

Free Literature Papers

1	Anglican High School 2014
2	Chung Cheng High School (Main) 2013
3	Cedar Girls' Secondary School 2014
4	Chung Cheng High School (Main) 2014
5	Chung Cheng High School (Main) 2016
6	St. Joseph's Institution 2014
7	Anglican High School S3 2014

Section A

Answer ONE question from this section.

WILLIAM GOLDING: *Lord of the Flies*

- 1 **Either** (a) How does Golding make the idea of the beast so memorable and significant in the novel? Support your idea with details from the novel.
- Or** (b) Ralph calls Jack 'a beast, a swine, and a bloody, bloody thief!' How far do you agree with his assessment of Jack? Support your answer with close reference to the novel.
- Or** (c) Read this passage carefully and then answer the questions that follow it.

The hunters were looking uneasily at the sky, flinching from the stroke of the drops. A wave of restlessness set the boys swaying and moving aimlessly. The flickering light became brighter and the blows of thunder were only just bearable. The littleuns began to run about, screaming.

Jack leapt on to the sand.

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"Do our dance! Come on! Dance!"

He ran stumbling through the thick sand to the open space of rock beyond the fire. Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamourously. Roger became the pig, grunting and charging at Jack, who side-stepped. The hunters took their spears, the cooks took spits, and the rest clubs of fire-wood. A circling movement developed and a chant. While Roger mimed the terror of the pig, the littleuns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.

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"Kill the beast! Cut his throat! Spill his blood!"

The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse. Roger ceased to be a pig and became a hunter, so that the centre of the ring yawned emptily. Some of the littleuns started a ring on their own; and the complementary circles went round and round as though repetition would achieve safety of itself. There was a throb and stamp of a single organism.

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The dark sky was shattered by a blue-white scar. An instant later the noise was on them like the blow of a gigantic whip. The chant rose a tone in agony.

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"Kill the beast! Cut his throat! Spill his blood!"

Now out of the terror rose another desire, thick, urgent, blind.

"Kill the beast! Cut his throat! Spill his blood!"

Again the blue-white scar jagged above them and the sulphurous explosion beat down. The littleuns screamed and blundered about, fleeing from the edge of the forest, and one of them broke the ring of biguns in his terror.

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"Him! Him!"

The circle became a horseshoe. A thing was crawling out of the

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forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

“Kill the beast! Cut his throat! Spill his blood!”

The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill. 40

“Kill the beast! Cut his throat! Spill his blood! Do him in!”

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws. 45

- (i) How does Golding make this passage such a dramatic incident? Refer closely to the words and images in the passage to support your answer.
- (ii) How does Golding portray the dangers of group behaviour **in the rest of the novel**? Support your answer with details from the text.

Section B

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

- 2 This is an extract about a narrator who took a French Count on a boat trip that turned disastrous. Read the passage carefully, and then answer the questions that follow it.

The Count outfitted himself for the expedition in pale blue linen trousers, elegant chestnut-bright shoes, a white silk shirt with a blue and gold cravat knotted carelessly at the throat, and an elegant yachting cap. While the *Bootle Bumtrinket* was ideal for my purposes, I would have been the first to admit that she had none of the refinements of an ocean-going yacht, and this the Count was quick to perceive as I led him down to the canal in the maze of old Venetian salt-pans below the house, where I had the boat moored. 5

‘Zis.....is yacht?’ he asked in surprise and some alarm.

I said that indeed this was our craft, stalwart and stable, and he would note, a flat bottom to make it easier to walk about in. Whether he understood me, I do not know; perhaps he thought the *Bootle Bumtrinket* was merely the dinghy in which he was to be rowed out to the yacht, but he climbed in delicately, spread his handkerchief fastidiously over the seat, and sat down gingerly. I leapt aboard and with the aid of a pole started punting¹ the craft down the canal which, at this point, was some twenty feet wide and two feet deep. I congratulated myself on the fact that only the day before I had decided that the *Bootle Bumtrinket* was starting to smell almost as pungently as the Count, for over a period a lot of dead shrimps, seaweed and other debris had collected under her boards. I had sunk her in some two feet of sea water and given her bilges² a thorough cleaning so that she was sparkling clean and smelt beautifully of sun-hot tar and paint and salt water. 10 15 20

The canal my boat was travelling through was only a couple of feet deep but below the water lay an almost unplumbable depth of fine black silt. The canal was fringed on each side with tall, rustling bamboo brakes which, while providing shade, shut out the wind, so that the atmosphere was still, dark, hot and as richly odoriferous as a manure heap. For a time the artificial smell of the Count vied with the scents of nature and eventually nature won. 25

‘Ees smell,’ the Count pointed out. ‘In France ze water ees hygiene.’

I said it would not be long before we left the canal and were out on the lake, where there would be no smell. As we made slow progress, I noticed a swirl of water coiling up over the boards in the bottom of the boat. Surely, I thought, she could not have sprung a leak. 30

Fascinated, I watched the water rise, to engulf the bottom of the oblivious Count’s shoes. The canal water was pouring into the bilges. My first thought was to pull up the boards, find the bung and replace it, but the Count was now sitting with his feet in about two inches of water and it seemed imperative to turn the *Bootle Bumtrinket* towards the bank while I could still manoeuvre a trifle and get my exquisite passenger on shore. I did not mind being deposited in the canal by the *Bootle* 35

Bumtrinket – after all I was always in and out of the canals like a water rat in pursuit of water snakes, terrapins, frogs and other small fry – but I knew that the Count would look askance at gambolling in two feet of water and an undetermined amount of mud. My efforts to turn the leaden water-logged boat towards the bank were superhuman. Gradually, I felt the dead weight of the boat responding and her bows turning sluggishly towards the shore. Inch by inch, I eased her towards the bamboos and we were within ten feet of the bank when the Count noticed what was happening.

‘Mon Dieu!’ he cried shrilly, ‘ve are submerge. My shoe is submerge. Ze boat, she ave sonk.’

I briefly stopped poling to soothe the Count. I told him that there was no danger; all he had to do was to sit still until I got him to the bank.

‘My shoe! Regardez my shoe!’ he cried, pointing at his now dripping and discoloured footwear with such an expression of outrage that it was all I could do not to giggle.

A moment, I said to him, and I should have him on dry land. Indeed if he had done what I had said, this would have been the case, for I managed to get the *Bootle Bumtrinket* to within six feet of the bamboos. But the Count was too worried about the state of his shoes and this prompted him to do something very silly. In spite of my warning shout, he looked over his shoulder, saw land looming close, got to his feet and leapt on to *Bootle Bumtrinket’s* minute foredeck. His intention was to leap from there to safety when I had manoeuvred the boat a little closer, but he had not reckoned with the *Bootle Bumtrinket’s* temperament. A placid boat, she had nevertheless a few quirks, and one thing she did not like was anyone standing on her foredeck; she simply gave an odd sort of bucking twist, rather like a trained horse in a cowboy film, and slid you over her shoulder. She did this to the Count now.

He fell into the water with a yell, spread-eagled like an ungainly frog, and his proud yachting cap floated towards the bamboo roots while he thrashed about in a porridge of water and mud. I was filled with a mixture of alarm and delight; I was delighted that the Count had fallen in – though I knew my family would never believe that I had not engineered it – but I was alarmed at the way he was thrashing about. To try to stand up is an instinctive reaction when finding one in shallow water, but in this case the effort only made one sink deeper into the glutinous mud. If the Count got himself wedged in the canal bottom I would not have the strength to extricate him single-handed and by the time I got help the Count might have disappeared altogether beneath the gleaming mud. I abandoned ship and leapt into the canal to help him. I knew how to walk in mud and, anyway, only weighed a quarter of what the Count weighed so I did not sink in so far. I shouted to him to keep still until I got to him.

(by Gerald Durrell)

¹*punting: propelling a boat forward with the use of a stick*

²*bilges: the lowest compartment of a ship*

- (i) What impressions of the narrator and the Count do you form from the passage?
- (ii) How far and in what ways does the writer make you feel entertained as you read the passage? Remember to refer closely to the passage.

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

Flight Dreams

I often dreamt of flying when I was younger.
Such dreams supposedly meant
that I had feelings of entrapment in my real life.
It was true. Back then I believed
I was determined to lead a life 5
my parents would be proud of: I would attain
a degree, a job, remain a Christian, marry a nice girl.
During those days, I would fly
off balconies, jump off the tops of flats and swim
through air for hours in my sleep. 10
Then I discovered a part of me that rose up
in a hundred bedrooms that eventually
looked like each other, when a stranger's
hand or mouth would push me back into myself,
only to suck me back out again by the shock 15
of the body's capacity for desire
like a black wave rolling back and forth,
back and forth right through me.
I remember I was catapulted from that claustrophobic
room of my parents' dream of my future. 20
I believed I began to understand myself
for the first time. The idea of a self
was an astronaut who had been cut
free from his spacecraft and made to float
straight out into a starry nothingness. 25
For a long time after that, I could not recall
the last time I actually dreamt of flying.

(by Cyril Wong)

- (i) What does the speaker realise about his dreams as he grows up?
- (ii) What do you find striking about the way the poet uses language to convey the speaker's feelings and attitudes towards life?

Remember to refer closely to the poem.

END OF PAPER

Answer Scheme: Sec 4 MYE 2014

1(a)

How does Golding make the idea of the beast so memorable and significant in the novel? Support your idea with details from the novel.

Significant	
Point	Evidence + Explanation
<p>The idea of the beast as symbolically (not literally a creature) existing in man’s heart—symbolizing the darkness of the human heart, and all of its evil and dark tendencies</p> <p>Simon as the visionary who sees the truth about the wickedness or evil present in human nature</p>	<p>Incident 1:</p> <p>Simon trying to articulate and “express mankind’s essential illness” (p. 111)</p> <p>→ <i>“What I mean is...maybe it’s only us.” (p.111)</i></p> <p>Incident 2:</p> <p>Simon’s revelation that the beast was NOT an external creature, but existing within the human heart, as they were hunting for the beast:</p> <p>→ <i>“Simon, walking in front of Ralph, felt a flicker of incredulity—a beast with claws that scratched, that sat on a mountain-top, that left no tracks and yet was not fast enough to catch Samneric. However, Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick (p. 128)</i></p> <p>Incident 2:</p> <p>Simon’s epiphany or revelation when he has a conversation with the beast (p. 177-178)</p> <p>→ <i>“Fancy thinking the Beast was something you could think and kill!” (p. 177)</i></p> <p>→ <i>“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?” (p. 177)</i></p>
<p>The idea of this ‘internal’ beast is significant because it is the central theme in the book, representing the darkness of the human heart.</p>	<p>‘Beastly’ trait 1: The boys’ inability to organize themselves because they were immature, self-centered, and prioritized fun over important</p>

<p>This encompasses all the evil tendencies in the boys that wreak havoc, violence, murder, bloodshed, destruction of nature, the disintegration of order, discrimination, pain & suffering on the island:</p> <p>These evil or beastly tendencies include the boys' inability to organize themselves because they were immature, self-centered and self-serving and prioritized fun over important concerns like rescue, or the well-being or welfare of the entire group or the littleuns</p> <p>Another 'beastly' trait would be their wanton destruction of nature and its living organisms, instead of appreciating and cherishing it</p> <p>One other beastly trait would be their sadistic, violent and savage brutality in killing the sow/Simon/Piggy</p> <p>Another beastly trait would be their unwillingness to claim responsibility for their wrongdoings or actions</p> <p>Another beastly trait would be their inability to love one another, and instead propagate hatred through insults, discrimination, torture and abuse</p>	<p>concerns like rescue, or the well-being of the littleuns</p> <p>Incident 1:</p> <p>Destruction of nature & living organisms Incident 1: Destructive play during their exploration of the forest</p> <ul style="list-style-type: none"> ➔ <i>"Heave!" The great rock [...] moved through the air, fell, struck, turned over, smashed a deep hole in the canopy of the forest." (p. 37)</i> <p>Incident 2: The Killing of the Sow</p> <ul style="list-style-type: none"> ➔ <i>"the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood."</i> ➔ <i>"the sow fell and the hunters hurled themselves at her."</i> ➔ <i>"Roger ran around the heap prodding with his spear whenever pigflesh appeared"</i> ➔ <i>"Jack was on top of the sow, stabbing downward with his knife"</i> ➔ <i>"Roger found a lodgement for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. "</i> ➔ <i>"Right up her ass!"</i> ➔ <i>This time Robert and Maurice acted the two parts and [...] so funny that the boys cried with laughter."</i> <p>Incident 3: The Animalistic & Savage Slaughter of Simon</p> <ul style="list-style-type: none"> ➔ <i>"At once the crowd surged after it, poured down the rock, leapt on the beast, screamed, struck, bit, tore. There were no words and no movements but the tearing of teeth and claws." (p. 188)</i>
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Memorable	
Point	Evidence
The boys' discussion of the beast is memorable because it showcases the irrational fear and paranoia that can take hold when they are inhabiting a strange and unfamiliar island	Shows the boys' irrational fear and paranoia on a strange island. Irrational because they conjure up these ideas of a beast without sound reasoning and yet believe so strongly in it Incident 1: Irrational Fear/Paranoia about the Beast during Assembly in Chapter 5 → <i>"In a moment the platform was full of arguing, gesticulating shadows. To Ralph, seated, this seemed the breaking up of sanity. Fear, beasts, no general agreement that the fire was all-important: when no one tried to get the thing straight the argument sheered off, bring up fresh, unpleasant matter."</i> (p. 110)
The boys' fear of the beast is also memorable because it led them to extreme violence, in the case of Simon's death. Even the most rational of the group—Ralph & Piggy—were so fearful of the beast that they were complicit and responsible for Simon's brutal killing. Also, Piggy, the character who holds on to civilised rules the most in the novel, also thought that the beast was real when Jack came to steal his glasses.	Irrational Fear of the Beast resulting in savagery and violence Incident 1: Mistaken Identity of Simon as the Beast, resulting in his death → <i>"Kill the beast! Cut his throat! Spill his blood!"</i> → <i>"Him! Him!"</i> → <i>The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise about a body on the hill.</i> → <i>Even in the rain they could see how small a beast it was; and already its blood was staining the sand.</i> (p. 188-189)

1(b) Ralph calls Jack 'a beast, a swine, and a bloody, bloody thief!' How far do you agree with his assessment of Jack? Support your answer with close reference to the novel.

Introduction (Unpack the definition of Jack)	
Explaining the Context of this Quote Ralph called Jack 'a beast, a thief and a bloody bloody thief' during their confrontation at Castle Rock, with reference to Jack's behavior in	<u>Contextualising the Quote</u> Ralph called Jack 'a beast, a swine and a bloody, bloody thief' during their confrontation at Castle Rock in Chapter 11 (p. 220)

<p>stealing/robbing Piggy's glasses</p> <p>Definition of Quote 'A beast/swine' refers to Jack's savage/uncivilized/animalistic instinct of violence & hunting Jack's inability to think with reason, or act with empathy or compassion because he is obsessed with hunting, violence, authority, control and power.</p> <p>His hunting of pigs/leading in the killing of the sow The Killing of Simon The inhumane treatment (verbal, physical abuse) & discrimination of Piggy The lack of remorse towards Simon & Piggy's deaths His torture of Wilfred with impunity and without sufficient reason apart from his own pleasure His hunting down as well as desire to kill Ralph in The Cry of the Hunters</p>	<p>Ralph's temper broke during the confrontation after Jack refused to listen to Ralph's plea to rationality and justice and even tied and captured Samneric at Castle Rock.</p> <p><u>Definition of Quote</u> 'A beast/swine' refers to Jack's savage/uncivilized/animalistic instinct of violence & hunting Jack's inability to think with reason, or act with empathy or compassion because he is obsessed with hunting, violence, authority, control and power.</p> <p>Incident 1: Jack is like a beast due to his savage animalistic hunting instincts, his desire to destroy and kill rather than protect, cherish and appreciate nature and animals. Golding portrays him to be animalistic in his behavior:</p> <ul style="list-style-type: none"> ➔ <i>Jack was bent double. He was down like a sprinter, his nose only a few inches from the humid earth. [...] He lowered his chin and stared at the traces as though he would force them to speak to him. Then, dog like, uncomfortably on all fours yet unheeding his discomfort, he stole forward. (p. 61)</i> ➔ <i>"became less a hunter than a furtive thing, ape-like among the tangle of trees." (p. 62)</i> <p>Jack's lack of remorse after Piggy's death</p> <ul style="list-style-type: none"> ➔ <i>Suddenly Jack bounded out from the tribe and began screaming wildly. "See? See? That's what you'll get! I meant that! There isn't a tribe for you anymore! The conch is gone—" (p. 223)</i>
<p>Ralph calls Jack 'a bloody, blood thief' –in reference to Jack's defiance of the rule of law: the authority of civilised rules of behavior/morality/codes of behavior/ethics</p> <p>Jack's theft/robbery of Piggy's glasses, and his use of violence and assault of Piggy/Ralph/Samneric in</p>	<p>The word 'thief' refers to Jack's stealing/theft of Piggy's glasses, with him not following the rule of law, and robbing the latter of his property through the assault and violence, without permission.</p> <p>Incident 1: Jack stealing the fire:</p>

<p>his attempt to steal the glasses (battery and assault) Jack has also stolen the fire before the feast</p>	<p><i>“What’ll we use for lighting the fire?”</i> <i>The Chief’s blush was hidden by the white and red clay. Into his uncertain silence the tribe spilled their murmur once more. Then the Chief held up his hand. “We shall take fire from the others. Listen. Tomorrow we’ll hunt and get meat. To-night I’ll go along with two hunters—who’ll come?”</i> (p. 199)</p> <p>Jack stealing Piggy’s glasses by force: <i>Jack pointed suddenly.</i> <i>“His specs—use them as burning glasses!</i> <i>Piggy was surrounded before he could back away.</i> <i>“Here—Let me go!” His voice rose to a shriek of terror as Jack snatched the glasses off his face.</i> (p. 52-53)</p> <p><i>“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.”</i> (p. 207)</p> <p><i>“You could have had fire whenever you wanted. But you didn’t. You came sneaking up like a thief and stole Piggy’s glasses!”</i> (p. 217)</p>
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I c(i) How does Golding make this passage such a dramatic incident? Refer closely to the words and images in the passage to support your answer.

<p>Definition of the word ‘dramatic’</p>	<p>Definition of word ‘Dramatic’: Full of Action & Striking Display, Sudden, Extreme, Possessing Emotional Impact, involving conflict & contrast, vivid, moving</p>
<p>Uses words & images & similes to build an ominous & tension-fraught atmosphere</p> <p>Setting of a Thunderstorm & Lighting makes the passage dramatic</p> <p>Visual Imagery of the Lightning Aural Imagery of the noise of the Thunderstorm</p>	<p>Golding’s choice of words/diction to suggest ominous atmosphere</p> <p>The rain was described to be a rather violent and ferocious force of nature</p> <p>→ “stroke of the drops”</p> <p>Visual imagery of lightning to be a threatening/frightening force of nature → Dramatic</p> <p>→ “Between the flashes of lightning the air was dark and terrible”</p> <p>→ “The dark sky was shattered by a blue-white scar.”</p>

	<p>→ <i>“Again the blue-white scar jagged above them”</i></p> <p>Aural Imagery of the loud and frightening thunder, vivid and increases in intensity → Dramatic</p> <p>→ <i>“The noise was on them like the blow of a gigantic whip”</i></p> <p>→ <i>“the sulphurous explosion beat down”</i></p> <p>→ <i>“The chant rose a tone in agony”</i></p>
<p>The repetition of the chant makes the passage dramatic because it heightens tension as it signals how the boys become more and more savage as their fear increases and culminates in the appearance of Simon, whom they mistake as the ‘beast’</p> <p>Repetition, Accumulation of words and phrases to build intensity towards the climax when Simon is viciously attacked and killed.</p>	<p>The chant is repeated 5 times, and this increases the dramatic intensity and tension of the savage dance. The tension heightens and culminates one final time, with the additional chant <i>“Do him in!”</i></p> <p><i>“Kill the beast! Cut his throat! Spill his blood!”</i></p> <p><i>“Kill the beast! Cut his throat! Spill his blood!”</i></p> <p><i>“Kill the beast! Cut his throat! Spill his blood!”</i></p> <p><i>“Kill the beast! Cut his throat! Spill his blood!”</i></p> <p><i>“Kill the beast! Cut his throat! Spill his blood! Do him in!”</i></p>
<p>The use of words /diction to portray the intensity of the boys’ fears and paranoia makes the passage dramatic</p>	<p><i>“The hunters were looking uneasily at the sky, flinching from the stroke of the drops”</i></p> <p><i>“The littleuns began to run about, screaming.”</i></p> <p><i>“The littleuns screamed and blundered about, fleeing from the edge of the forest, and one of them broke the ring of biguns in his terror.”</i></p> <p><i>“The shrill screaming that rose before the beast was like a pain.”</i></p>
<p>The use of words/diction to portray the intensity of the boys’ savagery and animalistic brutal nature makes the passage dramatic</p>	<p>Grotesque Visual Imagery & Personification to highlight Simon’s agony and suffering</p> <p><i>“The sticks fell and the mouth of the new circle crunched and screamed.”</i></p> <p>The speed and ferocity of the vicious attack highlighted by the writer’s choice of animalistic words to describe the behavior of the boys</p> <p>→ <i>“The crowd 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”</i></p> <p>→ The omission of language and the use of animalistic verbs such as ‘tearing’ and reference to predatory ‘claws’ suggest that the boys have completely lost their humanity and became savages/animals/brutes</p>

1c(ii) How does Golding portray the dangers of group behavior in the rest of the novel? Support your answer with details from the text.

<p>Mob Mentality/Group Mentality/Herd Mentality over Individual Conscience</p> <p>→ How the boys forget the rules once Jack distracts them and the majority of the boys follow him in making the fire</p>	<p><i>"A fire! Make a fire!"</i> <i>At once half the boys were on their feet. Jack clamoured among them, the conch forgotten. "Come on! Follow me!"</i> <i>The space under the palm trees was full of noise and movement. Ralph was on his feet too, shouting for quiet, but no one heard him. All at once the crowd swayed towards the island and were gone—following Jack. Even the tiny children went and did their best among the leaves and broken branches."</i> <i>Ralph was left with no one but Piggy. (p. 49)</i></p>
<p>How the use of the chant and the savage tribal dance serve as mechanisms that propagate group conformity and peer pressure</p> <p>The chant in the killing of the first pig The chant in the mock killing of Robert The chant in the death of Simon</p>	<p>The chant in the killing of the first pig (p. 86) The chant in the mock killing of Robert (p. 141) The chant in the death of Simon (p. 188)</p>
<p>The denial of group responsibility by Ralph, Piggy, Samneric</p> <p>→ Denial of Simon's death → How the savages also escape from their individual conscience by denying the death of Simon by explaining it as a 'disguised beast'</p>	<p>Denial of group responsibility by Ralph, Piggy & Samneric (p. 192-195)</p> <p>Denial of group responsibility by the savages (p. 198)</p>
<p>The exclusion and discrimination of Piggy is also aggravated by group behavior</p> <p>→ Ralph starts the mocking and teasing of Piggy, and the other boys follow suit → Revealing Piggy's name → The mockery of Piggy during the confrontation at Castle Rock</p>	<p>Ralph's teasing & the boys' bullying of Piggy (p. 29)</p> <p>Mockery of Piggy at Castle Rock (p. 221)</p>

Section B: Unseen Prose

(i) What impressions of the narrator and the Count do you form from the passage?

<i>Impressions of the narrator</i>	<i>Evidence</i>
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<p>1. Down-to-earth, not concerned about the trimmings or accessories that come along with possessions; practical; does not seem concerned about appearances; so long as the thing works, he is a happy camper. Case in point – he isn't bothered by the Count's disdain & skepticism about the seaworthiness of his boat. In fact, he considers it "stalwart and stable"; the trustworthiness of his vessel is all that matters to him</p>	<p>"While the <i>Bootle Bumtrinket</i> was ideal for my purposes, I would have been the first to admit that <u>she had none of the refinements of an ocean-going yacht..</u>"</p> <p>"I said that indeed this was our craft, stalwart and stable, and he would note, <u>a flat bottom to make it easier to walk about in.</u>"</p>
<p>2. Doesn't do things by half measures but takes life by the horns; strong & spirited in everything he does</p>	<p>"...he climbed in delicately, spread his handkerchief fastidiously over the seat, and sat down gingerly. <u>I leapt aboard and with the aid of a pole started punting the craft down the canal</u> which, at this point, was some twenty feet wide and two feet deep."</p>
<p>3. Earthy, doesn't mind getting his hands dirty, quite handy with the boat, cleaning it himself, taking pride in this; he probably loves the outdoors; enjoys tinkering with things; not too enamoured with artifice or artificial things like strong perfumes</p>	<p>"I congratulated myself on the fact that only the day before I had decided that the <i>Bootle Bumtrinket</i> was starting to smell almost as pungently as the Count, for over a period a lot of dead shrimps, seaweed and other debris had collected under her boards. I had sunk her in some two feet of sea water and given her bilges a thorough cleaning so that she was sparkling clean and smelt beautifully of sun-hot tar and paint and salt water."</p> <p>"For a time the artificial smell of the Count vied with the scents of nature and eventually nature won."</p>
<p>4. He seems to be attached to his boat & is apprised of her whims and fancies.</p>	<p>"The <i>Bootle Bumtrinket</i>, by virtue of her shape and flat bottom, could be propelled up and down these inland waterways with comparative ease, for one did not have to worry about gusts of wind or a sudden, bouncing cluster of wavelets, two things that always made her a bit alarmed."</p>

<p>Seems to have an affinity for water/the sea</p>	<p>“I did not mind being deposited in the canal by the <i>Bootle Bumtrinket</i> – after all I was always in and out of the canals like a water rat in pursuit of water snakes, terrapins, frogs and other small fry – but I knew that the Count would look askance at gambolling in two feet of water and an undetermined amount of mud.”</p>
<p>5. Resourceful & composed in a crisis; probably because he has been in scrapes before & has learnt to handle himself</p>	<p>“I abandoned ship and leapt into the canal to help him. I knew how to walk in mud and, anyway, only weighed a quarter of what the Count weighed so I did not sink in so far. I shouted to him to keep still until I got to him.”</p>
<p>6. Good-natured & sensible; accommodating towards others; has a sense of humour</p>	<p>‘Mon Dieu!’ he cried shrilly, ‘ve are submerge. My shoe is submerge. Ze boat, she ave sonk.’</p> <p>I briefly stopped poling to soothe the Count. I told him that there was no danger; all he had to do was to sit still until I got him to the bank.</p> <p>‘My shoe! Regardez my shoe!’ he cried, <u>pointing at his now dripping and discoloured footwear with such an expression of outrage that it was all I could do not to giggle.</u></p>
<p><i>Impressions of the Count</i></p>	<p><i>Evidence</i></p>
<p>7. He seems the fastidious/ fussy sort who takes particular care over his appearance and attire; to the extent that he is unable to enjoy life and just go with the flow; shows disdain for things that seem less sophisticated and classy; class/status conscious</p>	<p>The Count outfitted himself for the expedition in pale blue linen trousers, elegant chestnut-bright shoes, a white silk shirt with a blue and gold cravat knotted carelessly at the throat, and an elegant yachting cap.</p> <p>While the <i>Bootle Bumtrinket</i> was ideal for my purposes, I would have been the first to admit that she had none</p>

<p>because he comes from the upper crust of society</p>	<p>of the refinements of an ocean-going yacht, and this the Count was quick to perceive as I led him down to the canal...</p> <p>Whether he understood me, I do not know; perhaps he thought the Bootle Bumtrinket was merely the dinghy in which he was to be rowed out to the yacht, but he climbed in delicately, spread his handkerchief fastidiously over the seat, and sat down gingerly.</p>
<p>8. Rather squeamish about coming into contact with water; the opposite of the narrator, looks down his nose at objects or situations that are not befitting of his status; expects to be waited on hand and foot</p>	<p>‘Zis.....is yacht?’ he asked in surprise and some alarm.</p> <p>‘Mon Dieu!’ he cried shrilly, ‘ve are submerge. My shoe is submerge. Ze boat, she ave sonk.’</p> <p>I briefly stopped poling to soothe the Count. I told him that there was no danger; all he had to do was to sit still until I got him to the bank.</p> <p>‘My shoe! Regardez my shoe!’ he cried, pointing at his now dripping and discoloured footwear with such an expression of outrage that it was all I could do not to giggle.</p>
<p>9. Not quite the handyman around the house; seems rather inept when it comes to coping with crises such as a sinking boat; more like the damsel in distress, never the knight in shining armour</p>	<p>‘Mon Dieu!’ he cried shrilly, ‘ve are submerge. My shoe is submerge. Ze boat, she ave sonk.’</p> <p>I briefly stopped poling to soothe the Count. I told him that there was no danger; all he had to do was to sit still until I got him to the bank.</p> <p>‘My shoe! Regardez my shoe!’ he cried, pointing at his now dripping and discoloured footwear with such an expression of outrage that it was all I could do not to</p>

	<p>giggle.</p> <p>He fell into the water with a yell, spread-eagled like an ungainly frog, and his proud yachting cap floated towards the bamboo roots while he thrashed about in a porridge of water and mud.</p>
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(ii) How far and in what ways does the writer make you feel entertained as you read the passage?

<i>Ways the writer entertains</i>	<i>Evidence</i>
<p>By contrasting the characters of the narrator and the Count; the different ways they react to being on a small boat make the passage entertaining; while the narrator is a hands-on & pragmatic person who can rough it out & who enjoys the outdoors, the Count appears to be rather effeminate & fragile, totally out of place on the tiny boat; his obsession with his items of clothing is amusing in the light of what happens</p> <p>The narrator prefers the Great Outdoors and all things natural; it is amusing to read about how the perfume used by the Count is perceived as “pungent” by the narrator</p>	<p>While the Bootle Bumtrinket was ideal for my purposes, I would have been the first to admit that she had none of the refinements of an ocean-going yacht, and this the Count was quick to perceive as I led him down to the canal in the maze of old Venetian salt-pans below the house, where I had the boat moored.</p> <p>‘Zis.....is yacht?’ he asked in surprise and some alarm. I said that indeed this was our craft, stalwart and stable, and he would note, a flat bottom to make it easier to walk about in. Whether he understood me, I do not know; perhaps he thought the Bootle Bumtrinket was merely the dinghy in which he was to be rowed out to the yacht, but he climbed in delicately, spread his handkerchief fastidiously over the seat, and sat down gingerly.</p>
<p>The Count’s fastidious nature makes him a rather comical figure that readers might ridicule; the reader is mildly amused by his alarm and sense of unease with the boat</p>	<p>‘Zis.....is yacht?’ he asked in surprise and some alarm.</p> <p>I said that indeed this was our craft, stalwart and stable, and he would note, a flat bottom to make it</p>

<p>because of its less than reassuring appearance ; his French words, most of which centre on his finding fault with the situation due to his fastidious attitude, make the passage entertaining. If he hadn't been so particular about things, he might have kept his dignity & not fallen like a clumsy oaf into the water</p>	<p>easier to walk about in.</p> <p>'Mon Dieu!' he cried shrilly, 've are submerge. My shoe is submerge. Ze boat, she ave sonk.'</p> <p>I briefly stopped poling to soothe the Count. I told him that there was no danger; all he had to do was to sit still until I got him to the bank.</p> <p>'My shoe! Regardez my shoe!' he cried, pointing at his now dripping and discoloured footwear with such an expression of outrage that it was all I could do not to giggle.</p>
<p>It is entertaining to read of how the narrator has a special affinity with his boar, describing her quirks and idiosyncrasies vividly; like him, his boat doesn't seem to like the Count, and in a gesture of hostility, the boat dislodges the Count like a bucking bronco</p>	<p>'Ees smell,' the Count pointed out. 'In France ze water ees hygiene.'</p> <p>I said it would not be long before we left the canal and were out on the lake, where there would be no smell.</p>
<p>It is hilarious to see how, the more the Count attempts to preserve his dignity, the more he loses it; the more he tries to extricate himself from the fix he is in, the worse it becomes for him. The way he ends up falling into the water in an ungainly sprawl is really amusing</p>	<p>His intention was to leap from there to safety when I had manoeuvred the boat a little closer, but he had not reckoned with the Bootle Bumtrinket's temperament. A placid boat, she had nevertheless a few quirks, and one thing she did not like was anyone standing on her foredeck; she simply gave an odd sort of bucking twist, rather like a trained horse in a cowboy film, and slid you over her shoulder. She did this to the Count now.</p> <p>He fell into the water with a yell, spread-eagled like an ungainly frog, and his proud yachting cap floated towards the bamboo roots while he thrashed about in a porridge of water and mud.</p>

Poem

- (i) What does the speaker realise about his dreams as he grows up?

<i>Points</i>	<i>Evidence</i>
1. That they were unrealistic; eventually reality bites (bit?) & he came to grips with the notion that there was a limit to the kind of goals one could aim for and realise/fulfill	I often dreamt of flying when I was younger. For a long time after that, I could not recall the last time I actually dreamt of flying.
2. His unrealistic aspirations were probably the result of his feeling constrained by his parents' expectations of him; the feeling of being trapped made him dream about doing rather fantastical things as a means of releasing the pent-up stress	Such dreams supposedly meant that I had feelings of entrapment in my real life. It was true. Back then I believed I was determined to lead a life my parents would be proud of
3. He finally realised that he needed to pass through that phase of dreaming the impossible, or dreaming of what could have been, in order to mature & come to terms with life	I believed I began to understand myself for the first time. The idea of a self was an astronaut who had been cut free from his spacecraft and made to float straight out into a starry nothingness.

(ii) What do you find striking about the way the poet uses language to convey the speaker's feelings and attitudes towards life?

Remember to refer closely to the poem.

<i>Points</i>	<i>What is striking/Evidence</i>
Speaker's feelings	
He felt constrained, inhibited, confined, trapped by his parents' expectations of what he should accomplish with his life He felt obligated to fulfill his parents' desires & expectations of him; so was motivated to work towards their wishes vis-à-vis his life and what	I often dreamt of flying when I was younger. <i>This is striking in that the act of flying without an aircraft & defying gravity is impossible; the poet's use of this to depict the speaker's feelings of being constrained highlights the latter's strong reaction to being repressed. He could have been rebelling against</i>

<p>he should do with it</p>	<p><i>society's conditioning – that only certain things are possible – so he reacted by not wanting to be confined to only the possible, and dreaming of the impossible</i></p>
<p>Speaker's attitude towards life He was dutiful and did not resist the parental imperative for him to take the tried and tested path</p>	<p>I often dreamt of flying when I was younger. Such dreams supposedly meant that I had feelings of entrapment in my real life. It was true. Back then I believed I was determined to lead a life my parents would be proud of: I would attain a degree, a job, remain a Christian, marry a nice girl.</p>
<p>He felt strong & powerful whenever he envisioned what he could do with his life; he felt as if there were no limits/boundaries to what he could accomplish</p>	<p>During those days, I would fly off balconies, jump off the tops of flats and swim through air for hours in my sleep. <i>His attitude is strikingly conveyed by the hyperboles contained in this line</i></p>
<p>Reality hit him hard; he grew to understand that there were limits to what he could do with his life, but this process of learning was probably a steep learning curve – his inner desires made him resist it – it was a painful struggle for him to come to terms with it</p>	<p>Then I discovered a part of me that rose up in <u>in a hundred bedrooms that eventually looked like each other, when a stranger's hand or mouth would push me back into myself, only to suck me back out again</u> by the shock of the body's capacity for desire <u>like a black wave rolling back and forth, back and forth right through me.</u> <i>Striking in suggesting that he kept hitting brick walls in his attempt to be different, to pursue his own path. The metaphor of a stranger's hand or mouth pushing him back into himself suggest a force/power that prevented him from choosing his own independent path. His own desire was so strong that he resisted this; this is powerfully conveyed by the simile of "a black wave" lashing "back and forth" and even passing "right through" him</i></p>
<p>He ended up taking the path of least resistance;</p>	<p>I remember I was catapulted from that claustrophobic</p>

in trying to find himself, he realized that the concept of a completely true and free self was an illusion, and he gave up fantasizing about what might have been

room of my parents' dream of my future. I believed I began to understand myself for the first time. **The idea of a self was an astronaut who had been cut free from his spacecraft and made to float straight out into a starry nothingness.** For a long time after that, I could not recall the last time I actually dreamt of flying.

SmileTutor.sg

Section B

Answer **either** Question 4 **or** 5.**Either** 4 Read the passage carefully, and then answer the questions that follow it:

Neng stood by the squeaky gates seeing the last person from the funeral off. She didn't even know who he was. Perhaps one of the men who worked with her husband on the boat. She looked up and saw the clouds getting darker. They were swollen and black, like puffs of burnt cotton. And then Neng remembered the chickens. They were in the back somewhere and the gates to the coop were closed. She had seen it in the morning through the window. They would be climbing over one another to get into the coop now. The rooster on top of the hens and the chicks. Neng started to run, going faster, and faster – racing against the clouds. Her heart pounding, she finally reached the gates and opened them just as the clouds too, opened and let the first drops of rain fall to the ground. 5 10

She watched the chicken scurry into the coop, the proud and beautiful male at the very front. Then all at once, the rain came down hard, making it difficult for her to see. She would've wiped her face but everything was wet. Her dark green *sarong* was drenched, sticking to her legs and hips. She squinted and saw all the chickens were in. Safe. She thought she had better get into the house now. 15

Neng walked slowly, careful not to step in some of the puddles that were already forming. She looked at her house. It was leaning, as if it supported too much furniture on one side. Neng knew that it was not true because she arranged what little furniture they had in the house herself and it was balanced. *Balance was important*. Her house looked tired, no longer willing to support the imbalance. Neng stood still, feeling the rain running down her legs and swirling around her ankles before joining the rest of the orangey water in the puddle. She closed her eyes and breathed in the air. It smelled so sweet that day – jasmine blooms, *kemenyan* smoke and fresh rain. 20 25

The rain became softer, and Neng opened her eyes. It was stopping. She sighed, and continued her walk to the front of the house. She sat on the bottom step. Now out of the rain, she stretched her legs in front of her. The mud on her feet was beginning to cake. I should wash them, she thought. But she didn't move. Neng looked over to her garden and saw the leaves that were wet from the rain. They looked like children who have taken a bath in the shallow yellow river behind her house, and ran home without drying themselves first. Many times she had wanted to yell, "*Kesat tubuh dulu, lepas tu demam*. (Wipe your body, lest you develop a fever)" But she didn't. Her husband would not have approved. 30 35

Neng's husband was a good man. Everyone in Kampung Sungai Laut said so. He worked hard everyday. He was a fisherman and left the house early every morning before dawn and came home only when it was dark. And on Fridays, before going to the mosque for his prayers, he would take all her vegetables to the market. All her work in the garden, all her fat green cucumbers, her almost bursting long beans, her red chillies, all would go to waste if it wasn't for her husband. There wasn't a day that he wasn't working. Neng was lucky to have him. Her husband was a good man, and if he beat her, it was her fault. 40 45

Neng was stupid. Her husband had told her that many times. If she was not stupid, she would not do the things she did which made him angry. That was why he beat her. Neng hid her bruises. From people, *orang* kampung Sungai Laut. Not that she had so many opportunities to meet them. Her husband made sure that she kept to herself. Only now there would be no 50

more bruises. Her husband was dead.

Neng looked into the small puddle by the steps and saw the reflection of her own face. No black or blue, just brown. Neng pulled the neckline of her *baju* Kedah and looked at her chest. A little purple from the last one, but it was fading. And there would be no others to replace it. Her body felt different – as if it wasn't hers. Neng rubbed her chest. She could hear the chickens squawking in the coop, anxious for the rain to stop. The squawking got louder, and she thought she could hear her husband's voice among them, calling her. *Mek*. He never called her by her name, but that generic term for women. *Mek. Mek. Mek*. It wasn't real but she could remember when it was. She had been in the house when she heard him that time. 55 60

"Mek," he called from the yard.

She ran down, almost slipping on the steps. As soon as she reached the ground, her bare feet touching the brown earth, he grabbed a fistful of her hair, dragging her to his drying net and said, "Do you see that?" Her hair was pulled so tightly that Neng couldn't move her head, couldn't see anything. He turned her head with a jerk, and Neng could see a tear in the net. She saw a feather next to the tear. 65

"It's one of your chickens."

"You didn't close the gate to the coop last night, did you?" 70

It was not a question, so she didn't answer. He let go of her hair and slapped her across the face. She went down on her side.

"Get up."

She got up to her knees. Another slap. She went down again, tasting the familiar saltiness of her blood. 75

"I said, get up."

As if she hadn't done as he'd asked before.

She got up.

The slaps came again and again and again until he was tired. Then he would talk to her. As he always did. 80

"Why do you do such stupid things?" he asked.

She was on her side, but her face was turned toward the ground, she waited for the ringing in her head to go away.

"Why is it that I work so very hard everyday and you cannot even keep the gates closed. Why do you do these stupid things?" 85

Neng got up slowly. She wiped the blood from her torn lip, careful not to look into his eyes. Finally, looking at the chickens in the coop, he said, "God gave you brains, why can't you think?" For every time that he has asked that question out loud, she had wondered the same thing herself. She had no answers for him, nor for herself. 90

She was sitting on the steps, wondering the same things even now, even when he was already dead. She wondered why she didn't close the coop that night.

(i) In what ways does the author make the passage intriguing to the reader?

(ii) What feelings do you have for Neng in the course of the passage?

Remember to refer closely to the passage.

Name:	Class	Class Register Number/ Centre No./Index No.
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中正中学

CHUNG CHENG HIGH SCHOOL (MAIN)

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**PRELIMINARY EXAMINATION 2014
SECONDARY 4**

Literature in English

2065/2204/01

Paper 1: Prose and Unseen Texts

Thursday 28 August 2014

1hr 40min

Additional Materials:
Answer booklets for
Section A and B

READ THESE INSTRUCTIONS FIRST

Do not open this booklet until you are told to do so.

Write your name, class and index number clearly in the spaces provided at the top of this page.

Write in dark blue or black pen on both sides of the paper.

You may use a pencil for any diagrams, graphs or rough working.

Do not use highlighters or correction fluid.

Answer **one** question from Section A and **one** question from Section B

You are reminded of the need for good English and clear presentation in your answers

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks

For Examiner's Use	
Section A	25
Section B	25
Total	50

This document consists of **12** printed pages including the cover page.

[Turn over

WILLIAM GOLDING: *The Lord of The Flies*

- 1 **Either (a)** Does reading *Lord of the Flies* leave you feeling more optimistic or cynical? Justify your stand using specific examples from the text.
- Or (b)** Explain what you think is the significance of the 'world of grown-ups' is in the novel as a whole.
- Or (c)** Read this passage carefully, and then answer the questions that follow it:

With the running of the blood Simon's fit passed into the weariness of sleep. He lay in the mat of creepers while the evening advanced and the cannon continued to play. At last he woke and saw dimly the dark earth close by his cheek. Still he did not move but lay there, his face sideways on the earth, his eyes looking dully before him. Then he turned over, drew his feet under him and laid hold of the creepers to pull himself up. When the creepers shook the flies exploded from the guts with a vicious note and clamped back on again. Simon got to his feet. The light was unearthly. The Lord of the Flies hung on his stick like a black ball. 5

Simon spoke aloud to the clearing. 10
'What else is there to do?'

Nothing replied. Simon turned away from the open space and crawled through the creepers till he was in the dusk of the forest. He walked drearily between the trunks, his face empty of expression, and the blood was dry round his mouth and chin. Only sometimes as he lifted from the trend of the land, he mouthed words that did not reach the air. 15

Presently the creepers festooned the trees less frequently and there was a scatter of pearly light from the sky down through the trees. This was the backbone of the island, the slightly higher land that lay beneath the mountain where the forest was no longer deep jungle. Here there was wide spaces interspersed with thickets and huge trees and the trend of the ground led him up as the forest opened. He pushed on, staggering sometimes with his weariness but never stopping. The usual brightness was gone from his eyes and he walked with a sort of grim determination like an old man 20 25

A buffet of wind made him stagger and he saw that he was out in the open, on rock, under a brassy sky. He found his legs weak and his tongue gave him pain all the time. When the wind reached the mountain-top he could see something happen, a flicker of blue stuff against brown clouds. He pushed himself forward and the wind came again, stronger now, cuffing the forest heads till they ducked and roared. Simon saw a humped thing suddenly sit up on the top and look down at him. He hid his face, and toiled on. 30

The flies had found the figure too. The life-like movement would scare them off for a moment so that they made a dark cloud round the head. Then as the blue material of the parachute collapsed the corpulent figure would bow forward, sighing, and the flies settle once more. 35

Simon felt his knees smack the rock. He crawled forward and soon he understood. The tangle of lines showed him at the mechanics of this parody; he examined the white nasal bones, the teeth, the colours of corruption. He saw how pitilessly the layers of rubber and canvas held together the poor body that should be rotting away. Then the wind blew again and the figure lifted, bowed, and breathed foully at him. Simon knelt on all fours and was sick till his stomach was empty. Then he took the lines in his hands; he freed them from the rocks and the figure from the wind's indignity. 40 45

At last he turned away and looked down at the beaches. The fire by the platform appeared to be out, or at least making no smoke. Further along the beach, beyond the little river and near a great slab of rock, a thin trickle of smoke was climbing into the sky. Simon, forgetful of the flies, shaded his eyes with both hands and peered at the smoke. Even at that distance it was possible to see that most of the boys – perhaps all the boys – were there. So they had shifted camp then, away from the beast. As Simon thought this, he turned to the poor broken thing that sat stinking by his side. The beast was harmless and horrible; and the news must reach the others as soon as possible. He started down the mountain and his legs gave beneath him. Even with great care the best he could do was a stagger.

- (i) What feelings does Golding evoke towards Simon in this passage?
- (ii) How is this scene typical of Simon's behaviour? Use materials from this extract and elsewhere in the novel to support your answer.

Section B

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

- 2** The narrator of this passage is a patient who has been admitted to a mental institution. Read this passage carefully and then answer the questions that follow it:

One day I was moved from the special table and became a member of the 'rest' surging about in the dayroom. I was afraid. I sat on one of the long wooden forms and turned to face Betty who sat on the other end. I smiled at her. I hoped that my smile showed love and a desire to help her. Suddenly I received a heavy blow from her fist, right on my nose, and my eyes filled with tears that began as tears of pain but ended in tears of hopelessness and loneliness: how could I help them if they were going to hit me? A nurse came up to me. 5

'That's Betty's seat. Nobody sits on that form but Betty. She's homicidal.'

'Why didn't you tell me?' I asked.

'Oh. I wanted to see what would happen,' was the candid reply. 'Don't take it badly. It's all in a day's fun. Here, join the lolly scramble.' 10

The lolly scramble was a feature of some days and was held both for the amusement of the staff who often described themselves as 'going dippy ourselves, stuck on duty here all day' and for the pleasure of the patients. The nurses, feeling bored because there hadn't been a recent fight, would fetch a bag of sweets from the tin, which was bought every fortnight as part of the Social Security allowance for the patients. The paper lollies would be showered into the middle of the dayroom and it would be first come first served with fights developing, people being put in strait jackets, whistles blowing; and the tension which mounted and reached its peak at intervals – both in the patients and in the nurses who had long ago had to suppress any desire to 'nurse' and were now overworked, degraded, and in many cases sadistic, custodians – found release, for a time. 15

After a lolly scramble, when the fights had been dealt with, there was unusual quietness and dreaminess and sometimes laughter, and those who had been successful in the rush held tight to their sweet sticky booty. The toffees always had the same taste, of dark swampy syrup that made one feel sick and at the same time gave comfort. Although I longed to, I never joined the scramble, and viewing it from the outside, was filled with disgust that the staff had so far forgotten that the people in their charge were human beings, as to treat them like animals in a pen at the zoo. 25

My own taste for toffees came at night when, being hurried along the corridor to bed, I felt such pangs of hunger that I became skilful at darting unobserved into the open pantry, and sometimes snatching a handful of toffees from a newly opened tin. But that was a rare occasion. More often I seized in one hand a slice of bread from the bin and delved honey from a large tin, pasting it, ants and all, with my fingers across the bread, and thrusting the whole in the sweaty hairy hollow under my arm, and withdrawing it and eating it, salt and sweet and gritty, in the quiet of my room. 30

My room had no shutter. I could see the sky at night and down below a puddle-filled enclosure outside a brick building from which came the sound of an engine shunting and tides falling upon the beach, as if a private ferry were in operation with the bodies being taken from shore to shore. But my stay in my room, though not my secret gorgings of bread and honey, was abruptly ended 35

My room had no shutter. I could see the sky at night and down below a puddle-filled enclosure outside a brick building from which came the sound of an engine shunting and tides falling upon the beach, as if a private ferry were in operation with the bodies being taken from shore to shore. But my stay in my room, though not my secret gorgings of bread and honey, was abruptly ended 40

when, one evening as I lay on my bed, I heard sinister whisperings outside my door. I had been unusually difficult that day in obeying orders, had 'talked back' to the nurses, had screamed out of hopelessness; and now I was apprehensive, wondering what my punishment would be. The voice continued their whispering. 45

'We'll give her shock treatment tomorrow,' one said. 'A worse shock than she's ever had; and she can't escape. You've locked the door securely?'

'Yes,' replied the other. 'She's down for shock. It will put her in her place I tell you. She needs to be taught a lesson. No breakfast for her tomorrow.' 50

'No breakfast,' the other voice repeated. 'She's for shock.'

(Janet Frame)

- (i) What are your impressions of the narrator?
- (ii) Discuss how the author's use of language make this passage so striking.

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

(love song, with two goldfish)

He's a drifter, always
floating around her, has
nowhere else to go. He wishes
she would sing, not much, just the scales;
or take some notice,
give him the fish eye.) 5

(Bounded by round walls
she makes fish eyes
and kissy lips at him, darts
behind pebbles, swallows 10
his charms hook, line and sinker)

(He's bowled over. He would
take her to the ocean, they could
count the waves. There,
in the submarine silence, they would share 15
their deepest secrets. Dive for pearls
like stars.)

(But her love's since
gone belly-up. His heart sinks
like a fish. He drinks 20
like a stone. Drowns those sorrows,
stares emptily through glass.)

(the reason, she said
she wanted)
(and he could not give) 25
a life
beyond the
(bowl)

(by Grace Chua)

- (i) What do you find striking about the way the poet uses language and other poetic devices to describe the life of the goldfish?
- (ii) What do you think the poem has to say about love and relationships?

Sec 4 Paper 1 Literature Prelims (for Full and Elective Literature) – Suggested Responses

Set Text – Lord of The Flies

Question 1(a)

Does reading *Lord of the Flies* leave you feeling more optimistic or cynical? Justify your stand using specific examples from the text.

Either response (optimistic and cynical) is possible but it is expected that most students would choose the latter. Students should analyse and link the boys' situation on the island to what it suggests/represents/ reveals about Mankind/society as a whole.

Cynical

- Boys initially landed on what seemed to be an island paradise with sufficient food, drink and fun, which provides some reassurance regarding their safety and well-being, **but there are hints along the course of the novel that things will take a darker turn**
 - all of the boys are united (with the exception of Piggy who is treated as a pariah) and their willingness to work together to be rescued provides a gives some confidence in Man's ability to work together for the greater good
 - **description of their physical environment gradually shifts from being idyllic to something more threatening and almost sinister**
 - 'dazzling beach and water', 'efflorescence of tropical weed and coral' VS 'revolving masses of gas...ready to explode', 'brassy glare', 'colours drained from water and trees...white and brown clouds brooded'

- At the beginning, Ralph and Jack's relationship are cordial, where they show a degree of respect and admiration towards each other. **Their unity gives readers some sense of hope that order will be maintained** and that they will eventually be rescued through their combined efforts.
 - "I agree with Ralph. We've got to have rules and obey them...So we've got to do the right things.'

- However, cracks soon begin to show in their unity due to their inability to communicate effectively and honestly with each other, thus, showing **how fragile human ties can be, and how easily peace can be disrupted.**
 - their dispute over what their perceived priorities (huts and rescue VS hunting): 'I was talking about smoke! Don't you want to be rescued? All you can talk about is pig, pig, pig!'
 - 'They walked along, two continents of experience and feeling, unable to communicate'
 - 'They looked at each other, baffled in love and hate.'
 - after the missed opportunity for rescue due to Jack's hunting: 'Not even Ralph knew how a link between him and Jack had been snapped and fastened elsewhere.'

- Jack's stubborn pride and ambition to be the overall leader also causes friction between them and his jealousy of Ralph's position as Chief leads him to rebel and turn the others against Ralph. His refusal to accept the presence of a rival to his position drives him to eliminate Ralph at all costs later on in the novel. **From Jack's actions and motivations, one can view Mankind with cynicism as our own selfish desires – for power/dominance, respect, personal enjoyment – lead us to our own degeneration**

and destruction, as the greater good for all has been sacrificed for more immediate pleasures and distractions

- 'You and your blood, Jack Merridew! You and your hunting! We might have gone home –'
 - Jack's shunning of responsibility for letting the fire go out and insincere apology
 - 'And you shut up! Who are you anyway? Sitting there – telling people what to do. You can't hunt, you can't sing –'
 - 'He hates you too, Ralph –', 'Me? Why me?', 'I dunno. You got him over the fire; an' you're chief an' he isn't'
 - Then there was that indefinable connection between himself and Jack; who therefore would never let him alone; never.'
- The escalation of violence inflicted by the boys also make readers feel cynical about the fate of Mankind as **humanity is portrayed as being inherently inclined towards violence, and whose natural instinct is to behave savagely**. This is demonstrated throughout the novel using the following incidents:
- (i) accidental killing of the boy with the mulberry mark on his face (caused by the fire which they lost control of) where boys become aware of shame and guilt
 - (ii) change of attitude towards killing pigs; from hesitation to unbounded pleasure and bloodthirst
 - (iii) Simon's murder during their wild dance on the beach. Though the boys feel guilt over their actions, they do not confront it or admit it, and instead brush it aside with excuses in order to escape accountability
 - (iv) Deliberate murder of Piggy by Roger and hunting down of Ralph, which the boys eagerly participate in
 - (v) The relatively young age of the boys in the novel makes the awful reality of Mankind's inherent savagery more jarring as they are of an age where society believes (or hopes) that innocence is still retained

The boys who are symbolic of the good, and positive aspects of Mankind – rational thought, loyalty, patience, kindness and righteousness (represented by Simon and Piggy) – are killed off one by one, both killed in horrifyingly vicious attacks.

- At the end of the novel, the boys' rescue from the island by the Navy should have been seen as a kind of hope for Mankind since they will be brought back to civilisation and order, **but the backdrop of an even larger scale of violence (the context of World War II in the novel) seems to suggest that there is no end to Man's barbarity, only its continuance and further escalation of destruction**

Overall, readers are made to feel that Mankind/humanity is too deeply entrenched in our savage natures and base desires to be able to sustain a safe and peaceful environment for ourselves. We wreck destruction not only on our physical environment [killing of wildlife (hunting pigs) for pleasure, destroying natural habitats (setting the island on fire)] but also on our fellow beings out of fear, pleasure and competition with one another.

Question 1(b)

Explain what you think is the significance of the 'world of grown-ups' in the novel as a whole.

Associations with the 'world of grown-ups': adults, the outside world where civilisation is, rules/law and order, the ongoing WWII as the background of the novel, the dead parachutist, the Navy officer and warship

Students should pick out specific scenes/events/moments that include/revolve around the associations above and draw out its significance in the larger context of the whole novel

- (i) the context of the novel/the reason why boys are on the island in the first place
 - WWII as the background of the story with the adults fighting in it
 - Ironic that the the boys are are trying to escape the war at home (Britain) and move to safety, but it is because of the war and getting shot down that they ended up stranded on the island
 - 'The plane was shot down in flames. Nobody knows where we are.'

- (ii) initially symbolic of hope of rescue/safety...
 - Boys hope/wish for the adults to rescue them from the island and to bring them back home to civilisation
 - 'Until the grown-ups come to fetch us' + 'sooner or later a ship will put in here...might even be daddy's ship...we shall be rescued' + 'lifted towards safety by his words', 'I wish my auntie was here'

- (iii) ...a system of law and order that the boys respect and try to model, but eventually disintegrates and gives way to chaos, unruliness and violence
 - Ralph and Jack can be seen as taking over the role of the adults as they are the authoritative figures in the whole group of boys
 - They set up a system similar to that of the adults to maintain order
 - 'ought to have a chief to decide things', 'an election'/'vote' for a leader (democracy), 'have to have 'Hands up' like at school', 'we'll have rules', 'We've got to have rules and obey them. After all, we're English; and the English are best at everything'
 - 'Grown-ups know things...things 'ud be all right', 'striving unsuccessfully to convey the majesty of adult life'

 - But it doesn't hold up for long...
 - 'Bollocks to the rules! We're strong – we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat –'

- (iv) dead parachutist mistaken as the Beast which drives them to fear and violence...
 - 'the darkness was full of teeth and claws, full of the awful unknown and menace', 'the creature lifted its head, holding towards them the ruin of a face'
 - the sow's head as a sacrificial offering: 'This head is for the beast. It's a gift.'

- Part of the reason why the boys' killed Simon was out of fear of the Beast, and also out of a growing thirst for savagery
 - 'under the threat of the sky, found themselves eager to take a place in this demented but partly secure society', 'Now out of the terror rose another desire, thick, urgent, and blind', 'leapt onto the beast, screamed, struck, bit, tore'

- (v) ...and is ultimately seen as a symbol of the decay in human nature
 - Simon's realisation of what the Beast really was
 - 'rose before his inward sight the picture of a human at once heroic and sick', 'the poor body that should be rotting away', 'the beast was harmless and horrible', a 'parody' of mankind

- (vi) the Navy officer and warship that appears at the end of the novel can be seen as the realised rescue that the boys initially wished for but becomes an ironic omen of death and an even larger scale of violence
 - the officer and the warship are part of the war in the world of grown-ups, where death and killing is deliberate and inevitable: officer is armed with a 'revolver' and on the ship, 'another rating held a sub-machine gun'

Overall, Golding uses the 'world of grown-ups' to bring forward the ominous and solemn message that humanity can never break away from their inherently savage natures and that we are doomed to be part of a vicious cycle of violence that only escalates with time

Questions 1(c)

For this question, part (ii) will make up most of the marks given its wider scope and breadth of content.

- (i) What feelings does Golding evoke towards Simon **in this passage**?

Possible responses: sympathy/pity, admiration/respect

Sympathy/pity

Golding makes readers feel sympathy/pity towards Simon by showing us the physical trials and struggle that Simon experienced during his journey up the mountain. Besides his already weakened state after having a fit, as seen by 'Simon's fit passed into the weariness of sleep' and 'walked drearly between the trunks, his face empty of expression,' he was also beset by the elements around him, which made his journey up the mountain even more exhausting and daunting. This can be seen from how the 'buffet of wind made him stagger' and 'out in the open, on rock, under a brassy sky.' Despite having to fight against his weariness and physical environment, Simon still 'pushed on, staggering sometimes...but never stop[ed]'. It is this 'grim determination' to discover the truth behind the Beast's existence that makes us feel sympathy towards him for the physical hardship he has to undergo. In addition, Simon's act of seeking the truth may not only stem out from his own need or curiosity, but also for the sake of the other boys. This is seen by how he felt 'the news must reach the others as soon as possible,' which suggests that he was motivated to help protect/ensure the well-being of the other boys on the island.

Admiration/respect

On that same note, readers not only feel sympathy for Simon but also some degree of respect and admiration for his selfless behaviour. Our feelings of sympathy, respect and admiration also arise as we see Simon forcing himself to reach, and alert the others even as 'his legs gave way beneath him,' and when 'all he could do was a stagger.'

The feelings of admiration and respect for Simon is similarly felt when he comes face to face with the Beast – the rotting corpse of a dead parachutist. In spite of the Beast's sickening and loathsome state, on which the 'flies settle' and 'made a dark cloud' around the 'corpulent figure', Simon saw 'how pitilessly the layers of rubber and canvas held together the poor body that should be rotting away' and 'freed them from the rocks...from the wind's indignity.' Readers are made to feel admiration and respect for Simon, not only because he was unafraid of the dead body, but because he saw it fit to accord respect towards the corpse by releasing it from its undignified condition of being made into a 'parody' of human kind.

- (iii) How is this scene typical of Simon's behaviour? Use materials from this extract and elsewhere in the novel to support your answer.

- **symbol of purity and goodness in Mankind**; his physical and gentle behaviour towards others seem to **suggest that these aspects of Mankind are likewise delicate and vulnerable**

- physical vulnerability: prone to epileptic fits and fainting spells
 - 'smiled pallidly', 'skinny, vivid little boy', 'always throwing a faint'
- kindness shown towards others: helping littluns get food and shared food with Piggy
 - 'found for them the fruit they could reach, pulled off the choicest from up in the foliage, passed them back down to endless, outstretched hands'
 - 'wiped his mouth and shoved his piece of meat over the rocks to Piggy, who grabbed it'
- close, harmonious relationship with nature: Simon's hideout/sanctuary + portrayal of a calmness that settles in as his body washes out to sea
 - Sought solace in a place where the 'candle buds stirred...green sepals drew back a little and the white tips of the flowers rose delicately to meet the open air' with 'wide white flowers glimmering under the light that pricked down from the first stars'
 - 'the water rose and dressed Simon's coarse hair with brightness', 'softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out to the open sea.'
- ***His inherently good nature makes him the foil to the growing savagery in the other boys, and his presence serves to highlight their increasing brutality and diminishing humanity***
 - Compare description of Simon with the other boys; Jack and the other boys were called 'savages' who were 'painted out of recognition' and had 'anonymous devils' faces'
- since the other boys become a representation of savagery through their tendency towards escalating violence, their murder of Simon ***represents the death of goodness/the better aspects of humanity*** on the island
 - this is especially so, given the horrifyingly brutal manner in which he was killed
 - 'screamed, bit, tore...the tearing of teeth and claws'
- Simon was the only boy who found out/saw the beast for what it really was and when he dies, the truth dies with him as well. In that sense, ***Simon is significant because he represents a kind of insight or truth about humanity and his death can also be seen to represent the death/loss of that truth in the frenzy of viciousness and fear*** (other boys were motivated partly by savagery and fear)

Unseen – Prose & Poetry

Question 2 (Prose)

- (i) What are your impressions of the narrator?
- friendly but lonely; tries to be kind to others but not met with the same behaviour/reaction
 - there is the suggestion that she has been moved/shifted into an unfamiliar, more unpleasant environment than before
 - narrator is 'afraid' when she was 'moved from the special table and became a member of the 'rest' surging about in the dayroom, sat on another patient's seat without knowing that she was homicidal without knowing that she would/might be attacked for doing so
 - 'hoped that my smile showed love and a desire to help her'
 - 'eyes filled with tears...tears of hopelessness and loneliness'
 - observant/alert, able to make lucid observations and demonstrate clarity of thought despite being committed to a mental hospital for treatment
 - clear, vivid description of the 'lolly scramble' event; able to recount in a logical, descriptive manner: 'paper lollies would he showered into the middle', 'fights developing, people being put in strait jackets, whistles blowing'
 - these observations suggests that she takes on the role as a bystander/witness who carefully watches the event taking place and is not a participant
 - 'viewing it from outside'
 - has dignity/pride: does not stoop to the level of degrading behaviour displayed by the other inmates or nurses despite her longings to be part of a group/to feel a sense of belonging
 - 'Although I longed to, I never joined the scramble'
 - 'filled with disgust' by the whole event because she is able to come to the realization that the nurses have 'forgotten that the people in their charge were human beings' and instead, 'treat them like animals in a pen at the Zoo'
 - The lolly scramble was 'for the amusement of the staff' who were 'feeling bored' and who can be quite 'sadistic'
 - To be fair, she also acknowledges that the nurses themselves are facing unfavourable work conditions since they were 'stuck on duty here all day' and were 'overworked and degraded', and needed to find a 'release' from their job (this quote can be used for the point above about narrator being observant/watchful)
 - ill-treated, not being fed properly to the point where she resorts to stealing food from the pantry and eats in an unhygienic manner
 - 'felt such pangs of hunger'
 - 'pasting it, ants and all'...'thrusting the whole in the sweaty hairy hollow under my arm'...'eating it, salt and sweet and gritty'; readers might feel disgusted by her circumstances which the narrator seems to ignore/be unperturbed by
 - Has been subjected to a cruel punishment using shock treatment by the nurses who appear to feel no sympathy for her.

- Overheard plans for a 'worse shock that she's ever had' to 'put her in her place and...to be taught a lesson'
- (ii) Discuss how the author's use of language make this passage so striking.
- First person perspective from an inmate of a mental institution
 - we are put into the shoes of the patient thus making the events appear more immediate and vivid
 - it is also quite an eye-opener due to the fact that we, as a society in general, do not feel comfortable/willing to interact with people like the narrator, who are treated like pariahs and are usually isolated/treated very differently from others
 - this first person narrative then makes us sympathise with the narrator and the other inmates/patients as we see how they are viewed and treated in a degrading manner by the nurses in the institution, by the very people who have been tasked to look after them
 - 'amusement for the staff', 'like animals in a pen at the zoo', how the nurse 'wanted to see what would happen' to the narrator when she sat at Betty's seat despite knowing she was homicidal and the casual/'candid' reply by the nurse ('It's all in a day's fun')
 - Even though it is striking that the nurses do not behave in a selfless, caring manner that we expect them to, it is also a stark, sobering reality for those in their occupation and portrays them as actual people with imperfections, and who also get tired of the demands of their job: 'had long ago had to suppress any desire to 'nurse'', 'described themselves as 'going dippy'', 'overworked, degraded...custodians' who treat the patients in that manner as a means of 'release'
 - Repetition of words
 - Repetition of 'shock' and 'shock treatment' and 'no breakfast'
 - Emphasizes the harsh conditions that the narrator has to deal with
 - Reveals the callousness/uncaring behaviour of the nurses who are, ironically, supposed to look after the well-being of their patient but also seem to be unconcerned/unsympathetic towards the narrator
 - The repetition also fills readers with a sense of dread and anxiety on the behalf of the narrator as we know that she will be dealt harshly for being 'difficult that day in obeying orders' and had 'talked back' to the nurses

NOTE:

The 1st person narration may also cause some readers to doubt the reliability of the narrator. Since the narrator has been admitted to the mental institution, it is acceptable for students to express wariness or doubt regarding what the narrator shares with readers. Students may raise the possibility of the narrator having hallucinations or imagining things as suggested from line 50 onwards.

The narrator recalls being 'unusually difficult that day in obeying orders' and became 'apprehensive, wondering what [the] punishment would be.' Students may put across the point that since the narrator was already expecting punishment, he/she might have imagined the 'sinister whisperings.' This could be due to the fact that the narrator refers to the whispers as coming from a 'voice' and 'the other voice' instead of telling readers directly that they belonged to nurses. Given the narrator's circumstances of being in a mental institution in the first place, students may feel reasonable doubt regarding the narrator's recollection of this event.

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ANSWER GUIDE TO UNSEEN POETRY

Question 3 (Unseen Poetry)

- (i) What do you find striking about the way the poet uses language and other poetic devices to describe the life of the goldfish?

<p>The use of parentheses / structure or form of the poem</p>	<p>The creative use of parentheses by the poet suggests the shape of a fish bowl. Given the subject matter of the poem, this is appropriate and adds visual interest to the poem.</p> <p>The 'bowls' also get smaller and smaller towards the end of the poem, and this again is in line with the meaning of the poem. As the life of the goldfish seems more and more restricted, as the female goldfish feels that the male cannot give her a 'life beyond the bowl', the 'bowl' itself gets smaller and smaller to reflect the feeling of being trapped and confined.</p>
<p>The wordplay and diction</p>	<p>The poet delights in playing with the words in the poem, taking advantage of the possibility of more than one meaning for certain words.</p> <p>For example, the word 'drifter' could be used to literally describe the action of drifting in the water. The word 'drifter' however also refers to someone who loves to wander, and cannot easily settle down in one place. The poet could be suggesting that the male goldfish is restless, or is not in a stable position, as he 'has nowhere else to go'.</p> <p>The use of the word 'scales' is another cheeky reference to the scales of a fish as well as musical scales. Giving him the 'fish eye' is another humorous pun, as is 'swallows his charms hook line and sinker'. 'Bowled over' provides another pun. 'Belly-up' is another play on words, as it alludes to the love ending, yet also gives us the image of a fish which has died, floating belly-up on the surface of water. Because of all the double meanings of these words, it is as if the poet is inviting me to wonder if there is more to this poem than 'just' the love life of two goldfish. Could she be talking about the relationship between two people?</p>
<p>Word choice, enjambment</p>	<p>In the second stanza, the poet ends the third and fourth lines with the verbs 'darts' and 'swallows'. The enjambment and the word choice, using words that describe quick movements, create a sense of speed, vividly capturing the quick, rapid, jerky movements of fish.</p>
<p>Imagery and Sound</p>	<p>The poet uses rich imagery to vividly describe the movements and thoughts of the goldfish. The description of the goldfish's 'kissy lips' and 'fish eyes' bring to mind the pouty lips and bulging eyes of goldfish. Describing the</p>

	<p>lips as 'kissy' gives the lines a playful feel, and the association with the distorted effect of a fish eye lens paints a comical image in our minds.</p> <p>The image of the two 'lovers' diving for pearls like 'stars' is also striking, as it evokes a very wistful, romantic mood, as if the goldfish were lovers huddled together under a starry nighttime sky. A sense of intimacy is created with the phrase 'submarine silence'. This is further heightened by the use of alliteration, with the repetition of the 's' sound, and sibilance in the rest of the stanza with the words 'deepest', 'secrets', 'pearls' and 'stars'. The 's' sounds also mimic the swishing sounds of the ocean water, vividly recreating the environment at the bottom of the ocean.</p>
Rhyme and enjambment	<p>In the fourth stanza, the rhyme of 'sinks' and 'drinks' has a jarring effect, as most of the poem does not rhyme. This sudden occurrence of rhyme give the words, and the action they describe, more impact, and we are made to feel the sorrow of the dejected 'lover' more. The enjambment and the rhyme combine to create a sense of falling down, as our eye follows the words and the sound down to the next line. The way the poet uses sound in conjunction with other poetic devices like enjambment to convey mood and meaning is striking indeed.</p>
Personification	<p>The poet uses personification throughout the poem, portraying the two goldfish as two lovers in a relationship. Together with the clever use of puns and wordplay, the goldfish are depicted as carrying out very human actions as well as experiencing human emotions and reactions. Distinctly human actions that are depicted here include the male fish wishing the female could sing, and how he wishes they would 'share their deepest secrets'. When the relationship turns sour, the fish is portrayed as drinking away its sorrows, just as a human would drown his sorrows with alcohol at a pub and 'stares emptily through glass', which could refer to both the fish bowl as well as a beer mug. The personification and wordplay evoke a playful atmosphere yet also makes us wonder if the poet could be thinking of her own relationship or at least an actual human couple's relationship as she looks at the goldfish in the bowl.</p>

Do remember to link the points and observations to the key word in the question: **striking**.

Striking in this context could refer to what is interesting, what stands out, what makes the poem interesting, or how it evokes a particular emotion or impression.

Any reasonable observation that is supported with relevant and convincing evidence will be accepted.

(ii) What do you think the poem has to say about love and relationships?

This could be the harder question, as we would have to go beyond the literal representation of the goldfish in the bowl, and focus on the way the poet depicts their 'relationship' as if they were a human couple. We need to identify specific ideas or issues related to love and relationships the poet reveals through the poem.

<p>The first two stanzas seem to describe the courting phase of a relationship</p>	<ul style="list-style-type: none"> - the male seems enamored of the female, wishing she would sing for him - the male wishes the female would 'take some notice' - the female appears to be playing hard to get, teasing him by pouting with 'kissy lips' and making 'fish eyes' at him, while darting behind pebbles so he must presumably give chase - in the end though, she 'swallows his charms hook, line and sinker', despite possible misgivings at first as he is a 'drifter' which implies he may not be very reliable or is not ready for commitment <p>Love is portrayed as almost being like a game of courtship, with both parties playing their part. There is a feeling that although at least one party is not in the best of situations (the 'drifter'), their attraction allows them to overlook such differences or warning signs, and they plunge headlong into the relationship anyway.</p>
<p>The third stanza has a dreamy, wistful feel to it. The poet seems to be describing the early, romantic stage of a relationship.</p>	<ul style="list-style-type: none"> - the male expresses the desire to bring her to the ocean, as if they are going on a vacation or honeymoon - there, in the intimate privacy of the 'submarine silence', the couple would 'count the waves' and 'share their deepest secrets'. They would 'dive for pearls like stars', like a couple on a honeymoon, taking part in activities which help them grow closer and bond. <p>This stage of the relationship seems sweet and romantic, and their love is seen, in the eyes of the male goldfish at least, as idealistic and passionate.</p>
<p>In the fourth stanza, the poet describes the souring of the relationship.</p>	<ul style="list-style-type: none"> - 'her' love has gone 'belly up', implying it is the female who has called for an end to their relationship - indeed, it is the male who seems distraught, as he 'sinks like a fish' and 'drinks like a stone', drowning his sorrows. <p>This is the stage of a relationship when things go wrong, and one party calls for its end while the other mourns its passing. The sudden end of this relationship and the comical image of a fish gone 'belly-up' suggest the poet is trying to show the reader that their relationship was quite superficial, and did not have a strong foundation. Perhaps they were not compatible, but the physical attraction and</p>

	the excitement of the early stages of love blinded them to any possible warning signs.
The final stanza has the poet reveal that the reason the female gave for ending their relationship was that he could not give her a life beyond the bowl. It seems that they may have had different priorities or expectations.	- a 'life beyond the bowl' could refer to the female's dreams of a better life, one that offers freedom or stability, or even material needs and wants. We may wonder if this 'drifter' could ever have offered her what she wanted. Yet, she still gave in to his charms, implying that love can sometimes blind us to reality. In some situations, love survives and evolves, but in this case, the female seems unable to accept the fact that 'he could not give' her the life she craved and their love does not survive.
<p><u>Possible Comments / Closing Observations (especially to link back to question more clearly)</u> Before entering into a relationship, perhaps we should be more careful and not succumb so easily to someone's charms. Potential lovers often make promises they cannot keep, and one party's disappointment upon realizing the truth could be enough to break the relationship. The early stages of a relationship may seem so blissful and sweet, but that magical feeling may not always last. When one is in love, the physical and emotional proximity may be desirable, but after a certain time, one may feel confined or trapped, with little individual space to maneuver, like two goldfish in a bowl. Love too can go 'belly-up', and one way some people resort to to cope with the loss is to drink their sorrows away. Perhaps couples should be clear from the start what their priorities and expectations are. This may not always be easy though as we are sometimes ruled more by the heart than the head.</p>	

SECTION A

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

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

1 **Either (a)** How does Golding portray the boys' increasing savagery so powerfully in the novel?

Or (b) Explore how Golding uses the 'beast' to create an atmosphere of fear in the novel.

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

The dispersed figures had come together on the sand and were a dense black mass that revolved. They were chanting something and littluns that had had enough were staggering away, howling. Ralph raised the conch to his lips and then lowered it.

"The trouble is: Are there ghosts, Piggy? Or beasts?"

"Course there aren't."

5

"Why not?"

"'Cos things wouldn't make sense. Houses an' streets, an'--TV--they wouldn't work."

The dancing, chanting boys had worked themselves away till their sound was nothing but a wordless rhythm.

"But s'pose they don't make sense? Not here, on this island? Supposing things are watching us and waiting?"

10

Ralph shuddered violently and moved closer to Piggy, so that they bumped frighteningly.

"You stop talking like that! We got enough trouble, Ralph, an' I've had as much as I can stand. If there is ghosts--"

15

"I ought to give up being chief. Hear 'em."

"Oh lord! Oh no!"

Piggy gripped Ralph's arm.

"If Jack was chief he'd have all hunting and no fire. We'd be here till we died."

His voice ran up to a squeak.

20

"Who's that sitting there?"

"Me. Simon."

"Fat lot of good we are," said Ralph. "Three blind mice. I'll give up."

"If you give up," said Piggy, in an appalled whisper, "what 'ud happen to me?"

"Nothing."

25

"He hates me. I dunno why. If he could do what he wanted--you're all right, he respects you. Besides--you'd hit him."

"You were having a nice fight with him just now."

"I had the conch," said Piggy simply. "I had a right to speak."

Simon stirred in the dark.

30

"Go on being chief."

"You shut up, young Simon! Why couldn't you say there wasn't a beast?"

"I'm scared of him," said Piggy, "and that's why I know him. If you're scared of someone you hate him but you can't stop thinking about him. You kid yourself he's all right really, an' then when you see him again; it's like asthma an' you can't breathe. I tell you what. He hates you too, Ralph--"

35

"Me? Why me?"

"I dunno. You got him over the fire; an' you're chief an' he isn't." 40

"But he's, he's, Jack Merridew!"

"I been in bed so much I done some thinking. I know about people. I know about me. And him. He can't hurt you: but if you stand out of the way he'd hurt the next thing. And that's me."

"Piggy's right, Ralph. There's you and Jack. Go on being chief." 45

"We're all drifting and things are going rotten. At home there was always a grownup. Please, sir, please, miss; and then you got an answer. How I wish!"

"I wish my auntie was here."

"I wish my father. . . Oh, what's the use?"

"Keep the fire going." 50

The dance was over and the hunters were going back to the shelters.

"Grownups know things," said Piggy. "They ain't afraid of the dark. They'd meet and have tea and discuss. Then things 'ud be all right--"

"They wouldn't set fire to the island. Or lose--"

"They'd build a ship--" 55

The three boys stood in the darkness, striving unsuccessfully to convey the majesty of adult life.

"They wouldn't quarrel--"

"Or break my specs--"

"Or talk about a beast--" 60

"If only they could get a message to us," cried Ralph desperately. "If only they could send us something grownup. . . a sign or something."

A thin wail out of the darkness chilled them and set them grabbing for each other. Then the wail rose, remote and unearthly, and turned to an inarticulate gibbering. Percival Wemys Madison, of the Vicarage, Harcourt St. Anthony, lying in the long grass, was living through circumstances in which the incantation of his address was powerless to help him. 65

(i) How does Golding make this passage so moving?

(ii) Explore how Ralph and Piggy's relationship has developed from the beginning of the novel up to this point.

SECTION B

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

Either

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

There is only a vague memory of two colours, red and green, whenever I think of childhood Lunar New Years. Red was right for the season, but green was the colour of the wooden shutters on the windows of our Henderson Crescent flat and the grass in the courtyards below.

And with the shutters, I remember the thunder and the black sky when it rained and the shutters slamming shut in the wind. But the monsoon rains would pass and they would be followed by the thunder of gunpowder and the red confetti rain of firecracker paper floating down to the green grass. 5

There are other things to remember, and they came in other colours, like oranges and tidbits and my clothes – my sister's stayed red. But what I remember most about the Lunar New Year is my family, the whole extended horde and even in them, I still see red and green. Red in ruddy faces with the flush of alcohol poured from green bottles, my uncles would get boisterous as they crowded around the blackjack table, everybody trying to make the magic 21¹, the children, like me, squeezing in between brawny arms and beefy bellies, piggybacking bets in coins on grown-up notes. 10 15

Green we were at the gaming tables, when we were finally old enough to lay our own bets and take our own hands, and our elders welcomed us to life's little realities, like losing, often everything. And while we learnt the lessons of risk, probability and clustering theory, the women in red did the breast-stroke – or the breast beat – with the green-backed mahjong tiles and red chips on the white paper on the green felt. 20

As we grew up and approached our own magic 21s, the green lived on in parents' envy as grades and accomplishments were compared, with the girls' faces going red whenever they were asked 'when are you getting married'.

Family feuds saw us drawing invisible red lines across our hearts and homes. But like traffic lights, reds gave way to greens gave way to reds in unceasing cycles. 25

So there is no memory of us doing anything really traditional, unless tradition means anything that is repeated through the years by a family's generations and not just ethnic ritual.

Legend has it that my family used to meet every weekend, when the whole lot would head for Changi beach and the hut a granduncle had built illegally by the seashore, to do the same things I saw them do every New Year – gamble, booze and smoke. The fourth vice of man was only something whispered about in asides at home by the womenfolk in despairing tones. 30

Another legend has it that my uncles used to light up strings of red crackers and throw the exploding snaking strips at my aunts. I would have loved to do the same. But when it came to my turn, I could only throw melon seeds and peanuts at my sisters and cousins. But at least I had chewing gum to stick in their ribbons. My children won't. 35

It is funny – all the pictures of our family gatherings in my mother's photo album are in black and white. There are no reds, no greens, coloured pictures of the things and times I remember of our generation. Are photographs taken only when we want things to stay that way forever? Or left out because we want to believe things will never change?

¹ In the card game Blackjack, the player who has cards which are closest to the number 21 wins

Those little six-by-six photographs with the fancy trimmed edges show the last two generations doing the things we do now. My aunt's sunglasses look like my Raybans², but their swimsuits had more material than our girlfriends'. And our girlfriends still pose on our motorcycles, green stalked red flowers in their hands.

We'd like to stay, but we have to go. The lights are changing again.

(by Colin Cheong)

- (i) How does the writer use words and images to make his memories of Lunar New Year so vivid?
- (ii) What are your feelings about family traditions as you read the passage?

² a popular brand of Sunglasses

Or

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

Dulce Et Decorum Est

Bent double, like old beggars under sacks,
 Knock-kneed, coughing like hags, we cursed through sludge,
 Till on the haunting flares we turned our backs
 And towards our distant rest began to trudge.
 Men marched asleep. Many had lost their boots
 But limped on, blood-shod. All went lame; all blind;
 Drunk with fatigue; deaf even to the hoots
 Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys!—An ecstasy of fumbling,
 Fitting the clumsy helmets just in time;
 But someone still was yelling out and stumbling
 And flound'ring like a man in fire or lime...
 Dim, through the misty panes and thick green light,
 As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
 He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
 Behind the wagon that we flung him in,
 And watch the white eyes writhing in his face,
 His hanging face, like a devil's sick of sin;
 If you could hear, at every jolt, the blood
 Come gargling from the froth-corrupted lungs,
 Obscene as cancer, bitter as the cud
 Of vile, incurable sores on innocent tongues,—
 My friend, you would not tell with such high zest
 To children ardent for some desperate glory,
 The old Lie: *Dulce et decorum est*
*Pro patria mori*³.

(by Wilfred Owen)

- (i) How does the poet use words and images to make his experience during the war so powerful?
- (ii) What are your feelings about war as you read the poem?

³ This is a Latin phrase which means "It is sweet and honourable to die for one's country".

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Copyright Acknowledgements

- Question 1 © William Golding; *Lord of the Flies*; 1954
Question 2 © Colin Cheong; adapted from "Family Colours" in *The Straits Times*, Chinese New Year
Edition; 1992
Question 3 © Wilfred Owen; *Dulce Et Decorum Est*; 1920

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Answer Guide for CCHMS Prelim 1 2016 Paper 1 Unseen

Unseen Prose: by Colin Cheong; adapted from “Family Colours” in *The Straits Times*, Chinese New Year Edition; 1992

(i) How does the writer use words and images to make his memories of Lunar New Year so vivid?

This is the more ‘technical’ question, which requires a close reading and analysis of specific literary devices the writer uses and a discussion of their effects on the reader. This passage was chosen because there are many observations you can make and you need practice to be more detailed and insightful in your analysis.

Point	Evidence	Elaboration
The writer uses rich imagery throughout the passage to bring his memories to life . He skillfully attaches colour to most of the objects, people and feelings he recounts.	<i>‘...vague memory of two colours, red and green, ...’</i> <i>‘red was right for the season’, ‘green was the colour of the wooden shutters on the windows of our Henderson Crescent flat and the grass in the courtyards below’</i>	He starts off by recalling two colours, red and green, attached to his ‘vague’ memory of his childhood Lunar New Years. Red of course is the traditional colour of Chinese New Year, symbolizing good fortune and joy . Green is seen as the colour of nature, representing peace and harmony . The two colours juxtaposed here could signify that the poet is comparing his simple yet happy childhood home (‘our Henderson Crescent flat’ – HDB flats are typically associated with ‘lower’ to ‘middle class’ families, referred to often as ‘heartlanders’) against the backdrop of a festival of prosperity and at times grand, ostentatious celebration.
The writer continues to pair these two colours, finding new ways to connect them , allowing	when it rained, there was thunder and the sky was <i>‘black’</i> , but when the storm passed, there	The emergence of red and green after the black sky is perhaps symbolic, implying the New Year

<p>us to imagine the scenes he recalls using colours rather than shape or texture.</p>	<p>would be another kind of <i>'thunder'</i>, the firing of firecrackers, which led to <i>'red confetti rain'</i> floating down to the <i>'green grass'</i>.</p>	<p>seemed to usher in celebration and joy after a period of hardship. Again, red is the 'louder' colour here, represented by the 'red confetti', balanced with the gentler 'green grass'.</p>
<p>His description of his family and relatives is again framed with colours, and he cleverly uses words and images to bring them to life and reveal his attitude towards them.</p>	<p><i>'But what I remember most about the Lunar New Year is my family, the extended horde and even in them, I still see red and green.'</i></p> <p><i>'Red in ruddy faces with the flush of alcohol poured from green bottles...'</i></p> <p><i>'...squeezing in between brawny arms and beefy bellies...'</i></p>	<p>The writer's use of the word <i>'horde'</i> suggests the annual visit of so many of his relatives was unwelcome, as the word has a negative connotation, and usually refers to large numbers of an invading force. This negative portrayal continues when he describes their 'red' and 'ruddy' faces, drunk from the <i>'flush of alcohol'</i> from <i>'green bottles'</i>. The sight of his inebriated relatives drunk must surely have been intimidating to a young child. To make it worse, he had to squeeze in between <i>'brawny arms'</i> and <i>'beefy bellies'</i>. The alliteration, with the repetition of the heavy 'b' sounds (and earlier with <i>'red'</i> and <i>'ruddy faces'</i> as well), helps to convey the intimidating size and appearance of the adults, giving them a comical aspect as well.</p>
<p>The writer also uses visual imagery very effectively to describe the movements of the women playing 'mahjong'.</p>	<p><i>'...the women in red did the breast-stroke – or the breast beat – with the green-backed mahjong tiles and red chips on the white paper on the green</i></p>	<p>The 'breast-stroke' is normally associated with a style of swimming, but here the writer ingeniously uses the term to describe the</p>

	<p><i>felt.</i></p>	<p>movements of the women's hands as they move the mahjong tiles about the table. This adds movement and a sense of excitement to the portrayal of the women playing the game. The '<i>breast beat</i>' is another strong image used to describe how the women would hold their tiles close to their chest in another stage of the game. It is a humorous comparison as '<i>breast beating</i>' is a rather masculine action, and might conjure images of gorillas thumping their chests to assert dominance. Perhaps the writer is suggesting that playing mahjong brings out aggressive tendencies in the women.</p>
<p>The writer switches from the literal use of colour to the figurative, which adds more layers of meaning to his recount.</p>	<p><i>'Green we were at the gaming tables, when we were finally old enough to lay our own bets and take our own hands,...'</i></p> <p><i>'As we grew up and approached our own magic 21s, the green lived on in parents' envy as grades and accomplishments were compared, with the girls' faces going red whenever they were asked 'when are you getting married).'</i></p> <p><i>'Family feuds saw us</i></p>	<p>He uses '<i>green</i>' to indicate the inexperience of the writer and his generation when they were finally old enough to join their elders at the gaming tables. Later, '<i>green</i>' is associated with 'envy' as he describes the parents comparing their children's grades, a common stereotypical practice of Singaporean parents obsessed with educational qualifications and achievements, as if they were indicative of their own success rather</p>

	<p><i>drawing invisible red lines across our hearts and homes. But like traffic lights, reds gave way to greens gave way to reds in unceasing cycles.'</i></p>	<p>than their children's'. 'Red' is used to depict the girls' embarrassment at being asked the dreaded question, 'when are you getting married?', a sore issue with the modern generation who might put off marriage till a much later age compared to their parents or grandparents. The writer also uses 'red' as a metaphorical 'red line' that family members drew across their hearts in the midst of '<i>family feuds</i>', representing anger and resentment. He also uses another metaphor, that of comparing the cycles of feuds and forgiveness and disharmony and harmony within the family to the ever changing traffic lights, which change from red to green and back again, in a never-ending cycle.</p>
<p>Conclusion: Through his consistent use of colours, literally and figuratively, the writer is able to paint a detailed and engaging picture for us of his childhood Lunar New Years. His reliance on mostly colour and visual imagery, instead of aural, olfactory or tactile imagery, makes his recount unique and striking. This, as well as his use of the metaphor of life being 'controlled' by traffic lights, makes his memories of Lunar New Year vivid indeed.</p>		

(ii) What are your feelings about family traditions as you read the passage?

Do remember that even personal response questions like these require close reference to the text. Do consider the suggested main points here carefully and put more thought into the crafting of your main points.

Point	Evidence	Elaboration
I feel a strong sense of nostalgia as well as a sense of loss as I read the passage due to the writer's sentimental portrayal of family traditions	<p><i>'the thunder of gunpowder and the red confetti rain of firecracker paper'</i></p> <p><i>'Red in ruddy faces with the flush of alcohol poured from green bottles, my uncles would get boisterous as they crowded around the blackjack table, everybody trying to make the magic 21¹, the children, like me, squeezing in between brawny arms and beefy bellies, piggybacking bets in coins on grown-up notes.'</i></p> <p><i>'Another legend has it that my uncles used to light up strings of red crackers and throw the exploding snaking strips at my aunts. I would have loved to do the same. But when it came to my turn, I could only throw melon seeds and peanuts at my sisters and cousins. But at least I had chewing gum to stick in their ribbons. My children won't.'</i></p>	<p>The recollection of playing with firecrackers recalls a time in our country's history with arguably less restrictions and more freedom. Many Singaporeans look back fondly at these times. The writer uses parallel descriptions here, playing with the meanings of literal 'thunder' from the monsoon rains and the figurative 'thunder' of gunpowder. The 'monsoon rains' that pass are followed by the 'red confetti rain'. I feel as if the passing of the storm brings about the ensuing storm of celebration. This imbues the occasion with a sense of triumph, as if the right to celebrate has been hard fought and is well-deserved.</p> <p>The description of the 'boisterous' crowd also makes the occasion seem celebratory and cheerful. The narrator's excitement is clear from his eagerness to squeeze in between the adults to participate in the game.</p> <p>The excitement and cheer of the Lunar New Years the narrator describes, with the involvement of his extended family, makes me recall my own family celebrations of cultural festivals with fondness.</p> <p>I feel a sense of loss as well</p>

¹ In the card game Blackjack, the player who has cards which are closest to the number 21 wins

		<p>when the narrator says ‘<i>My children won’t.</i>’, in what seems an acknowledgement that some traditions are lost forever. In this case, firecrackers have been banned in Singapore so the narrator cannot possibly relive this particular experience, nor can his children stick chewing gum in the ribbons of their sisters or cousins, as chewing gum has also been banned. The short three word statement ‘<i>My children won’t.</i>’ has dramatic impact and evokes sadness as I realize that there will inevitably be parts of our own childhood which we remember so fondly yet cannot recreate for our children.</p>
<p>I have mixed feelings too as I realize that not all memories associated with family traditions are happy or pleasant</p>	<p><i>‘As we grew up and approached our own magic 21s, the green lived on in parents’ envy as grades and accomplishments were compared, with the girls’ faces going red whenever they were asked ‘when are you getting married.’</i></p> <p><i>‘Family feuds saw us drawing invisible red lines</i></p>	<p>Although family traditions are an opportunity to bring members of the family together, they can also lead to awkward or unpleasant situations. The writer mentions how parents would be green with envy, comparing their children’s ‘<i>grades and accomplishments</i>’. The competitive streak here can lead to resentment. Unfavourable comparisons can sour relationships and not only offend the parents but traumatise the children.</p> <p>Another unpleasant aspect of such occasions is the asking of awkward questions. Those who are still single despite being of perceived marriageable age may find it very uncomfortable to explain why they are single, whether it is their choice or not. When such ‘private’ and personal matters become the scrutiny of prying relatives, the atmosphere can get very tense.</p> <p>Family traditions and gatherings are often seen as obligatory,</p>

	<p><i>across our hearts and homes.'</i></p>	<p>and when 'family feuds' occur, the atmosphere at such compulsory gatherings can be very tense. I feel that such situations can lead to a lot of stress and anxiety. 'Invisible red lines' drawn across 'hearts and homes' suggest resentment and hatred simmering below the surface, as it may be seen as unthinkable to actually express such feelings out loud. I feel that such negative feelings defeat the purpose of upholding such family traditions.</p>
<p>I find it ironic that as much as things seem to change across the generations, many traditions remain the same</p>	<p><i>'Those little six-by-six photographs with the fancy trimmed edges show the last two generations doing the things we do now. My aunt's sunglasses look like my Raybans², but their swimsuits had more material than our girlfriends'. And our girlfriends still pose on our motorcycles, green stalked red flowers in their hands.'</i></p> <p><i>'We'd like to stay, but we have to go. The lights are changing again.'</i></p>	<p>The writer observes that his generation and the last two generations seem to be doing the same things or upholding the same traditions, based on the photographs he has kept. Although separated by a generation, his aunt's 'sunglasses look like my Raybans', suggesting certain external things like fashion tastes haven't changed. On the other hand, society's norms and values have changed in some ways, as he points out the skimpier bathing suits the girls of his generation are wearing compared to the previous generation. The fact that his generations' girlfriends still pose the same way on their motorcycles and hold 'green stalked red flowers' in their hands suggest a shared experience between the generations, with superficial differences and similarities (fashion for example) in some ways and more deep-seated differences (liberal values for example) in other ways.</p>

² a popular brand of Sunglasses

Unseen Poetry: by Wilfred Owen; *Dulce Et Decorum Est*; 1920

(i) How does the poet use words and images to make his experience during the war so powerful?

This poem was chosen to give you the opportunity to showcase close, detailed analysis, as the images here are powerful and there is much to say about them. It isn't so much the quantity but the quality of response here that matters. Strive to 'stretch' yourselves and challenge yourself to produce more insightful, nuanced analysis.

Point	Evidence	Elaboration
The poet uses bleak and horrifying imagery to convey the extremely harsh conditions the speaker and his fellow soldiers had to endure	<p><i>'Bent double, like old beggars under sacks, Knock-kneed, coughing like hags'</i></p> <p>'we cursed through sludge' 'towards our distant rest began to trudge' 'Men marched asleep' 'Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with fatigue; deaf even to the hoots...'</p>	<p>The soldiers are mostly young men, yet they are described as being '<i>bent double</i>' like '<i>old beggars</i>' and '<i>coughing like hags</i>'. The image of '<i>old beggars</i>' and '<i>hags</i>' contrasts strikingly with the youth and vigour of young men.</p> <p>The movement of the soldiers suggests how exhausted and drained they are. They '<i>cursed through sludge</i>', and had to '<i>trudge</i>' towards their distant destination, implying they still had a long way to go. In fact, they were so tired, they '<i>marched asleep</i>'. This evokes our pity for them as they are already so tired yet still have so far to go.</p> <p>The writer continues to use vivid imagery to describe how they moved when he describes them limping on even without their boots, '<i>blood-shod</i>'. This is a particularly striking image as instead of being protected by their boots, their feet are covered in blood, painting a picture of a battlefield bathed in blood in our minds.</p>

		<p>The soldiers seem almost numb when the poet writes <i>'all went lame', 'blind', 'deaf'</i>, as if all their senses had been assaulted and they were desensitized to the pain and terrifying sights and sounds around them. The phrase <i>'drunk with fatigue'</i> gives us yet another powerful image. We associate a drunk person with erratic movements, and we can picture how the soldiers are moving in this way, yet they are not intoxicated, rather they are so tired they barely seem in control of their limbs.</p> <p>The poet seems to be suggesting that war has stripped them of their youth and vitality, and presents to us one powerful image after another depicting their utter exhaustion and pitiful situation.</p>
<p>The poet also conveys the horrific violence the soldiers experienced through graphic, gory images, comparing their condition to those afflicted with terrible disease</p>	<p><i>'Gas! Gas! Quick, boys!— An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling And flound'ring like a man in fire or lime... Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning.'</i></p> <p><i>'And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the</i></p>	<p>The poet describes a horrific scene when the soldiers were attacked with poison gas. He describes their panicked attempts to put on their masks as <i>'an ecstasy of fumbling'</i>, and how they managed to put their masks on <i>'just in time'</i>. thus creating an atmosphere of fear and anxiety. The choice of the word <i>'ecstasy'</i> stands out as it seems unusual to use a word that usually refers to great joy or excitement in this context. This could be a deliberate ironic use of the word or an attempt at dark humour, to convey</p>

	<p><i>froth-corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues,-'</i></p>	<p>the state of panic of the soldiers through their rapid, frenetic movements.</p> <p>Later in the fourth stanza, the face of the soldier who died from the poison gas is described as '<i>hanging</i>', as if it had melted off. His '<i>white eyes</i>' were '<i>writhing in his face</i>', as if his very soul had been sucked from him leaving his eyes white and ghostly. The great pain he must have endured is conveyed through the phrase '<i>writhing in his face</i>', and this makes us feel '<i>helpless</i>' too as the speaker in the poem seems to feel, as there is nothing anybody can do to save him from his suffering, except to hope for a quick death.</p>
<p>The poet makes the experience all the more powerful by describing how he continues to be haunted by his memory of the war, using a string of words and images that evoke pain and great suffering</p>	<p><i>'As under a green sea, I saw him drowning.'</i></p> <p><i>'In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.'</i></p>	<p>The experience the speaker went through may be over, but it still has lasting effects on him. He has nightmares where his fellow soldier '<i>plunges at me, guttering choking, drowning.</i>' The continuous stream of words depicting violence and pain – '<i>plunges</i>', '<i>guttering</i>', '<i>choking</i>' and '<i>drowning</i>' – makes it seem that the speaker is grimly recalling every horrifying detail of his friend's gruesome death. The speaker will likely never fully get over such a traumatic episode.</p>
<p>By conveying the pitiful situation the soldiers experienced and the horrific violence they endured, as well as the lasting effect of war on its participants through his vivid use of words and images, the poet has given us a very powerful portrayal of war.</p>		

(ii) What are your feelings about war as you read the poem?

Point	Evidence	Elaboration
<p>I am horrified by the dismal scenes and violence of war</p>	<p><i>throughout the poem</i></p> <p><i>Note: Although this question does require personal response, our response must still be based on evidence from the text</i></p>	<p>The poet seems to want to challenge the notion that war is a glorious enterprise, and I feel he succeeds. The picture of war he paints is one of hellish scenes of men inflicting unspeakable pain and suffering on one another. I am horrified that despite centuries of learning and advancement, our human race still has not overcome our darker nature. We continue to wage war and behave in savage ways although we claim to be civilized and advanced. We may have advanced in our methods of killing and inflicting pain, such as the use of sophisticated weapons and even poison gas as mentioned in the poem, but our propensity for violence and struggle for dominance over one another remain unabated.</p>
<p>I feel revolted by the poet's detailed description of a soldier's death, bringing home the cruel, harsh reality of war</p>	<p><i>'If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin;</i></p> <p><i>If you could hear, at every jolt, the blood Come gargling from the froth- corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues,_'</i></p>	<p>The poet has succeeded in making me feel that war is 'obscene' and 'vile', by not sparing any gruesome detail in describing the horrific death of a soldier. The image is seared into my consciousness, that of the dying man's intense suffering as his 'white eyes' were 'writhing in his face', and his face 'hanging' as if it were melting off his skull. The use of sound makes the scene come alive even more, with the blood 'gargling' from 'froth-corrupted lungs'. I feel the pain of his death even more acutely as the poet points out that it is</p>

		'innocent tongues' that are afflicted with 'vile, incurable sores'.
<p>I find it chilling as well when the poet points out how we have 'lied' to our children about how war is glorious and noble</p>	<p><i>'My friend, you would not tell with such high zest To children ardent for some desperate glory, The old Lie: Dulce et decorum est Pro patria mori³.'</i></p>	<p>The Latin phrase at the end of the poem is especially chilling, as it echoes the 'lie' told by hawkish politicians and warmongers who convince young men that fighting in war is glorious. The reality of war, however, as depicted by the poet, is horrifying. I feel that we should not glorify war, even if we deem it necessary at times. After all, if the means to peace is through such horrific violence, how can we ever justify it? If we glorify violence while claiming to desire to end violence, are we not being hypocritical? The poet's use of the word '<i>children</i>' to describe our future soldiers also has resonance, as the word evokes innocence and suggests how impressionable even young men can be. The poet makes us consider seriously if we would, knowing the terror of war, so eagerly send our precious '<i>children</i>' on to the battlefield.</p>
<p>Conclusion: I feel that there is a clear distinction made between the horrors of war and the innocence of its participants here, who the poet has painted as impressionable, eager young men who have been misled by those in power who wage war for their own political ends. I share the poet's bitterness at the needless death and suffering caused by war.</p>		

³ This is a Latin phrase which means "It is sweet and honourable to die for one's country".

SECTION A

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

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

- 1** **Either (a)** How does Golding make Sam and Eric such memorable and significant characters in the novel?
- Or (b)** Explore the relationship between the boys and the natural world in the novel.
- Or (c)** Read this passage carefully, then answer the questions that follow it.

In the short chill of dawn the four boys gathered round the black smudge where the fire had been, while Ralph knelt and blew. Grey, feathery ashes scurried hither and thither at his breath but no spark shone among them. The twins watched anxiously and Piggy sat expressionless behind the luminous wall of his myopia. Ralph continued to blow till his ears were singing with the effort, but then the first breeze of dawn took the job off his hands and blinded him with ashes. He squatted back, swore, and rubbed water out of his eyes. 5

"No use."

Eric looked down at him through a mask of dried blood. Piggy peered in the general direction of Ralph. 10

"'Course it's no use, Ralph. Now we got no fire."

Ralph brought his face within a couple of feet of Piggy's.

"Can you see me?"

"A bit."

Ralph allowed the swollen flap of his cheek to close his eye again. 15

"They've got our fire."

Rage shrilled his voice.

"They stole it!"

"That's them," said Piggy. "They blinded me. See? That's Jack Merridew. You call an assembly, Ralph, we got to decide what to do." 20

"An assembly for only us?"

"It's all we got. Sam--let me hold on to you."

They went toward the platform.

"Blow the conch," said Piggy. "Blow as loud as you can."

The forests re-echoed; and birds lifted, crying out of the treetops, as on that first morning ages ago. Both ways the beach was deserted. Some littluns came from the shelters. Ralph sat down on the polished trunk and the three others stood before him. He nodded, and Samneric sat down on the right. Ralph pushed the conch into Piggy's hands. He held the shining thing carefully and blinked at Ralph. 25

"Go on, then." 30

"I just take the conch to say this. I can't see no more and I got to get my glasses back. Awful things has been done on this island. I voted for you for chief. He's the only one who ever got anything done. So now you speak, Ralph, and tell us what. Or else--"

Piggy broke off, sniveling. Ralph took back the conch as he sat down. 35

3

"Just an ordinary fire. You'd think we could do that, wouldn't you? Just a smoke signal so we can be rescued. Are we savages or what? Only now there's no signal going up. Ships may be passing. Do you remember how he went hunting and the fire went out and a ship passed by? And they all think he's best as chief. Then there was, there was . . . that's his fault, too. If it hadn't been for him it would never have happened. Now Piggy can't see, and they came, stealing--" Ralph's voice ran up "--at night, in darkness, and stole our fire. They stole it. We'd have given them fire if they'd asked. But they stole it and the signal's out and we can't ever be rescued. Don't you see what I mean? We'd have given them fire for themselves only they stole it. I--"

He paused lamely as the curtain flickered in his brain. Piggy held out his hands for the conch.

"What you goin' to do, Ralph? This is jus' talk without deciding. I want my glasses."

"I'm trying to think. Supposing we go, looking like we used to, washed and hair brushed--after all we aren't savages really and being rescued isn't a game--"

He opened the flap of his cheek and looked at the twins.

"We could smarten up a bit and then go--"

"We ought to take spears," said Sam. "Even Piggy."

"--because we may need them."

"You haven't got the conch!"

Piggy held up the shell.

"You can take spears if you want but I shan't. What's the good? I'll have to be led like a dog, anyhow. Yes, laugh. Go on, laugh. There's them on this island as would laugh at anything. And what happened? What's grownups goin' to think? Young Simon was murdered. And there was that other kid what had a mark on his face. Who's seen him since we first come here?"

(i) How does Golding make you feel towards Ralph and Piggy in this passage?

(ii) Explore one other moment in the passage where Golding makes you feel strongly about Piggy.

SECTION B

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

Either

2 This is an extract from a story about a boy called Andy. Read it carefully, and then answer the questions that follow it.

The rain was soothing. It was a cold rain, but his body was hot all over, and the rain helped cool him. He had always liked rain. He could remember sitting in Laura's house one time, the rain running down the windows, and just looking out over the street, watching the people running from the rain. That was when he'd first joined the Royals. He could remember how happy he was the Royals had taken him. The Royals and the Guardians, two of the biggest. He was a Royal. There had been meaning to the title. 5

Now, in the alley, with the cold rain washing his hot body, he wondered about the meaning. If he died, he was Andy. He was not a Royal. He was simply Andy, and he was dead. And he wondered suddenly if the Guardians who had ambushed him and knifed him had ever once realised he was Andy? Had they known that he was Andy, or had they simply known that he was a Royal wearing a purple silk jacket? Had they stabbed *him*, Andy, or had they only stabbed the jacket and the title, and what good was the title if you were dying? 10

I'm Andy, he screamed wordlessly. *I'm Andy*.

An old lady stopped at the other end of the alley. The garbage cans were stacked there, beating noisily in the rain. The old lady carried an umbrella with broken ribs, carried it like a queen. She stepped into the mouth of the alley, shopping bag over one arm. She lifted the lids of the garbage cans. She did not hear Andy grunt because she was a little deaf and because the rain was beating on the cans. She collected her string and her newspapers, and an old hat with a feather on it from one of the garbage cans, and a broken footstool from another of the cans. And then she replaced the lids and lifted her umbrella high and walked out of the alley mouth. She had worked quickly and soundlessly, and now she was gone. 15

The alley looked very long now. He could see people passing at the other end of it, and he wondered who the people were, and he wondered if he would ever get to know them, wondered who it was on the Guardians who had stabbed him, who had plunged the knife into his body. 20

'That's for you, Royal!' the voice had said. 'That's for you, Royal!' Even in his pain, there had been some sort of pride in knowing he was a Royal. Now there was no pride at all. With the rain beginning to chill him, with the blood pouring steadily between his fingers, he knew only a sort of dizziness. He could only think: *I want to be Andy*. 25

It was not very much to ask of the world. 30

He watched the world passing at the other end of the alley. The world didn't know he was Andy. The world didn't know he was alive. He wanted to say, 'Hey, I'm alive! Key, look at me! I'm alive! Don't you know I'm alive! Don't you know I exist?' 35

He felt weak and very tired. He felt alone and wet and feverish and chilled. He knew he was going to die now. That made him suddenly sad. He was filled with sadness that his life would be over at sixteen. He felt at once as if he had never done anything, never been anywhere. There were so many things to do.

(by Evan Hunter)

5

- (i) What impressions of Andy and his situation do the first two paragraphs of the passage create for you?
- (ii) What do you find striking about the way the writer uses words and images to convey Andy's thoughts and feelings?

Remember to refer closely to the passage in your answer.

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Or

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

Loud Music

My stepdaughter and I circle round and round.
 You see, I like the music loud, the speakers
 throbbing, jam-packing the room with sound whether
 Bach or rock and roll, the volume cranked up so
 each bass note is like a hand smacking the gut. 5
 But my stepdaughter disagrees. She is four
 and likes the music decorous, pitched below
 her own voice – that tenuous projection of self.
 With music blasting, she feels she disappears,
 is lost within the blare, which in fact I like. 10
 But at four what she wants is self-location
 and uses her voice as a porpoise uses
 its sonar: to find itself in all this space.
 If she had a sort of box with a peephole
 and looked inside, what she'd like to see would be 15
 herself standing there in her red pants, jacket,
 yellow plastic lunch box: a proper subject
 for serious study. But me, if I raised
 the same box to my eye, I would wish to find
 the ocean on one of those days when wind 20
 and thick cloud make the water gray and restless
 as if some creature brooded underneath,
 a rocky coast with a road along the shore
 where someone like me was walking and has gone.
 Loud music does this, it wipes out the ego, 25
 leaving turbulent water and winding road,
 a landscape stripped of people and language -
 how clear the air becomes, how sharp the colors.

(by Stephen Dobyns)

- (i) What strikes you about the different ways that the poet and his step-daughter respond to loud music in the first thirteen lines of the poem?
- (ii) How does the poet make the effect of loud music so vivid in the poem as a whole?

Support your answer by close reference to the words and images that he uses.

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Copyright Acknowledgements

- Question 1 © William Golding; *Lord of the Flies*; 1954
Question 2 © Evan Hunter; *Manhunt*; 1957
Question 3 © Stephen Dobyns; *Loud Music*; 1988

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Essay Question

(a) How does Golding make Sam and Eric such memorable and significant characters in the novel?

STEP 1: Analyse the question carefully

- “**How does Golding...**” – what has the writer done, show the effectiveness of the writer’s characterization of Sam and Eric
- “**Sam and Eric**” – you must be familiar with these characters and their roles in the novel to attempt this question. You must be able to discuss their actions and what they say, their relationship with each other and the rest of the boys, and their importance in the novel
- “**memorable and significant**” – define clearly what “memorable” and “significant” mean to you. Memorable here could refer to how Sam and Eric are portrayed in a striking way, leaving an impact on you, because they are compelling or entertaining or humorous or engaging or intriguing. Significant could refer to how they play an important role in the novel, either because they feature in significant events or because they are linked to a larger theme or they represent or symbolize something. **When a question specifies two adjectives like these, it must be for a reason, so treat each one as distinct and when planning your response, make sure to define each one clearly.**

STEP 2: Craft a strong approach, with a focused and concise introductory paragraph, clear main points for your main body, and an effective, concise and impactful concluding last paragraph

- Have a **focused and concise introductory paragraph**, where you define key terms in the question, briefly introduce Sam and Eric, then preview your main points
Introductory paragraph: Sam and Eric are twins who initially align themselves with Ralph but are forced to join Jack’s savages later in the novel. They are memorable because of the striking manner in which they speak and their similar physical appearance, which makes it hard to tell them apart, as well as their cheerful, exuberant nature. They prove to be easily influenced by savagery though and are significant because they illustrate how the boys start to lose their individuality and represent how ordinary decent people can be compelled to commit atrocious acts.
- **Main point/Topic sentence 1:** Sam and Eric are **memorable** from the beginning as they are the only twins on the island, and their manner of speaking, finishing each other’s sentences, makes them seem almost telepathic or as if they shared a brain. Piggy has difficulty telling them apart as well: “*Which is Eric-? You? No—you’re Sam—*”. Golding portrays them as identical halves of a single persona, who “breathed together” and “grinned together”. Their laughter is “identical” and it is acknowledged in Chapter 6 that they only needed one conch between the two of them because “their substantial unity was recognized”. This is **significant** because they end up being referred to as Samneric, an amalgamation of their separate names. This is part of a trend in the novel where unique names and individual personalities seem to lose their importance. Jack, once referred to as Merridew, becomes the Chief when he leads his own tribe of savages, and the littlun Percival, begins to forget his personal details and by the end of the novel has even forgotten his name. Golding shows us how we start to lose our individuality once we embrace savagery, subscribing to a kind of mob mentality or hive consciousness. The merging of the twins’ names is an **important** indicator of this happening to the boys.
- **Main point 2:** Ironically, despite the merging of their names, the strong unity between Sam and Eric appears fractured at times at various stages in the novel. When they participated in the killing of Simon, their injuries as a result of this make them easier to tell apart: *‘Sam touched a scratch on his forehead and then hurriedly took his hand away. Eric fingered his*

split lip. **This is significant** as it is a sign that the unity or brotherhood on the island is also diminishing. The twins are described as never being able to “manage to do things sensibly if that meant acting independently”. Golding refers to them as Sam and Eric rather than Samneric in scenes when their judgement seems impaired or when they are influenced by fear. Examples of this include when they try to deny they were involved in Simon’s killing, when they are alone guarding the fire and they see the dead parachutist and mistake it for the beast and when one of the twins is interrogated and tortured by Jack and Roger to get him to reveal Ralph’s exact hiding place. Self-preservation and fear of pain or punishment affect the unity of all the boys. Joining Jack’s savages represents a different kind of unity, one that erases their individuality, hiding it behind painted faces, so they become impossible to tell apart like Sam and Eric. They are also all expected to act alike as well, obeying Jack’s commands.

- **Main point 3:** The twins also play a **vital role** in the spread of irrational fear on the island when they assume the dead parachutist they see is the beast, and they run back to Ralph in terror. The twins “*breathed*” their story “*at them between bouts of extreme silence*”. Suddenly, to the boys, “*the darkness was full of claws, full of the unknown and menace.*” When their injuries from running through the thorny bushes are pointed out, it is assumed that they were attacked by the beast, a notion which the twins do not correct. This seems to add proof of the beast’s existence, driving more fear into the boy’s hearts. In fact, the boys display a tendency to lie and cover up their faults – they do not admit that they let the fire out and that they were asleep. Instead, as they give their account, they embellish their stories with fabricated details, saying about the fire: “We’d just made it up”, and how the beast was “furry”, had “eyes” and “teeth” and claws” and “followed us”, “slinking behind trees”, and how it “nearly touched me”. The terror of the twins and their irresponsibility are certainly **memorable** as we are both sympathetic towards them because of their traumatic experience as well as shocked and disturbed by their behavior. Their role in propagating the idea of the beast is also very **significant** as it has a profound effect on the rest of the boys, allowing fear to spread and giving Jack the opportunity to gain more power and influence by positioning himself as the group’s defender against the beast.
- **Main point 4:** Another **striking** characteristic is how Golding portrays them as jovial and exuberant. The twins are “chunky and vital”, full of life and enthusiasm. He also compares them to dogs: “*The two boys, bullet-headed and with hair like tow, flung themselves down and lay grinning and panting at Ralph like dogs.*” They seem easygoing, jovial and eager to please. Although this makes them fun to be around, it also suggests that they are easily influenced by strong personalities like Ralph or Jack. This is **important** because they were loyal to Ralph at first but start to gravitate towards Jack when Ralph begins to get “waxy”. It was the twins who left the fire unattended to join Jack on his hunt, and it was them who come back triumphantly carrying the pig’s body on their shoulders. Later, after Ralph and Jack’s argument, they are relieved that Ralph directed his anger towards Jack and not them, mocking Ralph and comparing him to a “waxy” teacher back in school. We can see the shift in the attitude of the boys towards Ralph, seeing him as a nagging, “adult” figure, like Piggy, who frowns on fun and adventure, constantly reminding them to do what is right. More than any other character, the twins could be most like the average person, as imagined by Golding. They are not leaders, and are clearly followers, who obey the dictates of the most influential leader and who act out of self-preservation and self-interest. It must be noted though that they do remain mostly loyal to Ralph and only join Jack’s tribe due to fear of torture. There are little clues though sprinkled throughout the novel that they would rather be hunting, eating meat and having fun than acting responsibly like Ralph expects. These include them joining Jack’s feast (they are sheepish when Ralph and Piggy find them there) and when they enthusiastically suggest bringing spears and painting their faces when Ralph suggests they clean up and appear more civilized when confronting Jack over Piggy’s spectacles. The twins, although generally good-natured

and decent, find it hard to resist the pull of savagery.

- **Main point 5:** The twins' initial innocence and easygoing personalities take a darker turn as the novel progresses, showing how even decent human beings can be compelled to commit heinous acts if they are forced by circumstances to do so. Several **memorable** scenes the twins are involved in show this harsh truth. The twins leave the signal fire unattended because the idea of hunting was more appealing, succumbing to their own desire to have fun. When they return, the image of them sharing "*one wide, ecstatic grin*" is unforgettable, representing the jubilation of the hunters juxtaposed against Ralph's simmering anger. Later, the twins are also involved in the killing of Simon, but try to deny it, colluding, in silent agreement, with Ralph and Piggy, to conclude that "*we left early*", and were not even present at the dance that "*none of them had attended*". Golding demonstrates here how easily it is to lie, even to ourselves, to absolve ourselves of blame and tuck away guilt in a dark corner of our subconscious. When they accompany Ralph and Piggy to confront Jack at Castle Rock, Jack orders his savages to tie them up, and the twins, referred to as Samneric here, "*protested out of the heart of civilization*". Their ineffectual cries of "*Oh, I say!*" and "*- honestly!*" seem absurd and appear oblivious to the real danger they are in. If the twins are meant to represent the average person in society, then it seems that Golding is suggesting the average person is not fully aware of the extent of the savagery lurking in men's souls. Fear begins to open their eyes though, and when first Jack then Roger tortures them after Piggy's death, they will no longer be the same. When Ralph approaches the twins for help when he is hiding from the savages, they are hesitant because they are terrified of Roger – "*You don't know Roger. he's a terror.*" They describe both Roger and the Chief formerly known as Jack as "*terrors*". Their fear is palpable. The way they recount to Ralph what they are supposed to do, like spreading out across the island and giving signals should they find Ralph, bears chilling similarity to how soldiers obey similar orders in a war. Golding seems to be comparing the twins to the young soldiers in war who are compelled to obey orders and carry out instructions, no matter how brutal or ruthless. Their subsequent betrayal of Ralph suggests that the twins, like most men, as Golding is likely suggesting based on his experience during the war, would react out of self-interest and self-preservation, in response to fear in the case of the twins, or succumbing to savage instincts.
- **Concluding paragraph:** Sam and Eric, or Samneric, are indeed **memorable** characters in the novel, charming readers with their humour and enthusiasm, yet also disturbing us with their tendency to protect themselves from trouble by covering up their mistakes and their susceptibility to savagery. They play **significant** roles in the spread of irrational fear on the island. Golding also uses these characters as symbols of the loss of individuality amongst the boys and of the tendency for men to act out of fear and self-preservation.

Passage-Based Question

(c) (i) How does Golding make you feel towards Ralph and Piggy in this passage?

STEP 1: Establish context first – this shows that you know where and when in the novel this passage is from and it's role in the whole story. Knowing what happens before and/or after the passage can also help you offer a more insightful response as you consider what led up to this moment and what follows it.

One or two concise and focused sentences will do:

In this passage, we see a despondent Ralph and Piggy the morning after Jack raided their camp to steal Piggy's spectacles. Ralph is desperately trying to rekindle the fire, while Piggy seems to be in shock, sitting expressionless.

STEP 2: Respond directly to the question – focus on the key question terms, in this case "**How Golding...**" (you have to explain what the writer does to make you feel a certain way) and "**...make you feel...**" (you have to identify specific feelings you have towards Ralph and Piggy) and "**in this passage?**" (which specifically limits you to this passage for analysis. Can you mention things from before or after the passage? Yes, but only for context and additional insight, and briefly. The main focus for this question must be on this passage).

When you do close reading before writing your response, you would have identified many possible points that you could use to respond to the question. Review these points and decide how you are going to categorize them so that each main point directly addresses the question.

In crafting my main points/topic sentences, I have tried to include the key question terms:

- i) what I **feel**,
- ii) and **how** Golding has made me feel what I feel.

1st point – I feel **sorry** for Ralph and Piggy at the beginning of this passage, as **Golding depicts their state of despair and hopelessness vividly**.

2nd point – **I feel admiration for** Piggy as he displays courage and conviction in wanting to confront Jack and get his spectacles back. **Golding portrays him in** a more courageous light in this passage. His efforts to get Ralph to take action and his moral courage in admitting that Simon was murdered and the boy with the mulberry birthmark may have died is also admirable.

3rd point – **I feel concern for** Ralph and Piggy because as much as **I admire their conviction** in wanting to confront Jack, **I fear that** they are rather naïve in believing that he will listen to reason. **Golding makes us feel** concerned about Ralph and makes us doubt his ability to lead and think of a solution. Ralph and Piggy's strong belief in the power of the conch is both admirable and disturbing, as they do not seem to realise that the conch's power has diminished and will likely have no effect on Jack.

Elaborate on the **complexity** of an idea if you have to; for example, you may admire the characters for something, yet also see the folly of their actions. Discuss the complexity rather than try to oversimplify things.

<p>respond directly to the question and identify your exact feelings towards Ralph and Piggy</p> <p>include relevant information that may be from elsewhere in the text in your analysis if necessary, but keep it brief</p> <p>for questions like these, explore what the writer has done, and explain the effect on you, the reader</p> <p>connect ideas across the text/passage when relevant</p>	<p><u>Example of Main Point 1:</u></p> <p>I feel sorry for Ralph and Piggy at the beginning of this passage, as Golding depicts their state of despair and hopelessness vividly. Ralph was desperately trying to restart the fire, blowing “till his ears were singing with the effort”. His efforts were futile, and as if to add insult to injury (alternative phrasing: as if nature or the island were mocking him...), the breeze “took the job off his hands” and “blinded him with ashes”. I feel pity for Ralph as the fire means a lot to him, as he thinks it is the only way they can be rescued. This scene is reminiscent of the time Ralph screams at the ship that passes the island to “Come back! Come back!”. The fire was dead then, as it is now. Golding creates a bleak, depressing atmosphere here, with descriptions of the fire as only a “black smudge” with “grey, feathery ashes”, and “no spark shone” among them. The absence of sparks seem to represent an absence of any hope, and the “ashes” and “black smudge”, while referring to the literal remains of the fire, seem to symbolize the poor remains of civilization on the island as well, given the pathetic state of Ralph’s group and how Jack and his savages have embraced their darker instincts. Golding uses the setting, that of the “slow chill of dawn”, to further emphasize the bleakness of Ralph’s and Piggy’s and their small group of followers’ pathetic state. Dawn is used to represent hope and new beginnings, but here it is cold, a reminder of their helpless situation. Golding makes me feel pity for Piggy too as he sits “expressionless”, in apparent shock, “behind the luminous wall of his myopia”. Without his spectacles, which Jack has stolen, Piggy is virtually blind, seeing perhaps only colours and “luminous” shapes. Golding’s use of the image of a “wall” reminds us of Piggy’s outsider status, and his worsening vision drives a further wedge (alternative phrasing: creates a further barrier...) between Piggy and the world around him. This, and the fact that even Ralph finds it difficult to see with his “swollen flap of his cheek” and the ashes in his eyes and how Eric has to see through a “mask of dried blood” suggest that Golding is highlighting how the boys’ impaired sight reflects the boys’ diminished ability, as a whole, including Jack and his savages, to ‘see’ and understand with clarity and make sound judgements. Golding evokes great sympathy for Ralph and Piggy here as they are in a very pitiful state, summed up aptly by Ralph’s grim realization that no matter what he tries to do, it’s “No use.”</p>	<p>refer to precise evidence, focusing on individual words and phrases, images</p> <p>elaborate clearly on the effect and significance of the evidence you have cited</p> <p>when analysing, explore literal as well as implied / connotative meanings, looking for philosophical insights</p> <p>always stay focused on the question, and end with a strong link back to the question</p>
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While we want to aim for **DEPTH** and **DETAIL** in our analysis, don’t spend too long on one point at the expense of **SCOPE** (*a variety of relevant points*), which we also want to achieve. Have **DISCIPLINE** and **FOCUS** and move on to your next point. Examiners know we don’t have the time to comment on everything, so focus on your strongest, most relevant points. *Know when to let go* 😊

Practice on the other 2 points to hone your response skills.

- (ii) Explore one other moment in the passage where Golding makes you feel strongly about Piggy.

STEP 1: Analyse the question carefully.

There must be a reason this question was chosen: it must be in some way related to the passage, but requires us to explore material from elsewhere in the novel.

In this case, the question requires us to explore 1 other moment where we feel strongly about Piggy. The connection to the passage is that we also feel strongly about Piggy in the passage. Now, we have to find another moment where we also feel strongly about him.

STEP 2: Craft a strong response to the question.

- Choose a specific moment
- Identify the strong feelings evoked
- Refer closely to the text for supporting evidence
- Elaborate on the effect and significance of the evidence
- then Explain how they evoke strong feelings about Piggy

Remember that this is NOT a full essay question. It is part of the passage-based question. You are not expected to write a full essay response. The expectation is to refer in detail to ONE specific moment and produce focused and concise point with sharp insights.

Possible moments to choose:

- when Piggy first meets Ralph
- when Piggy tries to persuade Ralph not to quit being chief
- when Piggy is in denial over Simon’s killing and his and Ralph’s involvement in it
- when Piggy is killed

This is not an exhaustive list. There are so many possible moments to choose from here...whatever moment you choose, do make sure **you know the moment well** and **are able to refer closely to it**, with perhaps **2 or 3 key quotes** at least, and **be able to offer strong insights** about what happens and **how this makes you feel strongly about Piggy**.

<p>Identify the moment you have chosen clearly</p> <p>convey complexity when relevant; here, we understand that it was not very wise for Piggy and Ralph to confront Jack, thinking that he will listen to reason. Still, we admire their courage</p>	<p><u>Example of Response:</u></p> <p>One moment when I feel very strongly about Piggy is when he is killed by Roger in Chapter 11. Ralph, Piggy, Sam and Eric go to Castle Rock to confront Jack and ask for Piggy’s spectacles back. Piggy is virtually blind and is terrified as he clings to the rock, the “sucking sea” beneath him, crying out “Ralph! Don’t leave me!”. The savages snigger and jeer at him, showing no pity or concern. I feel great sympathy for Piggy here as he feels really helpless and his terror is evident. I also find it tragic that Jack’s savages appear heartless here, and choose to laugh at Piggy, showing an utter lack of decency and how far they have descended into savagery.</p> <p>Despite his fear and helplessness, I find myself in awe of Piggy’s steadfastness and courage. It was his plan, no matter how misguided or naïve, to confront Jack, and here, while Ralph and Jack fight with their spears, it is Piggy who reminds Ralph why they have come. When Ralph says they have come for Piggy’s spectacles, Piggy again reminds Ralph to speak about the fire. Piggy may be terrified for his</p>	<p>present evidence, using suitable verbs, adjectives or adverbs to show the effect of the evidence</p> <p>identify clearly what your strong feelings are</p>
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<p>Talk about the effect (on readers) of what the writer has done →</p> <p>when revising, attach specific, precise adjectives to significant events or characters, looking for synonyms too to avoid sounding too repetitive →</p> <p>provide a concluding statement or two to remind the reader of your main points and offer an insightful, relevant comment →</p>	<p>physical safety here, but he still courageously believes in standing up for civilised values and persuading the others to get their priorities right.</p> <p>When Ralph and Jack come to blows, Piggy asserts his right to speak, shouting, "I tell you, I got the conch!". He earns a momentary silence from the savages. I feel Piggy is brave here as despite being constantly mocked whenever he wants to speak, he does not give up and is not afraid to speak up. Roger, however, throws stones at him, which zip through the air, "Zup!", menacingly. Roger sees Ralph and Piggy as "a shock of hair" and "a bag of fat". I begin to feel concern for Piggy as Roger's actions and the way he perceives them as less than human seem to be building up to something worse. creating suspense and anxiety for readers.</p> <p>I find Piggy's last appeal for civilisation inspiring, as he holds up the symbolic conch, accusing the savages of "acting like a crowd of kids" and is met with booing. He goes further, posing the question, "Which is better – to be a pack of painted savages like you are, or to be sensible like Ralph is?" Piggy continues amidst the "great clamour", asking "Which is better – to have rules and agree, or to hunt and kill?" He inspires Ralph to shout "Which is better, law and rescue, or hunting and breaking things up?" Ralph and Piggy, with Ralph holding his spear and Piggy holding the talismanic conch, make a heroic last stand against Jack's savages, who are, with their spears bristling, a "solid mass of menace".</p> <p>It is at this point that Roger, with a "sense of delirious abandonment", releases the great rock that strikes Piggy on the head, causing him to fall forty feet on his back. The gruesome manner Golding describes Piggy's death is shocking and horrifying – "His head opened and stuff came out and turned red." To make it worse, Piggy's arms and legs twitched like a pig's after it has been killed. There is a great sense of tragedy and injustice here as I feel Piggy did not deserve such a brutal, undignified death. In a matter of seconds, Piggy's body is sucked into the sea, just like Simon and the dead parachutist. Are their deaths meant to be hidden away in the dark depths of our subconscious, represented by the deep, mysterious ocean?</p> <p>This moment evokes feelings of pity for Piggy for highlighting once more how cruelly he is treated by the others, as well as feelings of admiration for his courage in speaking up and continuing to believe in civilisation and rules and order. Finally, his death evokes great sorrow in me as it is a gruesome death for one who meant the others no harm. His death also represents, along with the destruction of the conch, the loss of civilisation and order on the island, heralding worse things to come.</p>	<p>recalling precise evidence to support your ideas strengthens your response</p> <p>Practice being concise when narrating what happens, focusing only on what is relevant to making your point</p> <p>keep focused on the question</p> <p>when possible and relevant, link to a larger insight or theme, as long as it does not take you too far from answering the question, and don't overdo it!</p>
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Practice developing a response for the other possible moments too.

Section B

Answer **either** Question 2 or 3.**Either 2** Read this passage carefully, and then answer the questions that follow it:

Thatha¹ slept in the living room. Patti² slept next to me in the room. Her rhythm of snores consistently rose and fell in volume, only to be interrupted when she turned on her side. As I lay there snuggled under a blanket, light from passing cars and motorbikes filtered through the window and flashed on the ceiling and the cupboards that bordered the room. 5

It was pitch black when I groped around, feeling my way as I crawled out of bed. Accidentally brushing Patti's leg, I retracted my hand and prayed she would not awaken. As my eyes grew accustomed to the dark, and the room seemed brighter, I tip-toed towards the living room. A staccato snore echoed in the corridor. The drone of the table fan drifted around the room. A dark mass lay on the floor. It was Thatha. 10

I leapt into the air at the 'dong' of the old clock. It was four. They will be asleep for an least an hour, I thought, and crept to the corridor. From the bookshelf, I gently tugged out *Heidi*. Holding it firmly under my armpit, I tip-toed to the main door and unlocked it. It made a creaking sound but I budged it little by little, stopping every time the snoring decreased in volume, in fear of my grandparents waking up. 15

When I opened the door, I shivered as the morning mist blew on my face. I sniffed and rubbed my nose. The flowerpots on the porch lined the way, and under a pale streetlight, I stepped out in my red clogs. The sweet perfume of white jasmine reached my nostrils and the purple bougainvillea rustled softly in the breeze. I was tempted to reach for the pink ixoras with the long stamen, to suck its nectar, but I relented and sat at the veranda steps. Under the fuzzy streetlight, I browsed through the book, reciting the story from memory, stopping at the pictures and underlining the words with my finger. 20 25

A dog barked and I froze. The shabby street dog stood in the middle of the road, and sniffed the air. My heart was beating wildly, as the dog bared its canine teeth and growled. I slowly retracted my steps, back into the house. Visions of being attacked by it flashed before me. I had seen it happen before, to a boy down the street, his leg was chewed to the bone. 30

Locking the main door behind me, I crept slowly to the back of the house. The kitchen cement floor was cold as I found my way to the back door. A bolt locked it, and this one was heavier than the front door's. It made a cranking sound, as I moved it little by little, as before, between valleys in the mountain of snores. 35

It finally swung open. A foul smell from the drain reached my nose. There was garbage strewn on the alley. The dogs ravaged the garbage cans at night and cats dug for fish bones. There were no streetlights and I could hardly see. 40

I almost stepped out into the alley, when two cats rolled in front of me, caterwauling and screeching like car tires. They wrestled and scratched each other's faces with their paws. One of them sprinted away and dived into the deep drain. The cat that remained looked at me, its eyes yellow and bright, its dirt brown fur standing and its claws sharp and protruding. I moved back into the house, as fast as I could, bolted the door and hurried to the room. The clock struck five. 40

Collapsing on the bed, I slept, *Heidi* safely tucked under my pillow.

(Adapted from "In God's Belly" by Thaatchaayini Kananatu)

¹ Thatha: grandfather in Tamil

² Patti: grandmother in Tamil

- (i) What are your impressions of the narrator in this passage?
- (ii) How does the writer build up the tension outside the house and make us feel anxious for the narrator?

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Or 3 Read the poem carefully and then answer the questions that follow:

One Evening

Last Saturday I visited a school
nice hall, modestly decorated
a Malay cultural show was presented
the dancers were multiracial
feet and hands gently seeking unison 5
so harmonious was the friendship

I returned in a crowded MRT
tired feet standing
strange voices teased the hearing
I was positive they were not native-born 10
but we had a common aim
to reach our destination quickly
convenient and safe
outside the MRT, hustle-bustle awaited
constricted path alienated the self 15
my feet managed to step on
the escalator gliding effortlessly on its tracks

At the bus-stop, foreign faces appeared again
alone or submerged in a sea of national affiliation
perhaps just ended their daily routine 20
sharing fatigue of toiling relentlessly on this small land
a transient shelter

I boarded a bus
refreshing air, comfortable seats
what a joy to rest a tired body 25
I recalled my teenage days
returning home from school
the bus packed to the brim, suffocating
feet trembling standing precariously on the steps
while the door remained ajar 30

I looked out of the window
The face of Singapore continuously changing
Its colours and radiance

Norulashikin Jamain
(translated by Isa Kamari)

- (i) What impressions of Singapore does the poet create for you in the first two stanzas of the poem (lines 1-17)?
- (ii) What do you find striking about the way the poet uses words and images to describe what is happening in the poem?

Support both your answers with close reference to the poem.

END OF PAPER

Paper 1 Section B Unseen Text) Suggested Answer Scheme**Unseen Prose****2. (i) What are your impressions of the narrator in this passage?**

Topic Sentence	Explanation/Evidence
The narrator is bold/daring/brave/adventurous	<ul style="list-style-type: none"> • The room is described as “pitch black” with “light from passing cars and motorbikes” barely filtering through the windows, yet the narrator is willing to leave the safety of the grandparent’s side to wander around the house in the dark, in the middle of the night. • The narrator “groped around” suggesting some helplessness and vulnerability in the dark after crawling out of bed. Despite this vulnerability, the narrator proceeds into the dark to get the book and continue with the late night adventure. • There is no mention of anyone else being awake except the narrator who seems to be rather young. The only other persons mentioned are the grandparents suggesting that the narrator is young. With them fast asleep (snoring), it seems the narrator is acting alone and with some apprehension of getting caught. Yet the narrator continues to pursue the goal boldly to read the book in fear of getting caught. • “The dog bared its canine teeth and growled”/“visions of being attacked by it flashed” before the narrator / Thoughts of a similar incident where a dog had chewed a boy’s leg “to the bone” came to mind – all these evoked terrifying thoughts but still the narrator continued to the back door.
The narrator is determined/steadfast	<ul style="list-style-type: none"> • Despite the close proximity of the grandparents and the possibility of getting caught, the narrator still pursued the idea of reading the book late at night without getting caught. • The narrator is forced to retract back into the house, but does not give up the idea to read the book. The narrator goes to the back of the house when the front is not accessible. • Despite the foul smell of the garbage and the threat that there may be dogs lurking about, the narrator got ready to step out into the alley where there were no streetlights. This took much determination. • Even after being forced to retreat to the bed, the narrator held on to the book and had it “safely tucked under” her pillow.
The narrator is able to stay calm and composed.	<ul style="list-style-type: none"> • No doubt the narrator hurried back to bed but not before calmly dealing with the dark, the strange sounds, the dogs and the cats. • The narrator did not scream and remembered to bolt both doors.

Accept other reasonable answers and explanations that fit the question.

2 (ii) How does the writer build up the tension outside the house and make us feel anxious for the narrator?

Topic Sentence	Explanation/Evidence
By describing the threatening dog and the narrator's feelings of fear and insecurity as a reaction.	<ul style="list-style-type: none"> • "A dog barked and I froze" – immediate reaction of the narrator builds tension as the threat is perceived. • "...the shabby street dog" – The description of a wild dog. • "...sniffed the air" – suggest the narrator is going to be discovered. • "My heart was beating wildly, as the dog bared its canine teeth and growled. I slowly retracted my steps, back into the house." <ul style="list-style-type: none"> • The description is full of detail/imagery that creates tension and suspense as the narrator describes the retreat to safety. • "Visions of being attacked by it flashed before me. I had seen it happen before, to a boy down the street, his leg was chewed to the bone." – the immediate threat is over but the narrator continues with a suggestion of what might have been a horrid outcome if the dog had attacked.
By the description of the back yard outside that suggest it is not much better than the front of the house.	<ul style="list-style-type: none"> • A "foul smell" comes from the back yard as the narrator explains that dogs and cats tend to invade this area as well. It excludes the privacy that the narrator is seeking. • There is garbage strewn about that suggest dogs may appear. • There are no streetlights so the narrator is in the dark. • The cats that fight are described as being vicious and one stares at the narrator with "dirt brown fur standing and its claws sharp and protruding." Again, the narrator is described as barely escaping a menacing threat.
By describing the manner by which the narrator is forced to retreat from the threats at the front and the back of the house.	<ul style="list-style-type: none"> • At the front of the house, the narrator slowly retracted...back into the house away from the aggressive dog. • At the back of the house, the narrator moved back into the house as fast as possible, bolted the door and hurried to the room. • In both situations the narrator is described by the writer as acting and moving with fear in apprehension of an immediate threat. This creates the anxiety for the reader.

Accept other reasonable answers and explanations

Unseen Poem

- 3 (i) What impressions of Singapore does the poet create for you in the first two stanzas of the poem (lines 1-17)?

Topic Sentence	Explanation/Evidence
That Singapore is a multiracial community that lives harmoniously and celebrates festivals together.	<p>This is taken from the first stanza that supports this statement clearly:</p> <ul style="list-style-type: none"> - a “Malay cultural show was presented” where the dancers were “multiracial”. - The dance is described with gestures where feet and hands are “gently seeking unison”. This symbolises the nature of the harmonious friendship in the community.
That Singapore is a densely populated country with foreigners and locals sharing the space.	<ul style="list-style-type: none"> - The dense population is hinted at by the “crowded MRT” and the “hustle-bustle” outside the MRT. - The diverse population is hinted at by the “strange voices” that teased the hearing”. - That “they were not native-born” emphasises the foreign element rather than just a denomination of the local races.
That Singapore is a country where the people are moving towards shared objectives in an orderly and efficient manner whilst overcoming hindrances.	<ul style="list-style-type: none"> - This is suggested in the extended metaphor that describes the people taking a journey together towards a common aim. - The people are working together as they have a “common aim” to reach a destination together as suggested by the use of “<u>our</u> destination” in the poem for all the commuters. - The people want to progress quickly opting for “convenience and safety”. The journey represents the attitude of the people to move together without problems as depicted in the “escalator gliding effortlessly on its tracks.” - However, there are hindrances that are the inconveniences or burdens that are experienced by all the commuters making the same journey: “the tired feet”, the “constricted path”, the strange voices” that tease the hearing and the hustle-bustle of the crowd. Despite these hindrances, the “feet managed to step on.”

Accept other reasonable answers and explanations

3 (ii) What do you find striking about the way the poet uses words and images to describe what is happening in the poem ?

Topic Sentence	Explanation/Evidence
<p>It is striking the way the people in the poem are described that gets the readers thinking about the identity of the community in Singapore before the last stanza that introduces the phrase "face of Singapore".</p>	<ul style="list-style-type: none"> • "<u>Multiracial dancers</u>" <ul style="list-style-type: none"> - The community is described as being varied with different races socialising together. • "<u>Strange voices/ not native born</u>" <ul style="list-style-type: none"> - The idea is created that people with strange accents are not local. This is contrary to the first stanza of a multiracial community that may have different accents. It raises issues of equality and identity. • "<u>Foreign faces / a sea of national affiliation</u>" <ul style="list-style-type: none"> - The foreign faces are identified amongst the citizens, but it is not possible to identify the foreigner amidst a sea of varied faces without prejudice. • "<u>The face of Singapore</u>" <ul style="list-style-type: none"> - The final stanza presents the reader with the phrase "the face of Singapore" that questions the identity of the Singaporean in these changing times.
<p>It is striking the way words are used collectively to represent an image or idea.</p>	<ul style="list-style-type: none"> • "<i>Multiracial</i>" and "<i>foreign</i>" mean the people are different but the poem suggests that only those who are not native-born are foreign. • There are many words that suggest acceptance in the poem like "<i>unison</i>", "<i>harmonious</i>", "<i>friendship</i>", "<i>common aim</i>", "<i>affiliation</i>", "<i>sharing</i>". These words all work together to hint at the need for a united community. • There are also various negative words that all suggest curtailment such as "crowded", "constricted path", "alienated", "to step on", "alone or submerged".
<p>It is striking the way some words in the poem can be read as puns with different meanings.</p>	<ul style="list-style-type: none"> • "strange voices <u>teased</u> the hearing" <ul style="list-style-type: none"> - teasing can be taken as an irritation or an amusement. • "I was <u>positive</u> they were not native born" <ul style="list-style-type: none"> - Positive can mean 'definite' or to express an optimistic view. • "<u>common aim</u>" <ul style="list-style-type: none"> - This can mean "same purpose" or can be read to mean a Base/dishonourable target. • "a <u>transient</u> shelter" <ul style="list-style-type: none"> - This could be a bus-stop or referring to the expatriates' temporary stay in the country.
<p>It is striking the way the poet juxtaposes the images of returning home in Singapore in the past and in the present.</p>	<ul style="list-style-type: none"> • The start of the poem introduces the reader to the speaker returning home from the school after a concert: "<i>I returned in a crowded MRT/tired feet standing</i>" • Towards the end of the poem, the reader is made to think of the time when the speaker had to return home from school: "<i>I recalled my teenage days/returning home from school/ the bus packed to the brim, suffocating/ feet trembling standing precariously on the steps</i>" - The poet is making the comparison and suggesting that things

	<p>have changed over time (i.e. there are more foreigners) but even in the old days, it was still crowded to get about on the transport.</p> <ul style="list-style-type: none"> • “The face of Singapore” - This may be referring to the appearance of the citizens that we have, the composition of Singaporeans, or it can be referring to the reputation that we have as time changes.
<p>It is striking the way the repetition of “feet” is repeated to show the different aspects of the journey.</p>	<ul style="list-style-type: none"> • “feet and hands gently seeking unison” - the poet juxtaposes the harmonious dance with the bonds in community. • “I returned in a crowded MRT/tired feet standing” - the poet experiences the weariness of the journey. • “constricted path alienated the self/ my feet managed to step on the escalator gliding effortlessly on its tracks” - Poet uses feet to describe the manner of escape and the relief it brought. • “feet trembling standing precariously on the steps” - the fear of falling is represented in the feet trembling
<p>It is striking the way the poet makes use of the language to symbolise ideas/themes.</p>	<ul style="list-style-type: none"> • The Malay dance represents the community moving and working together in harmony. • The busy lives of people are represented in the crowd and the rush that is symbolised in the MRT ferrying the people to their destinations. • The comfortable ride in the bus represent a time in Singapore that is much more comfortable and peaceful as it depicts the success of Singapore and how far the community has come.

Accept other reasonable answers and explanations

SECTION A

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

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

Either (a) In what ways does Golding make you feel sympathy for Piggy? Support your ideas with details from the novel.

Or (b) What do you find so frightening about the changes in the boys' behaviour in the novel?

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

They lay there listening, at first with doubt but then with terror to the description the twins breathed at them between bouts of extreme silence. Soon the darkness was full of claws, full of the awful unknown and menace. An interminable dawn faded the stars out, and at last light, sad and grey, filtered into the shelter. They began to stir though still the world outside the shelter was impossibly dangerous. The maze of the darkness sorted into near and far, and at the high point of the sky the cloudlets were warmed with colour. 1
5

A single sea bird flapped upwards with a hoarse cry that was echoed presently, and something squawked in the forest. Now streaks of cloud near the horizon began to glow rosily, and the feathery tops of the palms were green.

Ralph knelt in the entrance to the shelter and peered cautiously round him. 10

"Sam 'n Eric. Call them to an assembly. Quietly. Go on."

The twins, holding tremulously to each other, dared the few yards to the next shelter and spread the dreadful news. Ralph stood up and walked for the sake of dignity, though with his back pricking, to the platform. Piggy and Simon followed him and the other boys came sneaking after. 15

Ralph took the conch from where it lay on the polished seat and held it to his lips; but then he hesitated and did not blow. He held the shell up instead and showed it to them and they understood.

The rays of the sun that were fanning upwards from below the horizon swung downwards to eye-level. Ralph looked for a moment at the growing slice of gold that lit them from the right hand and seemed to make speech possible. The circle of boys before him bristled with hunting spears. 20

He handed the conch to Eric, the nearest of the twins.

"We've seen the beast with our own eyes. No—we weren't asleep—"
Sam took up the story. By custom now one conch did for both twins, for their substantial unity was recognized. 25

"It was furry. There was something moving behind its head—wings.

The beast moved too—"

"That was awful. It kind of sat up—"

"The fire was bright—"

"We'd just made it up—"

"—more sticks on—"

"There were eyes—"

30

“Teeth—”
“Claws—” 35
“We ran as fast as we could—”
“Bashed into things—”
“The beast followed us—”
“I saw it slinking behind the trees—”
“Nearly touched me—” 40

Ralph pointed fearfully at Eric’s face, which was striped with scars where the bushes had torn him.

“How did you do that?”

Eric felt his face.

“I’m all rough. Am I bleeding?” 45

The circle of boys shrank away in horror. Johnny, yawning still, burst into noisy tears and was slapped by Bill till he choked on them. The bright morning was full of threats and the circle began to change. It faced out, rather than in, and the spears of sharpened wood were like a fence. Jack called them back to the center.

“This’ll be a real hunt! Who’ll come?” 50

Ralph moved impatiently.

“These spears are made of wood. Don’t be silly.”

Jack sneered at him.

“Frightened?”

“ ‘Course I’m frightened. Who wouldn’t be?” 55

- i) How does Golding make this passage tense and dramatic?
- ii) Explore one other incident when Golding makes Ralph’s leadership particularly striking.

SECTION B

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

Either

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

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

The road ends at a gate. The boy waits in the car while the man gets out. Beyond the gate 1
is the open moor, pale in the early evening with bleached end-of-summer grass, bruised
here and there with heather and age-old spills of purple granite. The boy, though, is not
looking that way, ahead. He is watching the man: the way he strides to the gate, bouncing
slightly in his boots, his calf-muscles flexing beneath the wide knee-length shorts, the flop 5
of hair at the front and the close-shaved neck as he bends for the catch.

The boy is intent. Watching Dad. Watching what Dad is. Drinking it in: the essence of
Dadness.

The man pushes the gate with one arm, abruptly, too hard - the boy misses a breath - and
sure enough, the gate swings violently, bounces off the stone wall and begins to swing 10
back again while the man is already returning to the car. But then it slows, keels out once
more, and comes to rest, wide open, against the wall: the man judged correctly after all.
The boy is relieved. And, as the man drops into the driving seat something in the boy's
chest gives a little hop of joy and he cries excitedly, 'Oh, I brought my torch!'

Coming downstairs after finding his torch, he overheard his mother say what she thought 15
of the expedition.

Mad, she was calling it, as he knew she would. 'Mad! The first in four months he has his
eight-year-old son and what does he plan to do? Take him camping up a mountain! Talk
about macho avoidance activity!' Her voice was low, and light and mocking, but he heard it 20
catch, and he could also hear Jim, his mother's boyfriend who lived with them now, shifting
at the kitchen table with an unhappy kind of rustle. His mother said: 'Well, what do you
expect?' There was a choke in her voice now, and suddenly a kind of snarl: 'You wouldn't
expect him to start *now*, would you - accommodating his child into his *life?*'

When the boy stepped into the kitchen he saw her start with alarm and shame. He said, 'I
found my torch.' 25

'Oh good!' she said quickly, wrenching a look of bright enthusiasm onto her face.

The light seeping through her fuzzy hair made the bones of his shoulders ache.

Jim asked kindly, 'Is it all in working order?'

The boy forced himself to put the torch into Jim's big outstretched hand, to stand still and
attentive while Jim gently twisted the barrel to make the bulb come on. 30

'It's a good one,' said Jim, pointedly approving, handing it back.

'Yes,' said the boy, forcing himself to acknowledge Jim's kindness and affirmation.

But Jim is not his dad.

(by Elizabeth Baines)

- i) What impressions do you form of the boy's relationship with his father?
- ii) How far and in what ways does the writer make you sympathise with the boy in the rest of the passage?

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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.

Brothers

Saddled with you for the afternoon, me and Paul
ambled across the threadbare field to the bus-stop,
talking over Sheffield Wednesday's chances in the cup
while you skipped beside us in your ridiculous tank-top,
spouting six-year-old views on Rotherham United.

5

Suddenly you froze, said you hadn't any bus fare.
I sighed, said you should go and ask Mum
and while you windmilled home I looked at Paul.
His smile, like mine, said I was nine and he was ten
and we must stroll the town, doing what grown-ups do.

10

As a bus crested the hill we chased Olympic Gold.
Looking back I saw you spring towards the gate,
your hand holding out what must have been a coin.
I ran on, unable to close the distance I'd set in motion.

(by Andrew Forster)

- (i) What impressions do you form of the poet in this poem?
- (ii) How does the poet make clear to you what he thinks and feels about the relationship between brothers?

- End of Paper -

**2014 Secondary 4 Express Literature in English
Preliminary Examination Answer Scheme (Paper 1)**

(a) In what ways does Golding make you feel sympathy for Piggy?
Support your ideas with details from the novel.

Most scripts will manage to answer that we are made to feel sorry for Piggy because of his tragic end.

- Higher marks for scripts that highlight that we sympathise with Piggy's tragic end because he is valuable as the one with ideas, was rational and also was Ralph's support.
- Stronger scripts will pay closer attention to **the ways** Piggy's ideas are highlighted to being essential to Ralph and also the ways Piggy's ideas were a good influence on Ralph/ steered Ralph as a leader
- Sophisticated scripts will be able to point out how Golding subtly shows Piggy's commitment to Ralph (sticking by him; encouraging him; not fighting with Ralph for leadership)

(b) What do you find so frightening about the changes in the boys' behaviour in the novel?

- Most scripts will mention the descent from civilisation [Scripts need to point out they start as British boys with logic, attempt to be organised/ orderly] to savagery.
- What is required is not only the behaviour but the reasons behind their change, the speed at which they cast off their habits.
- Key textual evidence:
 - **Sense of right and wrong diminishes:** Jack painting on the mask which hides his sense of shame and wrong; leads to stealing of Piggy's glasses rather than making a request, leaving Piggy helpless
 - **Disunity:** Abandoning Ralph, Piggy, Samneric and the littluns to join Jack's tribe because he is more able
 - **Rationality is overwhelmed by fear:** belief of the existence of the 'beastie' though there is no proof for it
 - **Ability to kill/ Inclination to hurt and kill is revealed:** Simon is killed
 - **Rational sense is overtaken by impulse:** Roger leaning all his weight on the rock, 'deliriously' for it to drop and kill Piggy

c) i) How does Golding make this passage tense and dramatic?

<p>Setting "darkness was full of claws, full of the awful unknown and menace. An interminable dawn faded the stars out, and at last light, sad and grey, filtered into the shelter"</p>	<ul style="list-style-type: none"> - highlight the 'unknown' which allows the boys to believe all that Samneric are saying since there is no way to discern in the darkness - such that even when the sky lights up, it provides little assurance, coming in minimal strength ('filtered') and lacking brightness
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<p>“A single sea bird flapped upwards with a hoarse cry that was echoed presently, and something squawked in the forest.”</p>	<p>- The boys are now more aware that there are sounds which they cannot identify/can only identify as ‘something’ and of the space around them when the sea bird’s cry [‘echoes’]</p>
<p>Characterisation “They lay there listening, at first with doubt but then with terror to the description the twins breathed at them between bouts of extreme silence.”</p>	<p>- Suspicion develops into being convinced by the twins that the ‘beastie’ is real</p>
<p>Ralph “peered cautiously round him”</p> <p>“his back pricking”</p>	<p>- Such that Ralph is now careful, amidst suspicion and fear, about what used to be a ‘good’ island</p>
<p>“The twins, holding tremulously to each other”</p> <p>“the other boys came sneaking after.”</p>	<p>- Needing one another for support because they are fearful</p>
<p>“bristled with hunting spears”</p> <p>“The bright morning was full of threats and the circle began to change. It faced out, rather than in, and the spears of sharpened wood were like a fence.”</p>	<p>- The boys are now apprehensive and ready to attack/ defend rather than carrying on the assembly</p>
<p>Theme: Leadership/ Rivalry</p>	<p>- Amidst the fear/ defensiveness, Jack’s proposal can be seen as an attempt to take control, both of the situation and leadership</p> <p>- However, it appears to be reckless to ignore that the boys are fearful of something which appears to have hurt Eric</p>

ii) Explore one other incident when Golding makes Ralph’s leadership particularly **striking**.

Responses should focus on how Ralph’s leadership is distinct from Piggy’s lack of charisma/ attractiveness to the other boys; and distinct from Jack’s recklessness

<ul style="list-style-type: none"> - Ralph is seen as a natural leader – confident in speaking, has a plan ➔ Proposes building a signal fire which is taken up eagerly ➔ BUT, due to the lack of control, of an orderly plan, the fire goes out of control
<ul style="list-style-type: none"> - Ralph attempts to put order back into control after they miss the ship, lose an opportunity to be saved ➔ Is firm (‘business, not fun’) and attempts to have all the boys follow the rules ➔ But the control is not readily accepted by the boys who try and argue it at different points of the assembly ➔ Is clearly opposing, upset at Jack’s focus on hunting rather than being rescued ➔ signals the rift between the two boys who had taken an instant liking to one another at the start of the novel
<ul style="list-style-type: none"> - Ralph’s focus on order, being saved but also unity ➔ calls after Jack when Jack leaves

Unseen Prose

- i) What impressions do you form of the boy's relationship with his father?

loves his father, concerned	<p>"He is watching the man" "The boy is intent"</p> <p>"abruptly, too hard - the boy misses a breath" "The boy is relieved"</p>	- Concerned that the door will not hit his father
Curious; does not seem to know his father very well	"Watching what Dad is"	- Learning what his dad is like → the way he walks, the way he does things
Hunger for the fatherly presence; likes/ is happy being with his father	<p>"Dadness"</p> <p>"something in the boy's chest gives a little hop of joy and he cries excitedly, 'Oh, I brought my torch!'"</p> <p>"But Jim is not his dad"</p>	<p>- Despite Jim's kindness, care, attention to him, he is formal/ polite with him, rather than expressive</p> <p>- A clear distinction/ preference for his own father</p>

- ii) How far and in what ways does the writer make you sympathise with the boy in the rest of the passage?

Hears something which he should not – judgement of his father and his mother's hurt/ fear/ anger	- Notices how her voice chokes, and then how she snarls
Feels pain for his mother	- Despite his young age, he feels the weight of her pain("the bones of his shoulders ache"), and sees her emotional strain, "her fuzzy hair" perhaps reflecting how she feels flustered
Concern that he does not betray his father by accepting Jim's kindness	<p>- Juxtaposed against his excitement at being with his father, it highlights the choice of loyalty for his father this young boy has made</p> <p>- and even the hope that his father does well</p>

Unseen Poetry

- (i) What impressions do you form of the poet in this poem?

Was not the caring/ dutiful/ responsible older sibling	<p>- Found the younger brother a burden ← 'Saddled with you'</p> <p>- Preferred to leave his brother behind ← 'Looking back' and seeing his younger brother who was trying to catch up with him and Paul, he 'ran on', keen to shake</p>
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In fact, he appeared to think of his brother as a burden	the younger sibling off - He 'sighed' at the brother's oversight
Sense of self-importance, Critical	- Found the younger brother's 'six-year-old' opinions on soccer unimportant - Whereas he and Paul were like 'grown-ups' - Though they also ran, but it was as though it was for 'Olympic Gold' - Felt his brother's outfit was 'ridiculous'; and his behavior, silly ← 'windmilled home' - compared to the more civilized, presentable 'stroll' that Paul and he would take through town

(ii) How does the poet make clear to you what he thinks and feels about the relationship between brothers?

- Scripts must pick out the contrast between how he tried to shake off his brother, and yet cannot shake off the memory of having tried to distance himself from his brother/ hurt his brother.
- That though he presents the brother as unlikeable or that he does not like his brother, yet there is a sense of regret that they have not been close.
- He highlights that the relationship between brothers is not without its conflicts, especially with an age-gap/ especially when one does not appreciate the other, but shows us that the conflicts, when not resolved, are met with regret.
- Makes it clear through diction and images.

Point	Evidence/ Explanation
Younger brother is a burden/ hindrance to him doing things which are more mature, enjoyable.	"saddled", not only with a younger brother, but one who is not discussing the same things, is evidently very much younger, and uncool in his behavior
That he was embarrassed by him.	"skipped" X ambled "ridiculous tank-top" "Sheffield" X "Rotherham"
Such reluctance that when the younger boy left, he was happier to be with his peer uninterrupted	"His smile, like mine" "stroll the town" X "windmilled"

Sense of importance, since they were older	
<p>The poet was aware of his responsibility of care for the younger sibling</p> <p>but chose to run on</p>	<p>“Looking back” to check on the brother, he notes that the latter has the bus fare needed,</p> <p>But he continued to run with Paul for the bus, rather than wait for his younger sibling.</p> <p>There seems to be a sense that he seemed regretful of his actions (“the distance I’d set in motion”), especially when the younger sibling had tried to do his bit to ensure he could catch the bus but moving quickly (‘spring towards the gate’) and yet “unable” to stop himself from hurting his brother</p>

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**SECONDARY THREE
 MID-YEAR EXAMINATION
 TUESDAY 6 MAY 2014**

**LITERATURE IN ENGLISH (CORE)
 LITERATURE IN ENGLISH (ELECTIVE)**

**2065/1
 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 **5** printed pages including this cover page.

Section A

Answer ONE question from this section.

WILLIAM GOLDING: *Lord of the Flies*

- 1 **Either** (a) “The boys have little chances of survival on the island.” How far do you agree with this view? Support your answer with close reference to details from Chapter 1 to 4.
- Or** (b) If you were one of the littluns, which of the older boys would you be most fearful of AND who would you most like to be friends with? Support your answer with close reference to details from Chapter 1 to 4.
- Or** (c) Read this passage carefully, and then answer the questions that follow it.

“There was a ship—”

One of the smaller hunters began to wail. The dismal truth was filtering through to everybody. Jack went very red as he hacked and pulled at the pig.

“The job was too much. We needed everyone.”

5

Ralph turned.

“You could have had everyone when the shelters were finished. But you had to hunt—”

“We needed meat.”

Jack stood up as he said this, the bloodied knife in his hand. The two boys faced each other. There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense. Jack transferred the knife to his left hand and smudged blood over his forehead as he pushed down the plastered hair.

10

Piggy began again.

15

“You didn’t ought to have let that fire out. You said you’d keep the smoke going—”

This from Piggy, and the wails of agreement from some of the hunters, drove Jack to violence. The bolting look came into his blue eyes. He took a step, and able at last to hit someone, stuck his fist into Piggy’s stomach. Piggy sat down with a grunt. Jack stood over him. His voice was vicious with humiliation.

20

“You would, would you? Fatty!”

Ralph made a step forward and Jack smacked Piggy’s head. Piggy’s glasses flew off and tinkled on the rocks. Piggy cried out in terror:

25

“My specs!”

He went crouching and feeling over the rocks but Simon, who got there first, found them for him. Passions beat about Simon on the mountain-top with awful wings.

“One side’s broken.”

30

Piggy grabbed and put on the glasses. He looked malevolently at

Jack. "I got to have them specs. Now I only got one eye. Jus' you wait--"

Jack made a move toward Piggy who scrambled away till a great rock lay between them. He thrust his head over the top and glared at Jack through his one flashing glass. 35

"Now I only got one eye. Just you wait—"

Jack mimicked the whine and scramble.

"Jus' you wait—yah!"

Piggy and the parody were so funny that the hunters began to laugh. Jack felt encouraged. He went on scrambling and the laughter rose to a gale of hysteria. Unwillingly Ralph felt his lips twitch; he was angry with himself for giving way. 40

He muttered.

"That was a dirty trick."

Jack broke out of his gyration and stood facing Ralph. His words came in a shout. 45

"All right, all right!"

He looked at Piggy, at the hunters, at Ralph.

"I'm sorry. About the fire, I mean. There. I—"

He drew himself up. 50

"—I apologize."

The buzz from the hunters was one of admiration at this handsome behavior. Clearly they were of the opinion that Jack had done the decent thing, had put himself in the right by his generous apology and Ralph, obscurely, in the wrong. They waited for an appropriately decent answer. Yet Ralph's throat refused to pass one. He resented, as an addition to Jack's misbehavior, this verbal trick. The fire was dead, the ship was gone. Could they not see? Anger instead of decency passed his throat. 55

"That was a dirty trick." 60

They were silent on the mountain-top while the opaque look appeared in Jack's eyes and passed away.

Ralph's final word was an ingracious mutter.

"All right. Light the fire."

- (i) How does the writer develop the tension between Ralph and Jack in **this passage**? Support your answer with close reference to the passage.
- (ii) What makes Piggy a character whom readers sympathise with? Refer to **other relevant incidents** in the novel to support your answer. [Do not use the passage given in answering the question.]

Section B

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

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

The Man Who Finds That His Son Has Become a Thief

Coming into the store at first angry
At the accusation, believing in
The word of his boy who has told him:
I didn't steal anything, honest.

Then becoming calmer, seeing that anger
Will not help in the business, listening painfully
As the other's evidence unfolds, so painfully slow. 5

Then seeing gradually that evidence
Almost as if tighten slowly around the neck
Of his son, at first vaguely circumstantial, then gathering damage, 10
Until there is present the unmistakable odor of guilt
Which seeps now into the mind and lays its poison.

Suddenly feeling sick and alone and afraid,
As if an unseen hand had slapped him in the face
For no reason whatsoever: wanting to get out 15
Into the street, the night, the darkness, anywhere to hide
The pain that must show in the face to these strangers,
The fear.

It must be like this.
It could hardly be otherwise. 20

(by Raymond Souster)

- (i) What is your impression of the father?
- (ii) How does the poet effectively portray the impact of the son's crime on the father?

Remember to refer closely to the poem.

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

Countdown

After midnight, the tired astronaut
surveys her chrome-top kitchen top
and counts the hours down
till the alarm-clock rings. 5
Thinks of yesterday's shopping trip
the kids outgrowing their shoes again
and such unfinished things.
Daytime, and her mother-ship
shuttles its small satellites 10
from playschool to violin class,
the swimming pool, art lessons, ballet,
and feeds them at irregular intervals
in a twenty-four-hour tour of duty.

The washing machine groans. Pipes swish,
the dryer roars. She wishes 15
she were in a vacuum,
not vacuuming or doing dishes.

She longs
to be in the dark, and young,
with star-fields leaping light-years 20
beyond time's gravity. And peers
out of the window at the night,
and counts down hours till the end,
craning her neck, till all the clocks break
free. 25

(by Grace Chua)

- (i) What are your impressions of the speaker?
- (ii) How does the poet effectively convey the challenges of motherhood?

Remember to refer closely to the poem.

END OF PAPER

Answer Scheme for 2014 Sec 3 Lit MYE Paper 1

2014 Sec 3 Elective Lit Suggested Answer Scheme for LOTS

Qn

- (a) “The boys have little chances of survival on the island.” How far do you agree with this view? Support your answer with close reference to details from Chapter 1 to 4.

Answer must explicitly state claim on the boys’ chances of survival on the island. Arguments must make consistent reference to the thesis statement. Explanations must make links to the evidence to argue why the children had good or grim chances of survival.

Factors/Situations in favour of survival	Factors/Situations that weaken chances of survival
<p>1) Sense of order / organisation</p> <ul style="list-style-type: none"> • use of conch to signal to gather so that meeting – to give everyone a chance to speak • election of chief (Ralph) to lead and prioritise their actions for survival • organised the expedition and successfully surveyed the island for its resources and have confirmed that they were alone on the island <p>2) Leadership</p> <ul style="list-style-type: none"> • Ralph – ‘natural leader’ – responsible in prioritising building of huts • Piggy’s intelligence and rationality prompted Ralph to think about rescue <ul style="list-style-type: none"> - “got to find others” - use conch to call for meeting • Jack – lead the hunters and found new ways to hunt pigs (pg 68); displayed some degree of repulsion towards blood and killing in Chapter 4. • Simon – kind/ compassionate in looking after the littluns. He gave them the best fruit till all were fed and satisfied. (pg 71) 	<p>Sense of order – only temporary</p> <ul style="list-style-type: none"> • Children were interested in fun and games – without adults; The boys do not do work for a long time. They keep thinking of playing and relaxing.(pg64) • Piggy continued to have no freedom of speech, everything about the holder of the conch has the say was not applied. (Pg.54-55) • The children did not listen to Ralph who was the leader; he was trying to speak at the time but they went off. (Pg.49). They abandoned the building of huts and went swimming. • Piggy had difficulty taking names of all children • They lost a member but no one realized except for Piggy. trying to explain about the lost member’s (boy with the mulberry birthmark) disappearance • Jack’s leadership was based on use of authority, aggression and threats. Character – in doubt • Division of camps: Ralph’s group vs Jack’s group of hunters. Jack was obsessed with hunting, he couldn’t agree with Ralph and neglected the fire on the mountain and let the fire die – missed the ship. • Simon was perceived as a ‘batty’ / strange boy who preferred his own solitude in the forest.

<p>3) Relationships / teamwork Signs of friendship and collaboration – Jack and Ralph at the beginning. Agree that Jack would lead the hunters. All were involved in building fire to signal passing ship. (pg 50-52)</p> <p>Setting</p> <p>4) Island has fruit and fresh water for survival</p>	<ul style="list-style-type: none"> • Bullying prevailed in various degree and at all levels: <ul style="list-style-type: none"> ○ Piggy was an easy target – discrimination against Piggy by all boys, even Ralph thought Piggy was a bore. Jack became increasingly aggressive towards Piggy, beginning with verbal threats, he subsequently punched Piggy in the stomach and refused to give him meat. ○ Maurice, Roger, Henry and Johnny – all exhibited signs of the desire to control and hurt those weaker or younger than themselves. • Ralph and Jack had different priorities - Jack was too obsessed with getting meat. They are not working together.(pg65,67,68) • They boys are afraid of “the beast” on the island – they had fear in their heart. (pg66). • Difficulty adjusting to the life on the island. Littluns cried and suffered from diarrhoea – sick from eating too much fruit
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(b) If you were one of the littluns, which of the older boys would you be most fearful of AND who would you most like to be friends with? Support your answer with close reference to details from Chapter 1 to 4.

Answer should adopt the perspective of one of the littluns. Both parts of the answer : character to be feared (Jack or Roger) AND character to be friends with (Ralph, Piggy or Simon).

Fear of Jack: Being young, littluns may not understand the need for protection and shelter, but would be more interested in fun and games, and eating meat; hence, they may choose Jack (as it was later seen that they eventually left Ralph to join Jack’s camp).

CHARACTERS	EVIDENCE
<p><u>JACK</u> <u>Qualities that make him a character to be feared</u> • Domineering /Aggressive disposition -:</p>	

<ul style="list-style-type: none"> - treatment of the choir boys – authoritative and rigid - attitude towards Piggy – more abusive and quick to use physical violence <ul style="list-style-type: none"> • Obsessed with hunting <ul style="list-style-type: none"> - Characteristics of a hunter – - painted faces and use of sharpened spears - boastful of his success in killing a pig - enjoyed the thrill of the hunt and, possibly, the excitement of being hunted? - neglected the fire on the mountain <p><u>Possible qualities that make him a friend:</u></p> <ul style="list-style-type: none"> • Leader of the Choir – one of the older boys who has authority and ability to give orders and instructions –This would ensure some sense of order and discipline for the tasks to carried out. • Lead in fun of hunting. Able to provide meat – successful in his hunt of pig • Displayed moments of ‘gentlemanly’ behaviour – in his apology to Ralph for having neglected the fire. 	
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To be friends with Ralph/Piggy/ Simon : Littluns are most vulnerable, incapable of managing themselves, falling sick frequently, cried often, filled with fears (of the ‘beastie’) and missing home

<p>CHARACTERS</p> <p><u>RALPH</u></p> <ul style="list-style-type: none"> • ‘natural leader’ - athletic, charismatic Elected the leader of the boys • vested with the authority of the conch • responsible/productive leadership in building huts and thinking about rescue – fire on the mountain • unafraid to challenge Jack – criticised Jack for his ‘dirty trick’ in offering an apology for neglecting the fire on the mountain. 	
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<ul style="list-style-type: none"> concerned about the welfare of the boys, especially the littluns – dispel their fear of the ‘beast’ mostly kind and polite towards the boys (although there were moments when he took advantage of Piggy) 	
<p>PIGGY</p> <ul style="list-style-type: none"> Brainy / Intelligent but only effective through Ralph – advised Ralph on key areas regarding survival and rescue. His intellectual approach to life is modeled on the attitudes and rules of the authoritative adult world, he thinks everyone should share his values and attitudes as a matter of course. <p>Possibility of not choosing Piggy as a friend</p> <ul style="list-style-type: none"> he has no clout or personality to manage the boys for survival as he relies too heavily on the power of social convention. He believes that holding the conch gives him the right to be heard. He believes that upholding social conventions get results. Easy target for bullies. Object for laughter. 	<p>Piggy is so intent on preserving some remnant of civilization on the island that he assumes improbably enough that Jack's raiders have attacked Ralph's group so that they can get the conch when of course they have come for fire.</p> <p>Speaking of the deaths the littlun with the birthmark, he asks "What's grownups goin' to think?" as if he is not so much mourning the boys' deaths as he is mourning the loss of values, ethics, discipline, and decorum that caused those deaths.</p>

Passage Based Question:

(i) How does the writer develop the tension between Ralph and Jack in this passage? Support your answer with close reference to the passage.

Points of tension	Evidence and explanation
Tension between Jack & Ralph – the result of different priorities / interests on what they want to do on the island:	<p><i>“There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense”</i></p> <ul style="list-style-type: none"> <i>World of hunting vs world of civilization</i> <i>Ralph wanted the shelters to be completed but Jack wanted everyone to help in the hunt.</i>
There was face-off – direct confrontation	<i>the bloodied knife in his hand. The two boys</i>

<p>between Jack and Ralph.</p> <p>Ralph's direct / blunt/ angry accusation of Jack's neglect and irresponsible act of letting the fire on the mountain die out</p>	<p><i>faced each other</i></p> <p><i>"There was a ship"</i> – missed being rescued as a result of Jack's negligence.</p> <p>Caused Jack to be embarrassed – as he went <i>"very red"</i> and showed his displeasure in <i>"hacking" and "pulling"</i> at the pig which they had hunted.</p>
<p>Jack's defensive/ aggressive stance and excuses that he need everyone to help hunt the meat that they need.</p>	<p>Appearance – fierce and aggressive / threatening - " Brandished a bloodied knife; smudge of blood on his forehead. <i>"bolting look"</i></p>
<p>Tension was heightened by Piggy's sudden outburst at Jack.</p> <p>Jack's reactions were violent and potentially dangerous in escalating the tension between Ralph and Jack.</p> <p>Tension was momentarily released when Jack mimicked Piggy causing hunters to laugh.</p>	<p><i>"This from Piggy, and the wails of agreement from some of the hunters, drove Jack to violence"</i></p> <p>Jack struck Piggy in the stomach and broke his glasses.</p> <p><i>"Jack stood over him. His voice was vicious with humiliation."</i></p>
<p>Undercurrents of tension remained as Ralph was resentful toward for his 'dirty trick' in deflecting the blame and turn attention to Piggy as source of humour, and the subsequent offer of apology for causing the fire to die out.</p>	<p>Ralph "resented, as an addition to Jack's misbehavior, this verbal trick."</p> <p><i>"Anger instead of decency passed his throat."</i></p> <p><i>And he repeated "That was a dirty trick"</i></p> <p><i>"Ralph's final word was an ungracious mutter."</i></p> <p>The <i>"silence on the mountain top"</i> was significant with Jack's "opaque look: in his eyes – as if he harboured some hidden / furtive thoughts towards Ralph.</p>

(ii) What makes Piggy a character whom readers sympathise with? Refer to **other relevant incidents in the novel to support your answer. [Do not use the passage given in answering the question.]**

Incidents which reveal Piggy's vulnerability and as an easy target for bullies	Evidence
<p>Piggy's first meeting with Ralph</p> <ul style="list-style-type: none"> - His eagerness to make friends with Ralph who was obviously unenthusiastic/ distinterested in Piggy whom Ralph called 'fatty'. - Piggy was discriminated – because of his 	<p>Pg ____</p> <p>Pg 29</p> <p>Answers should attempt to highlight Piggy's vulnerability and</p>

<p>appearance (being fat, wore glasses, spoke with an cockney accent, depended on his adults'/his aunt's advice)</p> <ul style="list-style-type: none"> - Betrayed by Ralph who revealed his name ('Piggy') despite his plea to Ralph to keep it a secret. 	<p>stress the discomfort and pain he suffered to show impact of the discrimination.</p>
<p>Exclusion & discrimination of Piggy when his offer to join in the exploration of the island was rejected by Ralph and verbally abused by Jack.</p> <ul style="list-style-type: none"> - Ralph : "You are no good for a job like this" - Jack: "We don't want you" <p>His flashes of indignation and distress (Piggy was hurt and crushed) were visible but to no avail as he was unable to stand up to the easy dismissal as "jack and the others paid no attention".</p>	<p>Pg</p> <p>Answers should attempt to highlight the boys' insensitivity to Piggy's feelings and Jack's blatant / direct verbal attack on Piggy.</p>
<p>Piggy's attempts to reason and provide solutions were often ignored, dismissed or ridiculed.</p> <ul style="list-style-type: none"> - His concern that the boys were acting like a 'bunch of kids' and their impulse act of building the fire resulted in the huge bonfire on the mountain as the death of the both of the 'mulberry birthmark'. - Despite having the conch and the right to speak, his attempt to express himself was repeatedly threatened by Ralph's and Jack's anger/savage reaction to the awe at the power of the fire that they started but unable to control. - Ralph accused Piggy of having neglected the taking of names, insensitive to Piggy's difficulty of having to deal with the littluns who were running 'round like insects'. 	<p>Pg_____</p> <p>Answers should highlight the slights and injustice done to Piggy despite his good sense and intentions.</p>

Section B

Answer Question 2 or Question 3 from this section.

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

The Man Who Finds That His Son Has Become a Thief

Coming into the store at first angry
At the accusation, believing in
The word of his boy who has told him:
I didn't steal anything, honest.

Then becoming calmer, seeing that anger
Will not help in the business, listening painfully
As the other's evidence unfolds, so painfully slow.

Then seeing gradually that evidence
Almost as if tighten slowly around the neck
Of his son, at first vaguely circumstantial, then gathering damage,
Until there is present the unmistakable odor of guilt
Which seeps now into the mind and lays its poison.

Suddenly feeling sick and alone and afraid,
As if an unseen hand had slapped him in the face
For no reason whatsoever: wanting to get out
Into the street, the night, the darkness, anywhere to hide
The pain that must show in the face to these strangers,
The fear.

It must be like this.
It could hardly be otherwise.

(by Raymond Souster)

- (i) What is your impression of the father?
- (ii) How does the poet effectively portray the impact of the son's crime on the father?

These are some possible answers. Other responses given by students may be accepted as well, as long as they are substantiated by the text.

(i) What is your impression of the father?

Assertion	Evidence & Explanation
Protective father	This is seen in the way he is all ready to defend his son when he believes that his son has been wrongfully accused. He goes to the store, ready to do justice to what he believes to be an unfair accusation, as seen in the first line, “coming into the store at first angry at the accusation”. The way that he is angered by what he believes to be a wrongful accusation also shows that he is someone who wants to protect the honour of his son’s name and is stirred up when he perceives his son’s name has been sullied unfairly.
Trusting father	This is seen in the way he readily believes what he son has told him, “believing in /the word of his boy who has told him:/ I didn’t steal anything, honest”. There is no mention of any questions asked which leads the reader to infer that the father most probably took him at his word and trusted that his son had told him the truth.
Rational	Despite the way he has been emotionally stirred by what he perceives to be a false accusation against his son, he is still rational/logical enough to recognize that “anger will not help in the business” and makes a deliberate effort to calm himself down, in engaging with the people at the store.
Reasonable	Even though it is his son who has been accused of stealing, he is still reasonable enough to hear the viewpoints of others, instead of sticking to his view that his son has been falsely accused. This is seen in the way that he listens carefully, as the evidence of his son’s crime is presented before him. He also faces up the fact that his son is culpable, as the evidence is presented before him, and does not attempt to deny his son’s guilt, as seen through his recognition of the presence of “the unmistakable odor of guilt”.
Vulnerable	This is seen in the way he responds when he realises that his son is actually guilty. He is described as “suddenly feeling sick and alone and afraid”. This shows that he is vulnerable because it shows how emotionally affected he is when he has to face the unexpected truth that his son is a thief. He is shown to be emotionally susceptible and incapable of taking this incident in his stride.
Private person	This is seen in the way that he wants to escape from the strangers, upon realising that his son is a thief, as seen in the line, “wanting to get out into the street, the night, the darkness, anywhere to hide the pain that must show in the face to these strangers, the fear”, so as to prevent them from seeing his pain and fear. This shows his discomfort in revealing his feelings to others and his need to be alone in times like these.

(ii) How does the poet effectively portray the impact of the son’s crime on the father?

Assertion	Evidence & Explanation
The pain that the son’s	In the second stanza, the father is described as “listening

<p>crime inflicts on the father is seen through the use of puns and repetition.</p>	<p>painfully”, as the people at the store share with him the evidence of his son’s crime. “Painfully” here takes on two shades of meaning, one, a reference to how the father listened carefully and another, also to the grief he must feel, as he hears out the evidence of his son’s crime. This is further reinforced through the repetition of the word “painfully” in the next line, which emphasises how agonizing it is for the father to hear of his son’s crime, thus making it seem like the process of listening to them is “painfully slow”.</p>
<p>The agony that the father goes through as he hears of his son’s crime is portrayed through the elongation of time and the progressive nature of the revelation as the evidence is presented to him.</p>	<p>As mentioned above, the father experiences agony as the moments in which the evidence of his son’s crime is presented to him seem to be passing by excruciatingly slowly. This “painfully slow” process is highlighted through the use of the words/phrases, “ gradually”, and “slowly”. This process is agonizing for the father as the father is forced to face “the unmistakable odor of guilt which seeps...into the mind and lays its poison”, as the evidence of his son’s guilt becomes stronger, from “vaguely circumstantial” to “gathering damage”.</p>
<p>The realisation of his son’s crime contaminates the father’s previous belief of his son and this is portrayed effectively through the use of metaphors</p> <p>Could also suggest a certain feeling of repulsion on the father’s part towards hearing such news</p>	<p>This is seen in the way guilt is likened to an odour, which not only reflects the unsavoury nature of the crime, as seen through the description of this guilt as an unpleasant smell, but it also suggests the rapid way in which the recognition of his son’s guilt spreads quickly, the same way that a pungent smell diffuses quickly through the air. This odor of guilt is also described as laying its poison, which suggests the way that it has tainted the father’s initial image of his son. Both odour and poison are repulsive and even toxic (in the case of poison) to the human and this might suggest the father’s repulsion towards the facts that confront him now that suggest that his son is a criminal.</p>
<p>The impact of the son’s crime on the father is seen through the description of a slew of negative emotions that rush at him.</p>	<p>This is seen in the way the father is described as feeling “sick, alone and afraid”. For a grown man to experience such negative emotions of loneliness and fear to the point that it affects him physically i.e. in the way he feels sick makes it evident that his son’s crime was a big blow to him</p>
<p>The sting that the father feels when he realises his son is guilty is portrayed through the use of similes.</p>	<p>This is seen in the way the father’s emotions are likened to “an unseen hand (which) had slapped him in the face”. Through this simile, the reader is able to relate to the father’s pain as one can imagine the stinging sensation of a tight slap and the shock of having received such a slap because the hand had not been seen and thus the slap had not been anticipated. Through this simile, the poet drives home the point of the pain that the father feels upon recognising his son’s guilt.</p>
<p>The impact of his son’s crime is effectively portrayed through the way he responds by expressing his desire to</p>	<p>The father expresses the urgent need to escape to anywhere which would be a cover for him, whether it be the night or darkness, so as not to reveal the pain and fear in him. This shows us how much this incident must have affected him, such that he is unable to control his emotions</p>

escape.	from surfacing.
The fear that the father feels because of his son's crime is effectively portrayed through the use of structure	The way fear is in a standalone line in Stanza 4, "the fear" makes it stand out and highlights to the reader how his son's crime has created an intense amount of fear in him.

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

Countdown

After midnight, the tired astronaut
surveys her chrome-top kitchen top
and counts the hours down
till the alarm-clock rings.

Thinks of yesterday's shopping trip
the kids outgrowing their shoes again
and such unfinished things.

5

Daytime, and her mother-ship
shuttles its small satellites
from playschool to violin class,
the swimming pool, art lessons, ballet,
and feeds them at irregular intervals
in a twenty-four-hour tour of duty.

10

The washing machine groans. Pipes swish,
the dryer roars. She wishes
she were in a vacuum,
not vacuuming or doing dishes.

15

She longs
to be in the dark, and young,
with star-fields leaping light-years
beyond time's gravity. And peers
out of the window at the night,
and counts down hours till the end,
craning her neck, till all the clocks break
free.

20

(by Grace Chua)

- (i) What are your impressions of the speaker?
- (ii) How does the poet effectively convey the challenges of motherhood?

These are some possible answers. Other responses given by students may be accepted as well, as long as they are substantiated by the text.

(i) What are your impressions of the speaker?

Point	Evidence & Elaboration
She worries excessively.	This is seen in the way she “thinks of yesterday’s shopping trip/the kids outgrowing their shoes again/and such unfinished things”. There is actually no necessity for her to think about things that would inevitably happen e.g. kids growing out of their shoes and instead tackle them as they come, instead of spending her time projecting the potential unfinished tasks that would come her way.
She is responsible.	She obviously recognises and takes on her role of mother, as seen in the way the speaker refers to it as “a twenty-four-hour tour of duty” and sends her kids to the various classes that they need to go for.
She is free-spirited/ a dreamer.	This is seen in the way she “longs to be in the dark, and young, with star-fields leaping light-years beyond time’s gravity”. She allows her imagination to run wild, as she thinks about her desire to be young again and cross unimaginable boundaries, pointing to her dreamy and free-spirited nature.
She is an escapist.	This is seen in the way she “wishes she were in a vacuum, not vacuuming or doing dishes”. She desires to run away from her normal scope of responsibilities and duties.

(ii) How does the poet effectively convey the challenges of motherhood?

Point	Evidence & Elaboration
Metaphor of the astronaut conveys the alienation of mother from other people	The metaphor of the astronaut is perhaps used to describe the mother to bring out how motherhood could lead to the mother feeling alienated from other people as she is wrapped up in seeing to her children’s needs. Just as an astronaut floats out in space, removed and away from the people on earth, the mother too feels removed from the people around her. This is even so for her kids who are in the first stanza described as “small satellites”, thus objectifying them and diluting the human connection between mother and child.
Onomatopoeia conveys the way that a mother’s life is filled with domestic chores.	The use of onomatopoeia “groans”, “swish” and “roars” in the second stanza fills up much of the second stanza and this appeals to the reader’s sense of hearing as he can imagine the noise of these machines/objects filling the room. This is significant as these objects are closely associated with maternal domestic duty. This is a means by which the poet conveys the challenges of motherhood because the sounds that fill the room are representative of the maternal domestic duties that crowd out the mother’s life.
The constant reference to	The title of the poem, ‘Countdown’ already alludes to how precious time is to the mother who can only claim those

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time conveys the way the mother has very little time of her own as much of it is spent meeting her children's needs	wee hours at night for her own. We only see her having the luxury to think through things after midnight and this is portrayed in the way she "counts the hours down till the alarm-clock rings" and "counts down hours till the end". Her desire for time to stop catching up with her is also seen in the way the poem ends, where she expresses her desire for the clocks to break free. This parallels her desire to break free as well, from the constraints of time.
Pun- "vacuum", "vacuuming" to convey how tough motherhood is that she wants to run away from it	The poet uses the double meaning of the word "vacuum" – a space of nothingness vs the act of vacuuming, cleaning the house, to bring out how the speaker longs to be able to escape from the daily toil of doing household chores.
Long sentences to convey how many things her mother has to do for her children	The description of the mother's daytime schedule "daytime, and her mother ship shuttles its small satellites from playschool to violin class, the swimming pool, art lessons, ballet, and feeds them at irregular intervals in a twenty four-hour-tour of duty" leaves the reader rather breathless, enabling the reader to understand the mother's exhaustion from the relentless duties.
Structure conveys how a disproportionate amount of time is spent carrying out her maternal duties as opposed to the time that she spends on herself	Much of the poem is spent dwelling on the things that the mother has to do for her children, as well as the household chores. It is only in the third stanza that the speaker allows herself to imagine herself in a life outside her role as a mother, young and with "star-fields leaping light-years beyond time's gravity".

END OF PAPER

Section A

NB Do not use the passage printed below in answering 1(a) or 1(b).

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

- 1 **Either** (a) How does Golding make Piggy a significant character in the novel? Support your answer by close reference to the novel.
- Or** (b) Which aspects of *Lord of the Flies* do you find most disturbing?
- Or** (c) Read this passage carefully, and then answer the questions that follow it:

The fire was dead. They saw that straight away; saw what they had really known down on the beach when the smoke of home had beckoned. The fire was right out, smokeless and dead; the watchers were gone. A pile of unused fuel lay ready.

Ralph turned to the sea. The horizon stretched, impersonal once more, barren of all but the faintest trace of smoke. Ralph ran stumbling along the rocks, saved himself on the edge of the pink cliff, and screamed at the ship. 5

‘Come back! Come back!’

He ran backwards and forwards along the cliff, his face always to the sea, and his voice rose insanely. 10

‘Come back! Come back!’

Simon and Maurice arrived. Ralph looked at them with unwinking eyes. Simon turned away, smearing the water from his cheeks. Ralph reached inside himself for the worst word he knew. 15

‘They let the bloody fire out.’

He looked down the unfriendly side of the mountain. Piggy arrived, out of breath and whimpering like a littlun. Ralph clenched his fist and went very red. The intentness of his gaze, the bitterness of his voice pointed for him. 20

‘There they are.’

A procession had appeared, far down among the pink screens that lay near the water’s edge. Some of the boys wore black caps but otherwise they were almost naked. They lifted sticks in the air together, when they came to an easy patch. They were chanting, something to do with the bundle that the errant twins carried so carefully. Ralph picked out Jack easily, even at that distance, tall, red-haired and inevitably leading the procession. 25

Simon looked now, from Ralph to Jack, as he had looked from Ralph to the horizon, and what he saw seemed to make 30

him afraid. Ralph said nothing more, but waited while the procession came nearer. The chant was audible but at that distance still wordless. Behind Jack walked the twins, carrying a great stake on their shoulders. The gutted carcass of a pig swung from the stake, swinging heavily as the twins toiled over the uneven ground. The pig's head hung down with gaping neck and seemed to search for something on the ground. At last the words of the chant floated up to them, across the bowl of blackened wood and ashes. 35

'Kill the pig. Cut her throat. Spill her blood.' 40

- (i) How does Golding make this passage a particularly powerful moment in the novel?
- (ii) How does Golding memorably portray Simon elsewhere in the novel? Refer to other parts of the novel in your answer.

Section B

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

Either 2 Read this passage carefully and then answer the questions that follow it:

In this passage Parvez, Ali's father, struggles to understand the changes that are taking place in Ali's life.

Surreptitiously the father began going into his son's bedroom. He would sit there for hours, rousing himself only to seek clues. What bewildered him was that Ali was getting tidier. Instead of the usual tangle of clothes, books, cricket bats, video games, the room was becoming neat and ordered; spaces began appearing where before there had been only mess. 5

Initially Parvez had been pleased: his son was outgrowing his teenage attitudes. But one day, beside the dustbin, Parvez found a torn bag which contained not only old toys, but computer discs, video tapes, new books and fashionable clothes the boy had just bought a few months before. Also without explanation, Ali had parted from the English girlfriend who used to come often to the house. His old friends had stopped ringing. 10

For reasons he didn't himself understand, Parvez wasn't able to bring up the subject of Ali's unusual behavior. He was aware that he had become slightly afraid of his son, who, alongside his silences, was developing a sharp tongue. One remark Parvez did make, "You don't play your guitar anymore," elicited the mysterious but conclusive reply, "There are more important things to be done." 15

Yet Parvez felt his son's eccentricity as an injustice. He had always been aware of the pitfalls which other men's sons had fallen into in England. And so, for Ali, he had worked long hours and spent a lot of money paying for his education as an accountant. He had bought him good suits, all the books he required and a computer. And now the boy was throwing his possessions out! 20

Parvez couldn't sleep; he went more to the whiskey bottle, even when he was at work. He realized it was imperative to discuss the matter with someone sympathetic. 25

Parvez had been a taxi driver for twenty years. Half that time, he'd worked for the same firm. Like him, most of the other drivers were Punjabis. They preferred to work at night, the roads were clearer and the money better. They slept during the day, avoiding their wives. Together they led almost a boy's life in the cabbies' office, playing cards and practical jokes, exchanging stories, eating together and discussing politics and their problems. 30

But Parvez had been unable to bring this subject up with his friends. He was too ashamed. And he was afraid, too, that they would blame him for the wrong turning his boy had taken, just as he had blamed other 35

fathers who sons had taken to running around with bad girls and joining gangs.

For years Parvez had boasted to the other men about how Ali excelled at cricket, swimming and football, and how attentive a scholar he was, getting straight 'A's in most subjects. Was it asking too much for Ali to get a good job now, marry the right girl and start a family? Once this happened, Parvez would be happy. His dreams of doing well in England would have come true. Where had he gone wrong? 40

But one night, sitting in the taxi office on busted chairs with his two closest friends watching a Sylvester Stallone film, he broke his silence. 45

'I can't understand it!' he burst out. 'Everything is going from his room. And I can't talk to him anymore. We were not father and son – we were brothers! Where has he gone? Why is he torturing me!' 50

And Parvez put his head in his hands.

(Adapted from *Collected Stories* by Hanif Kureshi)

- (i) What impressions of Ali do you form from the passage?
- (ii) How far and in what ways does the writer make you sympathize with Parvez? Refer closely to the passage in your answer.

Or 3 Read the following poem and answer the questions that follow it.

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

A Malaysian Comes to Singapore

The checkpoint looks bigger than Singapore!
 Glossy doors and uniforms slide aside
 Automatically, away from lips curved
 Like whips, neatly fixed over the preserved
 Tips of blunted nails. They key us inside
 The system, and then we're off as before

5

Down the expressway – though now everything
 Is in English, all but stray traces
 Of race safely effaced in the bright
 White letters of white words bleaching places
 And faces. They wait at the crossing

10

(Here the traffic lights actually function!)
 – then tick on scentless feet through the doors
 Of nine-to-five jobs, across citrus-washed floors
 Stacked sky-high in this "city in a garden"

15

Where the manicured trees trapped in the breeze
 Of our engines tremble.

Green leaves, blue seas,
 In the shadow of whitewashed HDBs

Clean as teeth in the gold maw of a lion
 God – it's a colouring book of a country,

20

Waiting for a story.

(by Irian Way)

- (i) What strikes you about the different ways in which the poet responds to Singapore in the first 11 lines of the poem?
- (ii) How does the poet make his impressions of Singapore so vivid in the poem as a whole?

End of paper

Suggested Answers:

(a) How does Golding make Piggy a significant character in the novel? Support your answer by close reference to the novel.

Golding portrays Piggy as a victim of Jack and his hunters to reveal his dystopic vision of humanity in the novel. Piggy and his glasses represent the knowledge and reason of the adult world that the hunters reject. His name foreshadows his eventual murder and the hunters' final descent into savagery.

Piggy, the 'fat boy' is also presented as a foil to Ralph, the 'fair boy' with the 'golden body' who is elected chief. Despite his superior intellect, Piggy cannot be the leader because his physical appearance and weaknesses make him a social outcast.

Point	Evidence	Elaboration
As a foil to the other boys, Piggy is first established as a social outcast.	<p><i>...his knees were plump...</i></p> <p><i>He was shorter than the fair boy and very fat.</i></p> <p><i>....looked up through thick spectacles...</i></p>	<p><i>The boys ostracize Piggy from the beginning because he is overweight, pale, asthmatic, and has a different accent. His pale skin, regardless of how much sun he encounters, shows his deep-rooted connection to civilization. Size, athleticism, and physical appearance are indicators of status on the island, so due to his physical limitations, he becomes a pariah among the boys. Though Piggy is the obvious choice for the boys' leader, another better-looking athletic boy, Ralph, is chosen instead.</i></p>
	<p><i>Piggy was a bore; his fat, his ass-mar and his matter-of-fact ideas were dull: but there was always a little pleasure to be got out of pulling his leg, even if one did it by accident.</i></p> <p><i>Piggy saw the smile and misinterpreted it as friendliness. There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labour.</i></p>	<p><i>Piggy rules behind the scenes through Ralph because Ralph cannot stay composed in pressing situations as Piggy can. Piggy is set apart further by his wispy hair. All of the boys' hair grows longer except for Piggy who seems balding even at his young age. This gradual difference makes Piggy seem like more of an older authority figure as the days go on and the difference becomes more noticeable. In addition, Piggy wears glasses. His handicaps make him seem older than he really is to the reader, and with age comes implied wisdom.</i></p> <p><i>Piggy's intellect benefits the group only</i></p>

		<p>through Ralph; he acts as Ralph's advisor. He cannot be the leader himself because he lacks leadership qualities and has no rapport with the other boys. Piggy also relies too heavily on the power of social convention. He believes that holding the conch gives him the right to be heard. He believes that upholding social conventions get results.</p>
<p>Key moments in the plot involving Piggy portray him, like Simon, as a victim of the boys' savagery</p>	<p><u>Key Moment 1 – building fire (p52)</u> <i>'His specs – use them as burning glasses!'</i> <i>'Let me go!'</i> His voice rose to a shriek of terror as Jack snatched the glasses off his face.</p> <p><u>KM 2 – first successful hunt but hunters let fire out and ship passes by (p88)</u> <i>[Jack] stuck his fist into Piggy's stomach. Jack stood over him. His voice was vicious with humiliation....Jack smacked Piggy's head. Piggy's glasses flew off and tinkled on the rocks.</i></p> <p><u>KM 3 – after Jack steals Piggy's glasses and Ralph visits Castle Rock to retrieve them (p222)</u> <i>Roger, with a sense of delirious abandonment, leaned all his weight on the lever. The rock struck</i></p>	<p>Piggy brings out the beast in Jack from the start. Piggy's name foreshadows the fact that he will also be hunted and killed like the pigs that are hunted by Jack.</p> <p>His glasses are stolen by the tribe of savages, and to negotiate the return of his glasses, he visits their camp. Instead of visiting them with the intention of violence, Piggy is a diplomat to the end, trying to foster peace through discussion. On his voyage he clings to the conch: the last symbol of order and peaceful decision on the island. He arrives in their camp, but he is unable to persuade the savages' leader Jack to return his stolen glasses. During a scuffle, Jack's savages, Golding's representation of a disordered society, drop a boulder on Piggy. He is crushed -- killing him and shattering the conch. Piggy's being crushed by a boulder is symbolic of the breakdown of civilization. This fittingly occurs simultaneously with the disintegration of the conch, the last symbol of order of the island.</p>

	<p><i>Piggy a glancing blow from chin to knee...Piggy fell forty feet and landed on his back...Piggy's arms and legs twitched a bit, like a pig's after it has been killed...Suddenly Jack bounded out... and began screaming wildly.... "That's what you'll get.... There isn't a tribe for you anymore."</i></p>	
<p><i>Piggy and his glasses symbolize knowledge and reason; representing the world of the adults that the savages violently reject at the end of the novel.</i></p>	<p><i>Life... is scientific, that's what it is. In a year or two when the world is over they'll be traveling to Mars and back. I know there isn't no beast—not with claws and all that I mean—but I know there isn't no fear either.</i></p> <p><i>...I can't think. Not like Piggy....Piggy could think. He could go step by step inside that fat head of his, only Piggy was no chief. But Piggy, for all his ludicrous body, had brains. (p97)</i></p> <p><i>...unless we get frightened of people. (p105)</i></p>	<p><i>Using Piggy's physical attributes, mental characteristics, and emotional maturity, Golding makes Piggy a symbol of authority, democracy, and civilization. Piggy's character plays a major role because he serves as Golding's personification of intelligent, rational thinking civilization; therefore, he is given internal and external characteristics that make him a figure of pacifist authority.</i></p> <p><i>As the embodiment of order, Piggy is logically the most emotionally and mentally equipped boy on the island. When all the other boys believe there is a dangerous beast on the island, he is astute enough to realize that a large animal could not possibly sustain itself on the island. He tries to convey the message that there is nothing to fear on the island.</i></p> <p><i>Piggy makes the insightful point that the only thing to be afraid on the island of is the other boys themselves. He stays calm under pressure and thinks through situations intelligently and perceptively; he is independent enough to exist even as pariah on the island. All of the other boys constantly leave him alone to fend for himself and take care of the young</i></p>

		<p><i>boys on the island.</i></p> <p><i>At the beginning of the boys' journey, he found the conch, a shell that when blown brought all of the boys into meeting. This process allowed the conch to represent order and democracy. Until his death, Piggy tries to maintain a sense of order between the boys.</i></p>
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(b) Which aspects of Lord of the Flies do you find most disturbing?

Point	Evidence	Elaboration
<p><i>Killing of the sow</i></p>	<p><i>Here, struck down by the heat, the sow fell and the hunters hurled themselves at her.</i></p> <p><i>Roger ran around the heap, prodding with his spear whenever pig flesh appeared.</i></p> <p><i>Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgement for his point and began to push till he was leaning with his whole weight.... Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed under them and they were heavy and fulfilled upon her.</i></p>	<p><i>An interesting facet of Golding's representation of nature in this chapter is evident in the pig hunt. Historically, novelists have associated the natural world with women, in contrast to the civilized world, which they linked to men. Nature is often gendered in literature as female and in this sense a threat to the civilized forces of masculinity.</i></p> <p><i>Accordingly, Golding represents this pig hunt in gendered terms and with violent sexual imagery in that the boys kill a female pig with a spear thrust into her anus, which evokes rape. In a novel that has no female human characters appearing in any scene, and in which women are barely even mentioned, this sow and what happens to her carries additional weight. The brutal murder of the sow represents the boys' attempts to subjugate and impose their will on the natural world, coded here as feminine. We may again note the metaphoric link between Piggy and the sow, which calls attention to the ways in which Piggy is himself coded as "feminine": hairless, softly rounded, and with several stereotypically girlish qualities, such as disliking physical labor. In this way, too, the sow's subjugation anticipates his own.</i></p> <p><i>Roger carves out a distinct niche in the tribe as the hangman, the torturer who plays a key role in all dictatorships, and</i></p>

		<p><i>relishes the role of a killer. From his point of view on top of Castle Rock, "Ralph was a shock of hair and Piggy a bag of fat" — not other human beings. Mentally dehumanizing those not in his group frees Roger from the restraints of decency, an effect he feels as "a sense of delirious abandonment" when he releases the rock to kill Piggy.</i></p>
<p><i>Killing of Simon</i></p>	<p><i>A thing was crawling out of the forest. Simon was crying out something about a dead man on a hill. The sticks fell....The beast was on its knees...its arms folded over its face....It was crying out against the abominable noise....the crowd surged after it...leapt on to the beast, screamed, struck, bit, tore....the beast lay still....Even in the rain they could see how small a beast it was; and already its blood was staining the sand.</i></p>	<p><i>Simon's role as an artistic, religious visionary is established not only by his hidden place of meditation but also by the description of his eyes: "so bright they had deceived Ralph into thinking him delightfully gay and wicked." While Piggy has the glasses — one symbol of vision and truth — Simon has bright eyes, a symbol of another kind of vision and truth.</i></p> <p><i>Simon is different from the other boys not only due to his physical frailty, manifested in his fainting spells, but also in his consistently expressed concern for the more vulnerable boys. Littluns follow him, and he picks choice fruit for them from spots they can't reach, a saintly or Christ-like image. He stands up for Piggy and helps him get his glasses back when Jack knocks them off his head, another allusion to Simon's visionary bent. In addition, he has a secret place in the jungle, where he spends time alone.</i></p> <p><i>By courageously seeking to confront the figure on the mountaintop, Simon fulfills his destiny of revelation. He doesn't get to share his revelation with the other boys because they are not ready to accept or understand it. Instead he dies as a result of being made the scapegoat for the boys' unshakeable fear. When Simon's body is carried off by the tide, covered in the jellyfish-like phosphorescent creatures who have come in with the tide, Golding shifts the focus from Simon's body's movements to the much larger</i></p>

		<p><i>progressions of the sun, moon, and earth because Simon represented a knowledge as fundamental as the elements.</i></p> <p><i>Simon's death clearly shows us that evil does exist in man, but in a higher state. Simon's death is partially intentional and accidental after considering factors of weather, the possibility of recognizing Simon during night time and the mad dance and the chanting. Golding again manages to convey his message clearly to his reader that evil does exist in man, but this time to a higher extent.</i></p>
<p><i>Murder of Piggy</i></p>	<p><i>By him stood Piggy still holding out the talisman, the fragile-shinning beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.</i></p> <p><i>The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his</i></p>	<p><i>This reveals the extent to which Roger has become a mindless savage. Piggy's death signifies that the intensity of evil within the boys is progressing throughout the story, from accidental (the death of the boy with mulberry patch on his face), to partially accidental (Simon's death) to purely intentional (Piggy's death). In short, Golding has succeeded in proving that evil is truly inherent in man.</i></p> <p><i>As the novel slowly moves towards its tragic conclusion, there is total confusion on the island. There is no rationality left. Jack, who has replaced order and rules with emotion and savagery, rules through fear of punishment. Primitive ritual and superstition gain the upper hand.</i></p> <p><i>Piggy's murder serves as a denouement to the previous deterioration of the boys. Piggy is killed, the conch is crushed, and there is no signal fire or hope for rescue. The last traces of civilization (symbolized in Piggy's glasses and the conch) are destroyed.</i></p> <p><i>It is also important to note that Piggy tells the boys that they are acting like a crowd of kids (which, ironically, is what they really are and should be). But in the novel they become people engaged in</i></p>

	<p><i>back across that square, red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then, the sea breathed again in a long, slow sign, the water boiled white and pink over the rock ; and when it went, sucking back again, the body of Piggy was gone.</i></p>	<p><i>desperate, destructive actions. Piggy also tells the others that the choice is between "to have rules and agree or to hunt and kill". The boys obviously chose to hunt and kill, and ironically Piggy is their next prey.</i></p>
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(ci) How does Golding make this passage a particularly powerful moment in the novel?

This is a powerful moment in the novel as the boys have missed their first chance of rescue, leading to heightened emotions and conflict as blame is placed on the hunters. The rift that appears here because of their different interests foreshadows further conflict later on in the novel.

Point	Evidence	Elaboration
<u>Style/ Literary Devices:</u>		
Symbol	<p><i>The fire was dead. The fire was right out, smokeless and dead.</i></p> <p><i>A pile of unused fuel lay ready.</i></p>	<p><i>The fire symbolizes hope of rescue and survival. That it is dead signifies the boys' impending deaths on the island.</i></p> <p><i>This highlights the irresponsibility of the hunters in performing this vital task for rescue.</i></p>
Repetition	<p><i>They saw that straight away, saw what they had really known</i></p>	<p><i>Emphasizes the despair of the boys as they realize the significance of their failure at rescue.</i></p>
Personification	<p><i>The horizon stretched, impersonal once</i></p>	<p><i>The horizon is personified as uncaring and reflects their loss of hope.</i></p>

	<p>more, barren of all but the faintest trace of smoke.</p> <p>He looked down the unfriendly side of the mountain</p>	<p>Their surroundings look hostile to them</p>
Punctuation	Come back! Come back!	Highlights Ralph's desperation to be rescued.
Alliteration	Ralph reached...for the worst word he knew	Emphasizes the extent of R's disappointment
Diction	They let the bloody fire out	R's use of the swear word reveals his anger at the hunters.
Short sentences	There they are.	Suggest R's strong emotions being kept in check / restrained.
Dialogue	Kill the pig. Cut her throat. Spill her blood.	This list of imperatives that drive the hunters in their blood lust is presented verbatim, revealing their savagery and shocking the reader.
<u>Characterization:</u>		
Ralph	<p>He ran backwards and forwards...his voice rose insanely. Ralph clenched his fist and went very red. The intentness of his gaze, the bitterness of his voice pointed for him.</p> <p>Ralph said nothing more but waited...</p>	<p>Ralph, who was earlier seen as calm and optimistic, is enraged and hysterical in his disappointment at the lost chance of rescue. His desperation and anger build up and are directed towards Jack and his hunters which will result in the final conflict.</p> <p>This contrast with his earlier shouts and hints at the calm before the storm.</p>
Hunters	...almost naked...lifted sticks together...chanting	Hunters depicted as primitive tribe, animalistic in their nakedness. Emphasizes their departure from civilized behavior and the degree to

		which they have adapted to their surroundings.
Jack	Ralph picked out Jack easily... inevitably leading the procession Behind Jack walked the twins	Emphasizes R's ineffective leadership. Despite R being elected chief, many boys follow Jack. Jack is oblivious to the lost chance of rescue. He is happy in his atavistic behavior and does not show a longing to return to civilization. This reveals the twins' allegiance to Jack and explains why the fire was not tended. The twins have been seduced by the thrill of the hunt and betrayed R's trust.
<u>Theme:</u>		
Evil in man	Simon looked now...what he saw seemed to make him afraid Wore black...	Premonition of danger from Simon the mystic worries the reader as he can clearly see the beast within the boys. Ominous colour hints at the moral darkness of the hunters.

ii) How does Golding memorably portray Simon elsewhere in the novel? Refer to other parts of the novel in your answer.

Point	Evidence	Elaboration
Ch 3: Simon seems to exist outside the conflict between Ralph and Jack, between civilization and savagery. We see Simon's kind and generous nature through his actions in this chapter.	<ul style="list-style-type: none"> • [Simon] walked into the forest with an air of purpose • Small skinny boy • Eyes so bright they had deceived Ralph into thinking him delightfully gay and wicked • Simon found for them the fruit they could not reach 	He helps Ralph build the huts when the other boys would rather play, indicating his helpfulness, discipline, and dedication to the common good. Simon helps the littluns reach a high branch of fruit, indicating his kindness and sympathy—a sharp contrast to many of the older boys, who would rather torment the littluns than help them. When Simon sits alone in the jungle glade marveling at the beauty of nature, we see that he feels a basic connection with the

		<p><i>natural world. On the whole, Simon seems to have a basic goodness and kindness that comes from within him and is tied to his connection with nature. All the other boys, meanwhile, seem to have inherited their ideas of goodness and morality from the external forces of civilization, so that the longer they are away from human society, the more their moral sense erodes. In this regard, Simon emerges as an important figure to contrast with Ralph and Jack. Where Ralph represents the orderly forces of civilization and Jack the primal, instinctual urges that react against such order, Simon represents a third quality—a kind of goodness that is natural or innate rather than taught by human society. In this way, Simon, who cannot be categorized with the other boys, complicates the symbolic structure of the novel.</i></p>
<p><i>Chapter 8: Simon embodies an innate, spiritual human goodness that is deeply connected with nature.</i></p>	<p><i>Even if he shut his eyes the sow's head still remained like an after-image. The half-shut eyes were dim with the infinite cynicism of adult life. They assured Simon that everything was a bad business.</i></p> <p><i>A gift for the beast. Might not the beast come for it?</i></p> <p><i>...his gaze was held by that ancient, inescapable recognition.</i></p> <p><i>You are a silly little</i></p>	<p><i>In Golding's view, the human impulse toward civilization is not as deeply rooted as the human impulse toward savagery. Unlike all the other boys on the island, Simon acts morally not out of guilt or shame but because he believes in the inherent value of morality. He behaves kindly toward the younger children, and he is the first to realize the problem posed by the beast and the Lord of the Flies—that is, that the monster on the island is not a real, physical beast but rather a savagery that lurks within each human being. The sow's head on the stake symbolizes this idea, as we see in Simon's vision of the head speaking to him. Ultimately, this idea of the inherent evil within each</i></p>

	<p><i>boy...just an ignorant, silly little boy....Simon answered him in the same silent voice.</i></p> <p><i>You don't want Ralph to think you're batty, do you? You like Ralph a lot, don't you? And Piggy, and Jack?</i></p> <p><i>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?</i></p>	<p><i>human being stands as the moral conclusion and central problem of the novel. Against this idea of evil, Simon represents a contrary idea of essential human goodness. However, his brutal murder at the hands of the other boys indicates the scarcity of that good amid an overwhelming abundance of evil.</i></p>
<p><i>Ch 9: This chapter focuses on Simon and the fulfillment of his role as a visionary mystic.</i></p>	<ul style="list-style-type: none"> • <i>Simon's fit passed into the weariness of sleep</i> • <i>'What else is there to do?'</i> • <i>He walked drearily between the trunks, his face empty of expression</i> • <i>The usual brightness was gone from his eyes and he walked with a sort of glum determination like an old man</i> • <i>Simon saw a humped thing suddenly sit up on the top and look down at him. He</i> 	<p><i>Awakening from his faint, he asks again out loud the question he put to the assembly in the previous chapter: "What else is there to do?" He must face whatever is on the mountain. That confrontation seems to have aged him: he walks with the difficulty of an old man, as if bowed down by "the infinite cynicism of adult life" that he saw in the pig's eyes.</i></p> <p><i>Simon doesn't seem to fear the beast sighted on the mountain. Given the doubts he had in Chapter 6 about this supposed beast and having had a visitation from the true beast, the Lord of the Flies, Simon has moved past fear into another arena of emotion. Approaching the frightful figure on the mountain, he sees it sit up and look at him; in response "He hid his face" as if in shame over the</i></p>

	<p><i>hid his face and toiled on.</i></p> <ul style="list-style-type: none"> • <i>He crawled forward and soon he understood.</i> • <i>Simon knelt on all fours and was sick till his stomach was empty. Then he took the lines in his hands; he freed them from the rocks and the figure from the wind's indignity.</i> • <i>The beast was harmless and horrible; and the news must reach the others as soon as possible.</i> 	<p><i>boys' misconceptions about its menace. Then he frees the lines of the soldier's parachute from the rocks, enabling the dead soldier to fly off during the storm, which it does upon Simon's death.</i></p> <p><i>Of the boys, only Simon took the presence of an unidentified creature on the mountain as a sign to be explored or a symbol to be considered, rather than as an indication of an animal-beast's presence. By courageously seeking out the figure on the mountain, Simon fulfills his destiny of revelation. Having confronted both the Lord of the Flies (the sow's head on a stick) and the so-called beast (the soldier's corpse), Simon understands the nature of the evil on the island. He doesn't get to share his revelation with the other boys because they are not ready to accept or understand it. They are living out the true beast's actions while they think of themselves as playacting the roles of painted savages, which is Jack's idea of fun — and the true beast's as well.</i></p>
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Unseen Prose

(i) What impressions of Ali do you form from the passage?

Ali has changed from being an obedient traditional son to someone who chooses his own path in life.

Point	Evidence	Elaboration
<i>Private Reserved Secretive</i>	<ul style="list-style-type: none"> • <i>Surreptitiously the father began going into his son's bedroom.</i> • <i>without explanation, Ali had parted from the</i> 	<ul style="list-style-type: none"> • <i>His father has to resort to underhand methods to discover more about him because he is uncommunicative.</i> • <i>Ali does not even discuss</i>

	<i>English girlfriend</i>	<i>important matters with his family.</i>
<i>Wasteful Impulsive</i>	<ul style="list-style-type: none"> <i>beside the dustbin, Parvez found a torn bag which contained not only old toys, but computer discs, video tapes, new books and fashionable clothes the boy had just bought a few months before.</i> 	<i>Ali has been indiscriminate in throwing out his things, suggesting recklessness.</i>
<i>Defensive</i>	<i>Parvez wasn't able to bring up the subject of Ali's unusual behavior. He was aware that he had become slightly afraid of his son, who, alongside his silences, was developing a sharp tongue.</i>	<i>Instead of allaying his father's fears and concerns for him by confiding in him, Ali retaliates with sarcastic remarks.</i>
<i>Unpredictable</i>	<i>Yet Parvez felt his son's eccentricity as an injustice.</i>	<i>Despite knowing him all his life, Ali's father cannot understand him.</i>
<i>Intelligent</i>	<i>how attentive a scholar he was, getting straight 'A's in most subjects</i>	<i>Ali has excelled in his studies.</i>
<i>Individualistic Inconsiderate Ungrateful</i>	<i>'I can't understand it!' he burst out. 'Everything is going from his room. And I can't talk to him anymore. We were not father and son – we were brothers! Where has he gone? Why is he torturing me!'</i>	<i>Ali does not help his father understand the changes in his life despite the sacrifices his father has made for him.</i>

- (ii) How far and in what ways does the writer make you sympathize with Parvez? Refer closely to the passage in your answer.

To a great extent the reader sympathises with Parvez for the following reasons:

Point	Evidence	Elaboration
Setting	<i>He had always been aware of the pitfalls which other men's sons had fallen into in England.</i>	<i>As an immigrant living in England, Parvez's traditional Indian values are in conflict with those of the English, which his son is growing up to become. This has widened the generation gap.</i>
Characterization: Character conflict	<i>he had worked long hours and spent a lot of money paying for his education as an accountant. He had bought him good suits, all the books he required and a computer. And now the boy was throwing his possessions out!</i> <i>Parvez couldn't sleep; he went more to the whiskey bottle, even when he was at work.</i> <i>Parvez had been a taxi driver for twenty years. They preferred to work at night, the roads were clearer and the money better. They slept during the day, avoiding their wives</i>	<i>Parvez is characterized as a caring father. However, Ali is portrayed as ungrateful and unappreciative of all his father's sacrifices.</i> <i>Parvez's health is affected by the change in his son.</i> <i>Parvez had persevered in his difficult job, making personal sacrifices to finance his son's education and secure a better future for him.</i>
Internal conflict	<i>He was too ashamed. And he was afraid, too, that they would blame him for the wrong turning his boy had taken, just as he had blamed other fathers who sons had taken to running around with bad girls and joining gangs.</i>	<i>Instead of blaming his son, Parvez doubts himself. His willingness to take the blame shifts sympathy to him.</i>
<u>Style/ Literary devices:</u>		
Dialogue Choice of diction	<i>'I can't understand it!' he burst out. 'Everything is</i>	<i>The actual words of Parvez reveal his agony as he uses the word</i>

	<i>going from his room. And I can't talk to him anymore. We were not father and son – we were brothers!</i>	<i>'torturing' to describe his pain. Their earlier relationship, which was one of equals, has deteriorated to one between torturer and tortured.</i>
<i>Rhetorical questions</i>	<i>Where has he gone? Why is he torturing me! Where had he gone wrong?</i>	<i>Highlight his inner turmoil and conflict as he struggles to find the answers to this problem.</i>
<i>Flashback</i>	<i>What bewildered him was that Ali was getting tidier.</i>	<i>Ali's younger days are juxtaposed with present day Ali, highlighting his father's confusion over reasons for the change.</i>
<i>Viewpoint</i>	<i>He was too ashamed. And he was afraid, too</i>	<i>Despite the third-person viewpoint, we have access to thoughts of protagonist</i>
<i><u>Theme:</u> Family Generation gap Alienation</i>	<i>For years Parvez had boasted to the other men about how Ali excelled at cricket, swimming and football, and how attentive a scholar he was, getting straight 'A's in most subjects. Was it asking too much for Ali to get a good job now, marry the right girl and start a family? Once this happened, Parvez would be happy. His dreams of doing well in England would have come true.</i>	<i>The values of the Asian family are not shared by the modern generation. Parvez is alienated from his own son who no longer shares his cultural identity.</i>

Unseen Poem

- (i) What strikes you about the different ways in which the poet responds to Singapore in the first 11 lines of the poem?

The poet is surprised and awed yet intimidated by Singapore's sophistication and efficiency.

Point	Evidence	Elaboration
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<i>Surprised</i>	<i>The checkpoint looks bigger than Singapore!</i>	<i>The exclamation shows the poet is surprised at the size of the checkpoint.</i>
<i>Awed / amazed</i>	<i>Glossy doors and uniforms slide away automatically They key us inside the system (Here the traffic lights actually function!)</i>	<i>He is struck by the level of cleanliness and professionalism of the people working there. 'Automatically' suggests the efficiency of the systems in place there. He is amazed that even the traffic lights function.</i>
<i>Intimidated</i>	<i>Lips curved like whips, neatly fixed over the preserved tips of blunted nails Now everything is in English Stray traces of race safely effaced</i>	<i>Whips and nails are instruments of torture and the fact that the poet sees these in the appearances of the immigration officers suggest a fear of them. He feels in a foreign territory where people have given up their cultural identities to embrace modern Western traditions.</i>

- (ii) How does the poet make his impressions of Singapore so vivid in the poem as a whole?

Point	Evidence	Elaboration
<i>Simile</i>	<i>Lips curved like whips</i>	<i>Reinforces the veiled threats and the poet's fear of the immigration officers</i>
<i>Imagery</i>	<i>Glossy doors and uniforms slide aside automatically They key us inside the system</i>	<i>Singapore is seen as a well-oiled machine where everything works efficiently yet soullessly and people are robbed of their individuality</i>
	<i>Neatly preserved tips of blunted nails Manicured trees trapped</i>	<i>Artifice is everywhere and stifles everything</i>
<i>Repetition; Colour</i>	<i>White letters of white words bleaching places and faces</i>	<i>Reinforces the loss of Singapore's cultural identity in its quest to be a developed country.</i>

	<p><i>Green leaves, blue seas in the shadow of whitewashed HDBs</i></p> <p><i>Clean as teeth in the gold maw of a lion</i></p>	<p><i>The beautiful colours of nature are subsumed by the shadows of artifice and man-made structures.</i></p> <p><i>High standards of hygiene and gold reflect the material wealth and prosperity of Singapore.</i></p>
<i>Appeal to Smell</i>	<i>Citrus-washed floors</i>	<i>Reinforces the image of garden city and high standards of hygiene</i>
<i>Alliteration</i>	<i>Stacked sky-high</i>	<i>Emphasizes the urbanization of Singapore</i>
<i>One-line stanza</i>	<i>Waiting for a story</i>	<i>Reinforces the point that Singapore lacks its own story/identity</i>

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