is to come in the later part of the novel | The death of the littlun with the mark on the face early on in Chap 2 foreshadows the potential destruction that is to come due to impulsiveness and irrationality. Just as the little boy is lost in the fire due to their impulsive way of setting up a fire and not being able to control it, the irrational desires and impulses of the boys also lead to the death of Simon, Piggy and even a man-hunt for Ralph because they are acting on their irrational desires, instead of thinking things through. (Students could elaborate on these incidents). The way the littluns suffer from chronic diarrhoea and cry out at night because of bad dreams also give the reader a sense of foreboding that all is not well on the island, leading the reader to anticipate how things would take a bad turn in the following chapters. |
| Portrays themes such as the breakdown of civilization and of the loss of innocence | The littluns behaviour also brings out certain key themes in the novel, such as the breakdown of civilisation. This is seen in the way they no longer abide to basic hygiene practices, no longer keeping to the demarcated area for excreting waste. The loss of innocence is also seen vividly in the way they move from boys involved in playing their own games, to being brought into the killing game as well, as seen in Chap 9 when the boys started |

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| | <p>chanting, "Kill the beast! Cut his throat! Spill his blood!" and the littluns too started their own ring. Their games have moved from innocent ones like building sandcastles to one which is in essence a killing ritual, with a menacing undertone. This ultimately ends with the crowd exhibiting violence towards the "beast", they "surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words and no movements but the tearing of teeth and claws". To have boys at a tender young age involved in such a carnal killing surely marks a loss of innocence. The violence exhibited in the choice of verbs such as "tear" and "struck" also demonstrates the viciousness and aggressiveness behind the boys' actions, normally uncharacteristic of boys at such a tender age.</p> |
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| <p>Ralph saw that for the time being he was safe. He limped away through the fruit trees, drawn by the thought of the poor food yet bitter when he remembered the feast. Feast today, and then tomorrow....</p> | |
| <p>He argued unconvincingly that they would let him alone, perhaps even make an outlaw of him. But then the fatal unreasoning knowledge came to him again. The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapor. These painted savages would go further and further. Then there was that indefinable connection between himself and Jack; who therefore would never let him alone; never.</p> | 5 |
| <p>He paused, sun-flecked, holding up a bough, prepared to duck under it. A spasm of terror set him shaking and he cried aloud. "No. They're not as bad as that. It was an accident."</p> | 10 |
| <p>He ducked under the bough, ran clumsily, then stopped and listened. He came to the smashed acres of fruit and ate greedily. He saw two littluns and, not having any idea of his own appearance, wondered why they screamed and ran.</p> | 15 |
| <p>When he had eaten he went toward the beach. The sunlight was slanting now into the palms by the wrecked shelter. There was the platform and the pool. The best thing to do was to ignore this leaden feeling about the heart and rely on their common sense, their daylight sanity. Now that the tribe had eaten, the thing to do was to try again. And anyway, he couldn't stay here all night in an empty shelter by the deserted platform. His flesh crept and he shivered in the evening sun. No fire; no smoke; no rescue. He turned and limped away through the forest toward Jack's end of the island.</p> | 20 |
| <p>The slanting sticks of sunlight were lost among the branches. At length he came to a clearing in the forest where rock prevented vegetation from growing. Now it was a pool of shadows and Ralph nearly flung himself behind a tree when he saw something standing in the center; but then he saw that the white face was bone and that the pig's skull grinned at him from the top of a stick. He walked slowly into the middle of the clearing and looked steadily at the skull that gleamed as white as ever the conch had done and seemed to jeer at him cynically. An inquisitive ant was busy in one of the eye sockets but otherwise the thing was lifeless.</p> | 25 |
| <p>Or was it?</p> | |
| <p>Little prickles of sensation ran up and down his back. He stood, the skull about on a level with his face, and held up his hair with two hands. The teeth grinned, the empty sockets seemed to hold his gaze masterfully and</p> | 35 |

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| without effort. What was it? The skull regarded Ralph like one who knows all the answers and won't tell. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across. He wrenched the quivering stick from the crack and held it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky. | 40 |
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(i) In what ways does Golding convey how difficult Ralph's situation is in this passage?

Terrible: extremely bad

| Point | Evidence & Elaboration |
|---|--|
| The uncertainty of Ralph's fate | "Ralph saw that <u>for the time being</u> he was safe" "Feast today, and then tomorrow." The phrase "for the time being" denotes the lack of stability of Ralph's situation. There is no telling when his life would be threatened. This constant state of flux would be very unsettling for Ralph. There is also the acknowledgment of impending danger for Ralph, as when the feast is over, the attention of the hunters might then turn to Ralph to hunt him down |
| Ralph's injury | "He limped..." This puts him at attacks by enemies because he would not be able to move as fast as he normally would. |
| Ralph's lack of food choices | "poor food" Now that he is in hiding and the rest of the boys have turned against him, he is limited to only eating fruit from the fruit trees. We are reminded of the way he has been stripped of his power, and of his right to liberty, as well as the ability to start the fire, with the crushing of Piggy's glasses. |
| Emphasis on Ralph's total isolation | "The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapour" The use of the simile "like a vapour" denotes the unescapable nature of this fact, and how the facts of what has happened hangs heavily over Ralph. Not only is he physically isolated, in the sense that he no longer has his supporters Piggy and Simon to be there for him, he has also been alienated, in the sense that he has lost all power, as symbolised by the breaking of the conch (which was initially a symbol of his authority) |
| Emphasis on the way he is being hunted by the boys he once called | "These painted savages would go further and further. Then there was that indefinable connection between |

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|---|--|
| friends. | himself and Jack; who therefore would never let him alone; never". This shows that they would never let him off the hook. His life, therefore, is in peril." |
| At the same time, he is also in a state of disbelief. Conflicted emotions also convey his unwillingness to believe that they would harm him | "He argued unconvincingly that they would let him alone...but then the fatal unreasoning knowledge came to him again...the deaths of Piggy and Simon." "No.They're not as bad as that. It was an accident." He is plagued by the memory of the terrors he had witnessed, by how the boys whom he had once considered friends had killed Piggy and Simon and tries to attribute Piggy's death to that of the accident and tries to believe that they would not harm him, though we know that this was a futile effort from the use of the word "unconvincingly". The shows how terrible Ralph's situation is because he no longer has anyone he can trust. |
| The dismal state of things that seems to spell out the very low chance of rescue and being brought back to civilisation | "No fire; no smoke; no rescue" The things that Ralph had fought hard for throughout their stay in their island had come to nought. |

- (ii) What is the significance of Ralph's reactions towards the pig's skull in this scene? Explore another incident where Golding establishes the significance of the pig's skull.

| Point | Evidence & Elaboration |
|---|--|
| (From this passage) | |
| The pig skull seems to have a hold over Ralph, just as evil, which it represents, seems to have a hold over the boys. | "...the empty sockets seemed to hold his gaze masterfully and without effort" (parallels with Simon in the earlier incident, "His eyes could not break away- p.177" This shows that Ralph too, though struggles to be civilised and do what is right, is still susceptible to the wiles of the evil one. |
| Ralph attempts to destroy the pig skull because of the repulsion he has for it. | "The skull regarded Ralph like one who knows all the answers and won't tell him. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing" The repulsion that Ralph has for the pig skull is symbolic of his repulsion of all the horrendous acts of hunting and savagery that he has witnessed on the island. While unlike Simon, he does not recognise that it is an embodiment of the evil one, he still sees it as something to be destroyed because of its association with the inhumane hunting. This also is significant in showing the distinctiveness of Simon as a wise figure, as seen in his insight about the true nature of the beast, as opposed to Ralph who merely recognises it as a grotesque object to be gotten rid of. |
| Ralph is wary of the pig skull and is | "He wrenched the quivering stick from the crack and held |

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| on the defensive | <p>it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky.”</p> <p>Even though he does not have a direct “encounter” with the Lord of the Flies, unlike Simon, he seems intuitively to know that it is associated with all the bad things that have happened on the island and thus stands guard against it.</p> <p>This is symbolic of the way, he too has been trying to hold the fort against the outbreak of evil e.g. through the establishment of rules and the maintaining of order.</p> |
| (Other incident)- Conversation with Simon (p.177-178) | Pig’s skull as a symbol of the devil |
| Who preys on Simon’s insecurities | “They think you are batty. You don’ want Ralph to think you’re batty, do you? You like Ralph a lot, don’t you? And Piggy and Jack?” |
| Revelation of who or what the beast really is-the evil in man and the reason why disorder has been breaking out among the boys | “I’m the beast...Fancy thinking the Beast was something you could hunt and kill!...You knew didn’t you?” I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?” |
| Foreshadowing of Simon’s death if he should try to change the course of things | <p>“We’re going to have fun on the island! So don’t try it on , my poor misguided boy, or else...we shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?”</p> <p>This foreshadows the way Simon is eventually done in by all the boys who mistake him for the beast and spear him to death, later on in Chap 9.</p> |

- (i) What impressions does the passage give you about the relationship between Mr and Mrs Hutton?
- (ii) How does the writer create a disturbing/an unappealing impression of Mr Hutton?

| Points | Evidence |
|--|---|
| 1. They are no longer as close/intimate as before; the formality they adopt towards each other is a sign that they have left behind the stage of the first heady flush of intense passion and love, characterised by romance and physical intimacy, when the husband pays devoted and undivided attention to his wife and vice versa | <p>“Phew! Isn’t it rather hot in here?” Mr Hutton asked as he entered the room.</p> <p>“You know I have to keep warm, dear.” The voice seemed breaking on the verge of tears. “I get so shivery.”</p> <p><u>“I hope you’re better this evening.”</u></p> <p><u>“Not much, I’m afraid.”</u></p> <p><u>The conversation stagnated.</u> Mr Hutton stood leaning his back against the mantelpiece. He looked down at the Pomeranian lying at his feet, and with the toe of his right boot he rolled the little dog over and <u>rubbed its white-flecked chest and belly.</u> <u>The creature lay in an inert ecstasy.</u> Mrs Hutton continued to play patience.</p> <p>The fact that there are awkward silences and stilted exchanges between them, and their only topic of conversation is her illness and physical condition suggest that there is some strain in their relationship. Mr Hutton was so bored that he took to rolling the dog over and rubbing it playfully instead of paying attention to his wife. He also seems insensitive to her suffering – could also probably be due to the fact that she has been ill for some time and he has</p> |

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| | <p>become desensitised to her situation. The fact that she whiles her time away by playing card games by herself suggests that he has left her to her own devices too much</p> |
| <p>2. There are secrets between them: the husband is no longer in love with his wife and in fact, seems to enjoy the company of another woman, and has been seeing her behind his wife's back; in fact he is bored by the marriage. The wife is probably aware that she has lost him, but seems helpless as to how she can restore their relationship</p> | <p>"Dr Libbard thinks I ought to go to Llandrindod Wells this summer." "Well, go, my dear, go, most certainly." <u>Mr Hutton was thinking of the events of the afternoon: how they had driven, Doris and he, up to the hanging wood, and left the car to wait for them under the shade of the trees, and walked together out into the windless sunshine of the chalk down.</u> "I'm to drink the waters for my liver, and he thinks I ought to have massage and electric treatment, too." Hat in hand, Doris had stalked four blue butterflies that were dancing together round a scabious flower with a motion that was like the flickering of blue fire. The blue fire burst and scattered into whirling sparks; she had given chase, laughing and shouting like a child. "I'm sure it will do you good, my dear." "I was wondering if you'd come with me, dear." "But you know I'm going to Scotland at the end of the month." <u>Mrs Hutton looked at him entreatingly.</u> "It's the journey," she said. "The thought of it is such a nightmare. I don't know if I can manage it. And you know I can't sleep in hotels. And then there's the luggage and all the worries. I can't go alone." <u>"But you won't be alone. You'll have your maid with you."</u> He spoke impatiently. Even though his wife is sickly and needs to go away to recuperate, he does not seem to be very concerned; on the contrary, he is recalling with pleasure how he had spent the afternoon with Doris, another woman, chasing butterflies. Instead of commiserating with his wife, he is thinking of Doris' lively vivaciousness. His encouraging his wife to go away for the summer could also be motivated by a need to spend time instead with Doris, probably far more pleasurable than time spent in his wife's company. Her entreaties with him, to accompany her to Llandrindod Wells, falls on deaf ears – instead, he demurs by saying that she would have her trusty maid with her</p> |
| <p>3. The husband seems only to spend time with his wife out of obligation, or feelings of guilt, and not out of genuine love and affection. She, on her part, seems to act like a dependent, sickly child who is grateful for any crumbs of affection he throws at her. She attempts to use emotional blackmail by crying and projecting an image of herself as a pitiful victim of ill health, but he is immune to her wiles</p> | <p>The sick woman was usurping the place of the healthy one. He was being dragged back from the memory of the sunlit down and the quick, laughing girl, back to this unhealthy, overheated room and its complaining occupant. "I don't think I shall be able to go." "But you must, my dear, if the doctor tells you to. And, besides, a change will do you good." "I don't think so." "But Libbard thinks so, and he knows what he's talking about." "No, I can't face it. I'm too weak. I can't go alone." Mrs Hutton pulled a handkerchief out of her black-silk bag and put it to her eyes. "Nonsense, my dear, you must make the effort." "I had rather be left in peace to die here." She was crying in earnest now. "O Lord! Do please be reasonable. Listen now, please." Mrs Hutton only sobbed more violently. "Oh, what is one to do?" He shrugged his shoulders and walked out of the room. Mr Hutton dined alone. Food and drink left him more benevolent than he had been before dinner. To make amends for his show of exasperation he went up to his wife's room and offered to read to her. She was touched, gratefully accepted the offer, and Mr Hutton, who was particularly proud of his accent, suggested a little light reading in French. The husband guards himself against his wife's pleading and does not succumb to her pleas to keep her company if she goes away to recover. Despite her crying pitifully, he is adamant not to give in, and responds by being indifferent and simply leaving the room.</p> |

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| | Later, bitten by remorse at his unchivalrous behaviour, he goes to her room to offer to read to her and keep her company as she dozes off to sleep. |
|--|---|

| Points | Evidence |
|---|--|
| 1. By suggesting that he is only pretending to be a faithful husband to his wife – on the surface he appears to want what's best for her, seeming to have her interests at heart, but underneath that 'concerned exterior' lies a heart that is bored with her. He is seeing someone else on the sly, and deceiving her about it. When she mentions going away for the summer, his heart seems to have leapt with joy. He encourages her to go on the pretext of showing concern for her, while in his mind he is probably rejoicing in the knowledge that this would free him to spend time with the new woman in his life | <p>"Dr Libbard thinks I ought to go to Llandrindod Wells this summer." "Well, go, my dear, go, most certainly." <u>Mr Hutton was thinking of the events of the afternoon: how they had driven, Doris and he, up to the hanging wood, and left the car to wait for them under the shade of the trees, and walked together out into the windless sunshine of the chalk down.</u> "I'm to drink the waters for my liver, and he thinks I ought to have massage and electric treatment, too." <u>Hat in hand, Doris had stalked four blue butterflies that were dancing together round a scabious flower with a motion that was like the flickering of blue fire. The blue fire burst and scattered into whirling sparks; she had given chase, laughing and shouting like a child.</u> The writer portrays Mr Hutton as a contemptible unfaithful man who has betrayed his wife by seeing another woman while she is grappling with ill health. Her physical condition seems to be worsening; instead of keeping her company and offering solace with his presence, he has been unfaithful to her. The suggestion that he is bored with her and the marriage does not put him in a good light as far as the reader is concerned</p> |
| 2. By depicting how, instead of being genuinely concerned about his wife's health and well-being, his mind drifts inexorably to the other woman, Doris, who seems to have entranced him. He resents the fact that his wife is intruding into his pleasurable thoughts about Doris – he seems to find his wife a cloying, burdensome and irksome encumbrance. He is put off by her ill health – what is objectionable is his callous attitude towards his sickly wife | <p>Mrs Hutton looked at him entreatingly. "It's the journey," she said. "The thought of it is such a nightmare. I don't know if I can manage it. And you know I can't sleep in hotels. And then there's the luggage and all the worries. I can't go alone." "But you won't be alone. You'll have your maid with you." He spoke impatiently. <u>The sick woman was usurping the place of the healthy one. He was being dragged back from the memory of the sunlit down and the quick, laughing girl, back to this unhealthy, overheated room and its complaining occupant.</u> "I don't think I shall be able to go." "But you must, my dear, if the doctor tells you to. And, besides, a change will do you good." His wife seems to genuinely desire his company and pleads for his understanding – making an anguished plea for him to accompany her but he seems callous and insensitive, shrugging off his responsibility as a dutiful husband and putting her off by insisting that her maid would suffice. His resentment that she was intruding into his private thoughts about Doris is repugnant to the reader</p> |
| 3. By painting a picture of his distinct lack of empathy for those who are down on their luck, whether it is in terms of health, wealth or physical state. He is well aware of this aspect of his character, yet remains unapologetic about it. What is reprehensible about his attitude is that he makes excuses for his antipathy and revulsion towards those who deserve empathy, | <p>"Nonsense, my dear, you must make the effort." "I had rather be left in peace to die here." She was crying in earnest now. "O Lord! Do please be reasonable. Listen now, please." Mrs Hutton only sobbed more violently. "Oh, what is one to do?" <u>He shrugged his shoulders and walked out of the room.</u> Mr Hutton was aware that he had not behaved with proper patience; but he could not help it. <u>Very early in his manhood he had discovered that not only did he not feel sympathy for the poor, the weak, the diseased, and deformed; he actually hated them.</u> Once, as an undergraduate, he spent three days at a mission in the East End. He had returned, filled with a profound and ineradicable disgust. Instead of pitying, he loathed the unfortunate. <u>It was not, he knew, a very comely emotion, and he had been ashamed of it at first. In the end he had decided that it was temperamental, inevitable, and had felt no further qualms.</u> Emily had</p> |

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| <p>choosing to dismiss his response to these people as a quirk in his nature. Instead of standing by Emily, his wife, in her stricken state, he no longer loves her but has no qualms about abandoning her to her fate</p> | <p><u>been healthy and beautiful when he married her. He had loved her then. But now – was it his fault that she was like this?</u> Opting to leave her out in the cold emotionally because she has lost her attractiveness and physical appeal is the height of cruel callousness – this leaves the reader cold as well and the reader would feel a natural dismay, aversion and abhorrence towards his cold-blooded behaviour</p> |
|--|---|

- (i) What are your impressions of the city as described by the speaker?
(ii) How does the poet vividly convey the speaker's feelings and attitude towards her city?

(i)

| <i>Points</i> | <i>Evidence</i> |
|--|--|
| <p>1. That it is a modern metropolis that does not distinguish itself from other developed cities; its occupants lead busy, fast-paced lives that do not afford them the time nor inclination to stop and smell the roses. They seem content to live their lives mechanically, never pausing to reflect on the meaning of life nor to seek new understanding and insight into life, and what life may offer The citizens seem to devote their time to fulfilling the city's objectives – to explore and find ways to enhance the city's image and reputation. Life in the city seems to be about doing what is necessary to promote its progress; the citizens' individual goals and aspirations seem to be a far second in the list of priorities</p> | <p>How do I colour my city with creatures busy in living? Do I walk along as if on an errand seeking a lotus pond afloat with enlightenment? Do I go in search of orchid petals to unfurl whorls for hybrid pollens? Do I hurry along street plans and measure landuse to draw lines and shapes for my canvas?</p> |
| <p>2. That there are no new, undeveloped areas that may be explored; the city is so efficiently run and managed, and its geographical location so safe and tranquil, that its dwellers do not live in fear of natural calamities like earthquakes; they are not called upon to be resilient for there seem to be no crises to whip them into shape so that they can handle emergencies. The poem also suggests that the city is space-challenged so that there are no natural and large spaces/areas where residents may go to roam and venture beyond their usual workday routines. The idea of a concrete jungle is hinted at</p> | <p>My city has no mountain ranges to be unscrolled broadened brownness, neither has she bushfires nor epic tragedies but her sky can be as dry and distant as a desert's.</p> |
| <p>3. That the city is run like a well-oiled machine; everything probably operates like clockwork. There is the suggestion that the city is renowned for its efficiency; the smallness of its size has resulted in a constant and concentrated focus on excellence, prompting the people to be extremely devoted and committed to the task of enhancing the global reputation of the city and to plan for future</p> | <p>My city has campaigns, policies and long-term planning, has a reputation for drivenness of a small country, has shopping malls and more... Is my canvas a surrealscape of a slim city slowly coated with melting cheese where there are clowns with broken legs, jugglers balancing on shaky stakes, children spinning on top of whales growing up to be adults with briefcases</p> |

| | |
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| <p>sustained growth and progress, perhaps to the detriment of its people – they only know how to work hard but they may lack the creativity and initiative to explore and innovate esp in the area of the arts. The poem hints at the notion that the city is inhabited by people who tend to be workaholics because they have been conditioned to do so; certain fields of study and work are valued over others</p> | <p>on top of flying clocks?</p> |
|---|---------------------------------|

(ii)

| Points | Evidence |
|--|--|
| <p>1. The speaker feels frustration. This is vividly conveyed by her repeated use of rhetorical questions which emphasise the lack of individuality, freedom of thought and the space for exploration and gaining insight and perspective into life; the speaker seems to be critical of the way the authorities have conditioned citizens to work within certain constraints which have resulted in high productivity and efficiency but low creativity</p> | <p>How do I colour my city with creatures busy in living? Do I walk along as if on an errand seeking a lotus pond afloat with enlightenment? Do I go in search of orchid petals to unfurl whorls for hybrid pollens? Do I hurry along street plans and measure landuse to draw lines and shapes for my canvas?</p> <p>The use of the word “errand” suggests a task that is not the main activity but a peripheral and trivial one but the tone used suggests that the speaker feels that it is more important to seek “enlightenment” than to constantly seek improvement and progress without reflecting and thinking about what one wants in life. Also the choice of words “hurry” and “measure landuse” connote the idea of hurrying along to finish tasks without truly gaining in terms of personal growth. The idea of drawing “lines and shapes” suggests mechanical and meaningless tasks</p> |
| <p>2. The speaker is critical and somewhat unsettled by how life in the city is all about work and the business of improving efficiency; the authorities seem to be consumed by making the city an excellent one not to be upstaged by other similar metropolises. While it is understandable that the need to remain competitive is the focus of attention especially since size is a liability, the poet’s use of a simile like “dry and distant as a desert’s” connotes how we might as well be a desert city where nothing much really happens, where life stagnates; life in the city is dry and uneventful with very little to capture the imagination and turn us into dynamic, vibrant and energetic humans; we might benefit from a crisis or two</p> | <p>My city has no mountain ranges to be unscrolled broadened brownness, neither has she bushfires nor epic tragedies but her sky can be as dry and distant as a desert’s. My city has campaigns, policies and long-term planning, has a reputation for drivenness of a small country, has shopping malls and more...</p> |
| <p>3. There is anguish and despair in the speaker’s use of harsh and intense diction to denote her distinct displeasure and disapproval of the way life is lived in</p> | <p>Is my canvas a surrealscape of a slim city slowly coated with melting cheese</p> |

her city. Her use of “surrealscape” indicates an unreal scene that she does not think she will ever see but which she pines for. The use of words to denote imperfections/defects is her impassioned way of saying that the city should learn to tolerate mistakes and failures; that as a nation we must not live like robots. Instead we must try new things and learn to pick ourselves up when we inevitably fall. In particular the last stanza contains an obtrusively violent image of a “snake” being conjured out of a “kettle” – her way of giving voice to her anguish at the clinical, impersonal and sanitised way the city operates totally devoid of personality and quirks. The use of “mosaic wisdom” strongly suggests that in a city that is truly vibrant and dynamic, there will be a colourful kaleidoscope comprising the different contributions of a diverse people who will all have something different to offer

where there are clowns with broken legs,
jugglers balancing on shaky stakes,
children spinning on top of whales
growing up to be adults with briefcases
on top of flying clocks?

I want to hiss a snake out of a kettle,
drink it like coffee as the steam scatters,
that I may
frame with passing beatitude and mosaic wisdom,
my city, my canvas.



**Preliminary Examination 2015
Secondary Four Express
Literature in English (2065/01)**

Paper 1 Prose and Unseen Texts

Date of Examination: 26 August 2015

Duration: 1 hour 40 minutes

*Chua Chu Kang Secondary School Chua Chu Kang Secondary School Chua Chu Kang Secondary School
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Chua Chu Kang Secondary School Chua Chu Kang Secondary School Chua Chu Kang Secondary School*

Name: _____ () Class: _____

Instructions to Candidates

Write your index number and name on the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, glue or correction fluid.

Answer **two** questions: **one** question from Section A and **one** question from Section B.
Begin each question on a fresh sheet of writing paper.
You are reminded of the need for good English and clear presentation of your answers.

At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.

Set by: Mr Lin Weiquan

Vetted by: Mdm S. Premalatha

Approved by: Mrs Shaima Anshad

| Section | Mark |
|--------------|------|
| A | /25 |
| B | /25 |
| Total | /50 |

This Paper consists of **6** printed pages, including the cover page.

SECTION A [25 marks]

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

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

- 1 Eithe** (a) Before the first successful pig-hunt, Jack camouflages his face with the war paint
r made from coloured clay. Happy about his new look of 'an awesome stranger', his
laughter becomes a blood-thirsty snarling. What is the significance of the face

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paint in *Lord of the Flies*?

Or (b) “Roger is the sadist in the novel, and just likes to hurt people.” Do you agree with this view?

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

Ralph twisted sideways on top of a writhing body and felt hot breath on his cheek. He began to pound the mouth below him, using his clenched fist as a hammer; he hit with more and more passionate hysteria as the face became slippery. A knee jerked up between his legs and he fell sideways, busying himself with his pain, and the fight rolled over him. Then the shelter collapsed with smothering finality; and the anonymous shapes fought their way out and through. Dark figures drew themselves out of the wreckage and flitted away, till the screams of the littluns and Piggy's gasps were once more audible. 5

Ralph called out in a quavering voice. 10

“All you littluns, go to sleep. We've had a fight with the others. Now go to sleep.”

Samneric came close and peered at Ralph.

“Are you two all right?”

“I think so —”

“— I got busted.”

“So did I. How's Piggy?”

They hauled Piggy clear of the wreckage and leaned him against a tree. The night was cool and purged of immediate terror. Piggy's breathing was a little easier. 20

“Did you get hurt, Piggy?”

“Not much.”

“That was Jack and his hunter,” said Ralph bitterly. “Why can't they leave us alone?”

“We gave them something to think about,” said Sam. Honesty compelled him to go on. “At least you did. I got mixed up with myself in a corner.” 25

“I gave one of 'em what for,” said Ralph, “I smashed him up all right. He won't want to come and fight us again in a hurry.”

“So did I,” said Eric. “When I woke up one was kicking me in the face. I got an awful bloody face, I think, Ralph. But I did him in the end.” 30

“What did you do?”

“I got my knee up,” said Eric with simple pride, “and I hit him with it in the pills. You should have heard him holler! He won't come back in a hurry either, So we didn't do too badly.” 35

Ralph moved suddenly in the dark; but then he heard Eric working at his mouth.

“What's the matter?”

“Jus' a tooth loose.”

Piggy drew up his legs. 40

“You all right, Piggy?”

“I thought they wanted the conch.”

Ralph trotted down the pale beach and jumped on to the platform. The

conch still glimmered by the chief's seat. He gazed for a moment or two, then went back to Piggy. 45

"They didn't take the conch."

"I know. They didn't come for the conch. They came for something else. Ralph — What am I going to do?"

Far along the bowstave of beach, three figures trotted towards Castle Rock. They kept away from the forest and down by the water. Occasionally they sang softly; occasionally they turned cartwheels down by the moving streak of phosphorescence. The chief led them, trotting steadily, exulting in his achievement. He was a chief now in truth; and he made stabbing motions with his spear. From his left hand dangled Piggy's broken glasses. 50
55

- (i) How does the mistaken victory – having beaten up their own tribe members instead, and losing Piggy's spectacles – show the shortcomings of Ralph's tribe?
- (ii) What significance does the irony of Ralph's worrying about the conch and Jack's real objective of stealing Piggy's spectacles have in the struggle for power between the tribes? Support your answer with details from other parts of the novel.



SECTION B [25 marks]

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

Either

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

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

His footsteps took him to that room where he had first known suffering. He tapped at the door. There was no answer. He entered, as he had entered when he looked everywhere for "the man's voice." The room was empty. A gas-jet was burning, turned down low. He saw some writing-paper on a little desk. He thought of writing to Christine, but he heard steps in the passage. He had only time to hide in the inner room, which was separated from the dressing-room by a curtain. 5

Christine entered, took off her mask with a weary movement and flung it on the table. She sighed and let her pretty head fall into her two hands. What was she thinking of? Of Raoul? No, for Raoul heard her murmur: "Poor Erik!"

At first, he thought he must be mistaken. To begin with, he was persuaded that, if any one was to be pitied, it was he, Raoul. It would have been quite natural if she had said, "Poor Raoul," after what had happened between them. But, shaking her head, she repeated: "Poor Erik!" 10

What had this Erik to do with Christine's sighs and why was she pitying Erik when Raoul was so unhappy? 15

Christine began to write, deliberately, calmly and so placidly that Raoul, who was still trembling from the effects of the tragedy that separated them, was painfully impressed.

"What coolness!" he said to himself.

She wrote on, filling two, three, four sheets. Suddenly, she raised her head and hid the sheets in her bodice ... She seemed to be listening ... Raoul also listened ... Whence came that strange sound, that distant rhythm? ... A faint singing seemed to issue from the walls ... yes, it was as though the walls themselves were singing! ... The song became plainer ... the words were now distinguishable ... he heard a voice, a very beautiful, very soft, very captivating voice ... but, for all its softness, it remained a male voice ... The voice came nearer and nearer ... it came through the wall ... it approached ... and now the voice was IN THE ROOM, in front of Christine. Christine rose and addressed the voice, as though speaking to some one: 20 25

"Here I am, Erik," she said. "I am ready. But you are late."

Raoul, peeping from behind the curtain, could not believe his eyes, which showed him nothing. Christine's face lit up. A smile of happiness appeared upon her bloodless lips, a smile like that of sick people when they receive the first hope of recovery. 30

The voice without a body went on singing; and certainly Raoul had never in his life heard anything more absolutely and heroically sweet, more gloriously insidious, more delicate, more powerful, in short, more irresistibly triumphant. He listened to it in a fever and he now began to understand how Christine Daae was able to appear one evening, before the stupefied audience, with accents of a beauty hitherto unknown, of a superhuman exaltation, while doubtless still under the influence of the mysterious and invisible master. 35

The voice was singing the Wedding-night Song from Romeo and Juliet. Raoul saw Christine stretch out her arms to the voice as she had done, in Perros churchyard, to the 40

invisible violin playing The Resurrection of Lazarus. And nothing could describe the passion with which the voice sang:

"Fate links thee to me for ever and a day!"

The strains went through Raoul's heart. Struggling against the charm that seemed to deprive him of all his will and all his energy and of almost all his lucidity at the moment when he needed them most, he succeeded in drawing back the curtain that hid him and he walked to where Christine stood. She herself was moving to the back of the room, the whole wall of which was occupied by a great mirror that reflected her image, but not his, for he was just behind her and entirely covered by her. 45

"Fate links thee to me for ever and a day!" 50

Christine walked toward her image in the glass and the image came toward her. The two Christines—the real one and the reflection—ended by touching; and Raoul put out his arms to clasp the two in one embrace. But, by a sort of dazzling miracle that sent him staggering, Raoul was suddenly flung back, while an icy blast swept over his face; he saw, not two, but four, eight, twenty Christines spinning round him, laughing at him and fleeing so swiftly that he could not touch one of them. At last, everything stood still again; and he saw himself in the glass. But Christine had disappeared. 55

He rushed up to the glass. He struck at the walls. Nobody! And meanwhile the room still echoed with a distant passionate singing: 60

"Fate links thee to me for ever and a day!"

Which way, which way had Christine gone? ... Which way would she return? ...

Would she return? Alas, had she not declared to him that everything was finished? And was the voice not repeating:

"Fate links thee to me for ever and a day!" 65

To me? To whom?

Then, worn out, beaten, empty-brained, he sat down on the chair which Christine had just left. Like her, he let his head fall into his hands. When he raised it, the tears were streaming down his young cheeks, real, heavy tears like those which jealous children shed, tears that wept for a sorrow which was in no way fanciful, but which is common to all the lovers on earth and which he expressed aloud: 70

"Who is this Erik?" he said.

(by *Gaston Leroux*)

- (i) What impressions do you form of the character of Raoul?
- (ii) With close reference to this passage, show how the author creates a sense of fear and suspense effectively.

6

Or

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

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

My Paper Planes

These planes I fly for you today.
I meant to fly some every day,
But there was always homework,
And a thousand other things:
My planes are broken birds with *pinioned** wings. 5

I remember your planes swirling with grace,
Dancing to your bubbling laughter's pace,
Lifted by your capers and your smiling face;
You loved to give life to phoenixes galore
And fling them off tower blocks, watch them soar 10
In defiance of every earthly law.

I regret now not joining you,
Siding with Mom when you set free
Earthbound homework into dreams that flew;
I asked you to grow up, face the world, 15
But I didn't actually expect to see,
Didn't expect you to follow your planes onto the brutal road.

I've thrown away my last one now.
I hope the wind will lift its wings to you,
And you can judge how well 20
I've tried to make my planes!
If only my spirit could be airborne like yours was ...
I suppose you're happier now,
Riding on your imagination's flight,
Away from the dull earth you understood better 25
Than I do.

Poor pieces of paper
Are all I have left of you.

* *Disabled (a bird) from flight by having part of a wing cut off.*

(by Kenneth Wee)

- (i) How does the poet effectively evoke a feeling of regret and loss in the poem?
(ii) Discuss how the poet critiques his society with the relationships depicted in the poem.

End of Paper

6

**Preliminary Examination 2015
Secondary Four Express
Literature in English Language (01/2065)**

Paper 1 Prose and Unseen Texts

Suggested answers

Section A [25 marks]

1a. Before the first successful pig-hunt, Jack camouflages his face with the war paint made from coloured clay. Happy about his new look of 'an awesome stranger', his laughter becomes 'a bloodthirsty snarling'. What is the significance of the face paint in *Lord of the Flies*?

Possible Argument #1: The face paint signifies the boys' descent into savagery.

Related Points and Evidence:

- Although first applied due to the boys' discovery that it was an effective camouflage for hunting pigs, Golding's description about Jack's emotional reaction shows how he felt himself take on a new identity – one of "an awesome stranger". This could mean that he now had the chance to be distanced from the civilised person he was expected to be, and that he can now become a savage of the island context.
- Jack's emotionally-charged reaction could also point to the shedding of his humanity as his animal instincts took over. His laughter transitioning to "bloodthirsty snarling" foreshadows/parallels the brutality that he was slowly becoming capable of.
- Happening right before their first successful hunt, the application of face paint when compared to the lack of rituals in their earlier hunts show the adoption of such ritualistic pagan practices usually done by native tribes of uncivilised regions, where they assimilate predatorial attitudes and pray for successful kills.
- The mask, afforded by the face paint, ironically reveals more of Jack instead. By putting on such masks, Jack sheds more of his humanity/civilised self instead, and shows his primal self.

Conclusion: The face paint, and its effect on Jack, serves to signify the start of the downward spiral of all the boys on the island, into savagery and paganism.

Possible Argument #2: The face paint serves to identify Jack's undercurrent of political power.

Related Points and Evidence:

- Although Jack lost the first election to be Chief, Ralph sought to soothe relations with Jack and appointed him as the leader of the Hunters. Whether it was a wise political move or not, Jack and his Choir eventually became the Hunters, and the only force for hunting food and exacting violence in the tribe. In his capacity as the leader of the Hunters, and their work which required them to be more acquainted to Nature, the face paint works together with their spears as the identity of the Hunters.
- This identity of the Hunters, however, brings with it a division in the tribe. The spears signify power and potential violence, which is to be expected as a force for the tribe. But the face paint distances the Hunters from the rest as the lines between civilisation and savagery are blurred.
- The face paint increasingly becomes a symbol of Jack's resistance to Ralph's civilised and rational rule, and an identity of Jack's tribe when he leaves Ralph's tribe.

Conclusion: The face paint, therefore, serve to signify more than just playacting amongst the boys when they go hunting, or to give them dutch courage to kill a pig. It resonates at many levels regarding the Hunters' loss of innocence/civility and Jack's political agenda.

1b. “Roger is the sadist in the novel, and just likes to hurt people.” Do you agree with this view?

Possible Argument #1: Yes, Roger enjoys violence and simply pursues the joy of inflicting pain.

Related Points and Evidence:

- Nature vs Nurture: it is seen that Roger killed time at the start by throwing stones at the littluns to entertain himself. This shows an innate viciousness that becomes unleashed later.
- Golding describes him to show restraint in going all out to inflict injury at first, due to the norms and expectations of society and civilisation. However, his Id eventually overpowers the Superego, and Roger relishes the opportunities to enact brutal actions, particularly the murder of Piggy by throwing a boulder. This spiral progression from tossing small stones to the fatal boulder depicts the emergence of Roger's repressed violent self.
- The pig hunt that results in Jack's offering of the sacrifice – planting the sow's head on a stick sharpened at both ends – reveal the sadistic glee of Roger as he notes how Jack had impaled the pig through its behind with the spear. This further cements our interpretation of his violent nature, and hints at his sexual frustration expressed through the style of pig's death.

Conclusion: Given the lack of descriptions of Roger ever doing something kind and gentle in the text, we can conclude that he is sadistic by nature, and seeks gratification by exacting violence.

Possible Argument #2: No, Roger was shaped by circumstances to become the sadist of Jack's tribe, something that he may still be resisting.

Related Points and Evidence:

- All the boys remember rules and regulations from their civilised origin, and try to replicate that on the island, particularly Ralph's decision with the conch. This shows that while humans have animal instincts as with any other living thing, our nurtured Self shows the negotiation between desire and societal norms. Although Roger eventually devolves into the vicious lieutenant of Jack, he starts off being one of Ralph's tribe and does heed the general patterns of behaviour.
- The instigator of the Hunters' descent into savagery has to be Jack, who plays upon the boys' need for meat in the diet, and marries the playacting of being savages with the political agenda to topple Ralph. In this sense, Roger is but a lackey of Jack, and therefore did not make a conscious and individual decision to turn savage.
- The eventual split of the tribe and Jack's leadership of his Hunters push Roger over the threshold and into pure savagery. Jack's pragmatic approach for securing necessities, by hunting, stealing, or even killing, has a general influence over all who were in his tribe. This is shown when all of the Hunters pursue Ralph over the island pig-hunt style, with the intentions of killing him. This is not isolated, and Jack is not the only boy who becomes such a tool for Jack.

Conclusion: The statement that Jack is a sadist and simply seeks pleasure from inflicting pain, is therefore untrue.

1ci. How does the mistaken victory – having beaten up their own tribe members instead, and losing Piggy's spectacles – show the shortcomings of Ralph's tribe?

Possible Argument: It shows that Ralph's tribe is disadvantaged/does not have the balance of power in their favour, and yet are optimistic.

Related Points and Evidence:

- In terms of martial power and being used to exacting violence, Jack and his Hunters are in their element. As builders of shelters and fruit gatherers, Ralph and his tribe were obviously overwhelmed.
- Their civilised and rational nature prevented them from pre-empting a raid by Jack's tribe. They were therefore caught by surprise when Jack's Hunters attacked them. At the leadership level of the tribe, Ralph is largely responsible for not being able to see this coming.
- The composition of Ralph's tribe also make it more docile and fragile – prone to being bullied. Most of the littluns had stayed with Ralph, and all Hunters defected to Jack's tribe.

Conclusion: At the outset, the moment the Ralph and Jack went separate ways such an outcome was imminent.

1cii. What significance does the irony of Ralph's worrying about the conch and Jack's real objective of stealing Piggy's spectacles have in the struggle for power between the tribes? Support your answer with details from other parts of the novel.

Possible Argument: Ralph's misjudgement that Jack wanted the conch shows the stark difference in their philosophies.

Related Points and Evidence:

- Ralph's objectives were to keep everyone alive and get all the boys rescued, while Jack's objectives were to gain power and become Chief. This means that Jack did not need to take care of the possibility of rescue, and pursued all means to build his power base. Thus, Ralph could not predict Jack's unscrupulous actions, and thought the conch used for communication and therefore a symbol of power and leadership in the original tribe, was what Jack wanted.
- The fact that Jack values Piggy's spectacles over the conch shows the pragmatic and subsistent way of life in Jack's tribe. Piggy's spectacles can be considered a symbol of science and its ability to create fire makes it a repository of power.
- The irony that is shown when Ralph worries about the conch being stolen, when Jack had actually robbed Ralph's tribe of fire (and Piggy's vision), shows how Ralph's lack of wiles and understanding of how Jack's leadership appealed to the others, have led to the eventual disintegration of civilisation on the island.

Conclusion: The difference in their philosophies is then shown, and leads to the tragic consequences when Ralph and his tribe confront Jack to get Piggy's spectacles back.

Section B [25 marks]

2i What impressions do you form of the character of Raoul?

Possible Argument #1: The character of Raoul is seen as being passionate and yet a shy suitor.

Related Points and Evidence:

- Raoul's commitment to Christine is seen in how he has returned to a place that he had been hurt before, just to see Christine. The acute jealousy he experiences when he realises Christine is enthralled by Erik shows the depth of his feelings, and makes it obvious that the romance might be one-sided.
- However, his stealth in surveillance of Christine shows his lack of courage to make his feelings known (again), when Christine appeared in the room. His decision in the first place, to remain hidden while watching Christine, then hints at more dubious intentions.
- From the text, it is obvious that Christine had earlier ended their relationship, or whatever intimacy they might have had. Raoul has not come to terms with this loss, and therefore hopes that what Christine was singing 'Fate links thee to me for ever and a day' was meant for him. The foolish hope that he might still be the object of Christine's love shows him to be smitten by Christine.

Conclusion: Thus the character of Raoul is perhaps one who is a passionate lover, but also shy and lacking initiative.

Possible Argument #2: The character of Raoul is seen as being self-centred/egocentric and lacking courage.

Related Points and Evidence:

- Raoul's thoughts and actions show how he is a self-centred man. While Christine was unhappy and 'let her pretty head fall into her two hands', he made no mention of being concerned for her. Rather, he thought of how he might be who she was thinking of.
- This egocentric character of Raoul is further emphasized when he presumptuously thought that he was the person deserving of Christine's sympathy, and became jealous of Erik being the centre of her thoughts.
- Also, upon discovering that Christine was alone in the room when Erik's voice was heard, Raoul did not emerge from his place of hiding and protect Christine. Instead, he was petrified by the seemingly supernatural occurrence and stayed hidden. This shows Raoul's lack of courage, and perhaps questionable depth of love for Christine.

Conclusion: Raoul is therefore portrayed by Leroux to be a self-centred man who thinks only of his pain, and probably does not truly love Christine.

2ii With close reference to this passage, show how the author creates a sense of fear and suspense effectively.

Possible Argument: Leroux creates a sense of fear and suspense by evoking fear through the supernatural and the use of literary style.

Related Points and Evidence:

- The setting lends itself to an atmosphere of fear and suspense. The 'burning gas-jet, turned down low' evokes the visuals of a dimly-lit room with flickering light and flitting shadows, and the empty room that had been hinted to have a history of 'where he had

first known suffering' hints at how the place is devoid of warmth and love. Such a description that leaves the reader guessing at what had happened and what is about to happen while piecing the fragments of details, evokes suspense.

- The bodiless voice of Erik, and the description of Raoul's petrification when Christine disappeared, evokes a sense of fear using the conventions of the supernatural.
- The repetition of the phrase "Fate links me to thee forever and a day!" replicates the echo that Raoul might have heard, and suggests the continued presence of the "supernatural" Erik, especially when The Resurrection of Lazarus is made as an intertextual reference.
- The repetitive phrases also draw reference to the divide between the living and the dead, for Christine has disappeared and is nowhere to be seen, yet Raoul continues to hear her singing and hopes the message was meant for him. The idea of reincarnation, contact between the living and the dead, and perhaps ghostly presences creates an eerie atmosphere.

Conclusion: The combination of the above results in an effective mood of fear and suspense.



3i How does the poet effectively evoke a feeling of regret and loss in the poem?

Possible Argument: The poet effectively evokes a feeling of regret and loss by using the paper plane as a motif for his hopes' conveyance, the metaphor of stricken birds as his entrapment, and the juxtaposition of flightless realities with soaring dreams.

Related Points and Evidence:

- The paper planes are the persona's means to communicate with his brother, who is assumed to have left home. A symbol of his memory of the brother, the persona flies these planes which he had procrastinated for too long. The sentiment in the poem that resonates with the motif of the paper plane is one of which the persona is doing too little, too late.
- By comparing his paper planes with birds that have their wings clipped, the persona shows his dreams to be very much unlike his brother's that have soared and flown away. Like domesticated birds, he has stayed in the comfort zone for too long and that has clipped his dreams.
- The juxtaposition of the persona's mundane existence and earthbound homework/imagination with the brother's adventurous manner of following his heart shows the regret that he did not do as his brother had done.

Conclusion: The poet therefore draws our sympathy to the persona's regret in his inaction and sense of loss about his brother.

3ii Discuss how the poet critiques his society with the relationships depicted in the poem.

Possible Argument #1: The poet might be criticizing the materialistic culture of society that dampens creativity and one's pursuit of interests.

Related Points and Evidence:

- "Homework" and "a thousand things" that one must complete to better one's life in education and job prospects → stifled and procrastinated the persona's realisation to pursue his interests.
- "defiance of every earthly law" and "imagination's flight" opposed by the need to "grow up" and "face the world".
- The hint that the family was broken up due to this suggests that the materialistic pursuits and expectations have damaged relationships.

Conclusion: The poet might be criticizing the materialistic culture of society that dampens creativity and one's pursuit of interests.

Possible Argument #2: The poet might be criticizing the smothering effect that overprotective parents, or parent with unduly high expectations, have on their children, a trend of our contemporary times that might have forced the persona's sibling to commit suicide.

Related Points and Evidence:

- The persona's echoing of what his parents might have said, to "grow up" and "face the world", points to the persona being subsumed by society's norms.
- The hint that the sibling had left the family while the persona "sided with Mother" can be extended to mean that he had committed suicide when he followed his paper planes "onto the brutal road" (jumped off the "tower"), a tragic ending to escape the societal demands.

- The persona's spirit that cannot fly as high could mean that being smothered since young by the parents had resulted in his lack of courage to take bold steps.
- Conclusion: The poet might be criticizing the smothering effect that overprotective parents have on their children, a trend of our contemporary times, that might have forced the persona's sibling to commit suicide.

