

ST ANDREW'S JUNIOR COLLEGE

JC2 Preliminary Examination

LITERATURE IN ENGLISH

8811/01

Higher 1

Paper 1 Reading Literature

Tuesday, 16th September 2014

3 hours

Set texts may be taken into the examination room. They may bear underlining or highlighting. Any kind of folding or flagging of pages in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, index number and name on all the work you hand in.

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

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions, one from each of Sections A, B and C.

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

At the end of the examination, submit each section separately.

All questions in this paper carry equal marks.

This question paper consists of 7 printed pages.

Section A

Answer 1 question from this section.

1

Either (a) Write a critical commentary on the following poem by Phillis Levin (b.1954), paying close attention to how language, sound and style are used to present an egg.

End of April

Under a cherry tree
I found a robin's egg,
broken, but not shattered.

I had been thinking of you,
and was kneeling in the grass
among fallen blossoms 5

when I saw it: a blue scrap,
a delicate toy, as light
as confetti

It didn't seem real, 10
but nature will do such things
from time to time.

I looked inside:
it was glistening, hollow,
a perfect shell 15

except for the missing crown,
which made it possible
to look inside.

What had been there
is gone now 20
and lives in my heart

where, periodically,
it opens up its wings,
tearing me apart.

- Or (b) Write a critical commentary on the following poem by Kelli Russell Agodon (b.1969), paying close attention to how language, sound and style are used to create meaning in the poem.

Of a Forgetful Sea

Sometimes, I forget the sun
sinking into ocean.

Desert is only a handful of sand
held by my daughter.

In her palm, 5
she holds small creatures,
tracks an ant, a flea
moving over each grain.

She brings them to places
she thinks are safe: 10

an island of driftwood,
the knot of a blackberry bush,
a continent of grass.

Fire ants carried on sticks,
potato bugs scooped 15
into the crease of a newspaper.

She tries to help them
before the patterns of tides
reach their lives.

She knows about families 20
who fold together like hands,
a horizon of tanks moving forward.

Here war is only newsprint.

How easy it is not to think about it
as we sleep beneath our quiet sky, 25
slip ourselves into foam, neglectful
waves appearing endless.

Section B

Answer 1 question from this section.

JANE AUSTEN: *Mansfield Park*

2

Either (a) “It is, indeed, the faculty of remembrance, which may be said to place us in the class of moral agents.” (Samuel Johnson) In light of this statement, discuss the significance of memory in *Mansfield Park*.

Or (b) Write a critical commentary on the following passage, paying particular attention to the presentation of Maria Bertram, here and elsewhere in the novel.

“But now, sincerely, do not you find the place altogether worse than you expected?”

“No, indeed, far otherwise. I find it better, grander, more complete in its style, though that style may not be the best. And to tell you the truth,” speaking rather lower, “I do not think that I shall ever see Sotherton again with so much pleasure as I do now. Another summer will hardly improve it to me.”

5

After a moment’s embarrassment the lady replied, “You are too much a man of the world not to see with the eyes of the world. If other people think Sotherton improved, I have no doubt that you will.”

“I am afraid I am not quite so much the man of the world as might be good for me in some points. My feelings are not quite so evanescent, nor my memory of the past under such easy dominion as one finds to be the case with men of the world.”

10

This was followed by a short silence. Miss Bertram began again. “You seemed to enjoy your drive here very much this morning. I was glad to see you so well entertained. You and Julia were laughing the whole way.”

15

“Were we? Yes, I believe we were; but I have not the least recollection of what. Oh! I believe I was relating to her some ridiculous stories of an old Irish groom of my uncle’s. Your sister loves to laugh.”

“You think her more light-hearted than I am.”

“More easily amused,” he replied, “consequently you know,” smiling, “better company. I could not have hoped to entertain *you* with Irish anecdotes during a ten miles’ drive.”

20

“Naturally, I believe, I am as lively as Julia, but I have more to think of now.”

“You have undoubtedly – and there are situations in which very high spirits would denote insensibility. Your prospects, however, are too fair to justify want of spirits. You have a very smiling scene before you.”

25

“Do you mean literally or figuratively? Literally I conclude. Yes, certainly, the sun shines and the park looks very cheerful. But unluckily that iron gate, that ha-ha, give me a feeling of restraint and hardship. I cannot get out, as the starling said.” As she spoke, and it was with expression, she walked to the gate; he followed her. “Mr. Rushworth is so long fetching this key!”

30

“And for the world you would not get out without the key and without Mr. Rushworth’s authority and protection, or I think you might with little difficulty pass round the edge of the gate, here, with my assistance; I think it might be done, if you really wished to be more at large, and could allow yourself to think it not prohibited.”

35

"Prohibited! nonsense! I certainly can get out that way and I will. Mr. Rushworth will be here in a moment you know – we shall not be out of sight."

"Or if we are, Miss Price will be so good as to tell him, that he will find us near that knoll, the grove of oak on the knoll."

Fanny, feeling all this to be wrong, could not help making an effort to prevent it. "You will hurt yourself, Miss Bertram," she cried, "you will certainly hurt yourself against those spikes – you will tear your gown – you will be in danger of slipping into the Ha-Ha. You had better not go." 40

He cousin was safe on the other side, while these words were spoken, and smiling with all the good-humour of success she said, "Thank you, my dear Fanny, but I and my gown are alive and well, and so good bye." 45

Fanny was again left to her solitude, and with no increase of pleasant feelings, for she was sorry for almost all that she had seen and heard, astonished at Miss Bertram, and angry with Mr. Crawford. By taking a circuitous, and as it appeared to her, very unreasonable direction to the knoll, they were soon beyond her eye, and for some minutes longer she remained without sight or sound of any companion. 50

Section C

Answer 1 question from this section.

JOHN WEBSTER: *The Duchess of Malfi*

3

Either (a) “The calamities of tragedy do not simply happen, nor are they sent; they proceed mainly from actions, and those the actions of men.” How relevant is this statement to *The Duchess of Malfi*?

Or (b) Write a critical commentary on the following extract, paying particular attention to the presentation of Ferdinand, here and elsewhere in the play.

PESCARA Pray thee, what's his disease?

DOCTOR

A very pestilent disease, my lord,
They call lycanthropia.

PESCARA What's that?

I need a dictionary to't.

5

DOCTOR I'll tell you:

In those that are possess with't there o'er-flows
Such melancholy humour they imagine

Themselves to be transformed into wolves:

Steal forth to church-yards in the dead of night

10

And dig dead bodies up: as two nights since

One met the Duke 'bout midnight in a lane

Behind St. Mark's church, with the leg of a man

Upon his shoulder; and he howled fearfully;

Said he was a wolf, only the difference

15

Was, a wolf's skin was hairy on the outside,

His on the inside; bad them take their swords,

Rip up his flesh, and try. Straight I was sent for,

And having ministered to him, found his grace

Very well recovered.

20

PESCARA I am glad on't.

DOCTOR

Yet not without some fear of a relapse:

If he grow to his fit again I'll go

A nearer way to work with him than ever

Paracelsus dreamed of: if they'll give me

25

Leave I'll buffet his madness out of him.

Stand aside, he comes.

[Enter CARDINAL, FERDINAND, MALATESTA, and BOSOLA,
who stays apart]

FERDINAND

Leave me.

MALATESTTE
 Why doth your kingship love this solitariness?

FERDINAND
 Eagles commonly fly alone: they are crows, daws and starlings that flock together. – Look, what's that follows me? 30

MALATESTTE
 Nothing, my lord.

FERDINAND
 Yes.

MALATESTTE
 'Tis your shadow.

FERDINAND
 Stay it, let it not haunt me. 35

MALATESTTE
 Impossible, if you move, and the sun shine.

FERDINAND
 I will throttle it.
[Throws himself on the ground]

MALATESTTE
 Oh, my lord, you are angry with nothing.

FERDINAND
 You are a fool. How is't possible I should catch my shadow unless I fall upon't? When I go to hell, I mean to carry a bribe, for look you, good gifts evermore make way for the worst persons. 40

PESCARA
 Rise, good my lord.

FERDINAND
 I am studying the art of patience.

PESCARA
 'Tis a noble virtue.

FERDINAND
 To drive six snails before me, from this town to Moscow – neither use goad nor whip to them, but let them take their own time – the patient'st man i'th'world match me for an experiment – and I'll crawl after like a sheep-biter. 45

CARDINAL
 Force him up.
[They get FERDINAND to his feet]

FERDINAND
 Use me well, you were best: what I have done, I have done, I'll confess nothing. 50

DOCTOR
 Now let me come to him. Are you mad, my lord? Are you out of your princely wits?