

# YISHUN JUNIOR COLLEGE PRELIMINARY EXAMINATION 2014

LITERATURE IN ENGLISH

9748/01

Paper 1 Reading Literature

Monday 18 August 2014  
3 hours

Additional materials: Answer paper

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 name and CTG 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, hand in each of your three answers **separately**.

All questions in this paper carry equal marks.

This document consists of 7 printed pages.

## SECTION A

1

**Either (a)** Compare and contrast the following poems, paying particular attention to the poets' treatment of paternal love.

**A Sonnet 37**

As a decrepit father takes delight  
 To see his active child do deeds of youth,  
 So I, made lame by Fortune's dearest spite,  
 Take all my comfort of thy worth and truth;  
 For whether beauty, birth, or wealth, or wit, 5  
 Or any of these all, or all, or more,  
 Entitled in thy parts, do crowned sit,  
 I make my love engrafted to this store:  
 So then I am not lame, poor, nor despised,  
 Whilst that this shadow doth such substance give 10  
 That I in thy abundance am sufficed  
 And by a part of all thy glory live.  
 Look, what is best, that best I wish in thee:  
 This wish I have; then ten times happy me!

By William Shakespeare

**B After Work**

Coming up from the subway  
 into the cool Manhattan evening,  
 I feel rough hands on my heart –  
 women in the market yelling  
 over rows of tomatoes and peppers, 5  
 old men sitting on a stoop playing cards,  
 cabbies cursing each other with fists  
 while the music of church bells  
 sails over the street,  
 and the father, angry and tired 10  
 after working all day,  
 embracing his little girl,  
 kissing her,  
*mi vida, mi corazón*<sup>1</sup>,  
 brushing the hair out of her eyes  
 so she can see. 15

By Richard Jones

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<sup>1</sup> Spanish for "my life, my heart".

- Or (b) Write a critical comparison of the following poems, considering in detail ways in which language, style and form contribute to each poet's portrayal of the subject matter.

**A Flower God, God of the Spring**

FLOWER god, god of the spring, beautiful, bountiful,  
 Cold-dyed shield in the sky, lover of versicles<sup>1</sup>,  
 Here I wander in April  
 Cold, grey-headed; and still to my  
 Heart, Spring comes with a bound, Spring the deliverer, 5  
 Spring, song-leader in woods, chorally resonant;  
 Spring, flower-planter in meadows,  
 Child-conductor in willowy  
 Fields deep dotted with bloom, daisies and crocuses:  
 Here that child from his heart drinks of eternity: 10  
 O child, happy are children!  
 She still smiles on their innocence,  
 She, dear mother in God, fostering violets,  
 Fills earth full of her scents, voices and violins:  
 Thus one cunning in music 15  
 Wakes old chords in the memory:  
 Thus fair earth in the Spring leads her performances.  
 One more touch of the bow, smell of the virginal  
 Green - one more, and my bosom  
 Feels new life with an ecstasy. 20

By Robert Louis Stevenson

**B A Prayer in Spring**

OH, give us pleasure in the flowers today;  
 And give us not to think so far away  
 As the uncertain harvest; keep us here  
 All simply in the springing of the year.  
  
 Oh, give us pleasure in the orchard white, 5  
 Like nothing else by day, like ghosts by night;  
 And make us happy in the happy bees,  
 The swarm dilating round the perfect trees.  
  
 And make us happy in the darting bird  
 That suddenly above the bees is heard, 10  
 The meteor that thrusts in with needle bill,  
 And off a blossom in mid air stands still.  
  
 For this is love and nothing else is love,  
 To which it is reserved for God above  
 To sanctify to what far ends he will, 15  
 But which it only needs that we fulfill.

By Robert Frost

<sup>1</sup> A versicle is a short sentence spoken or chanted by a priest and followed by a response from the congregation.

## SECTION B

Kazuo Ishiguro: *The Remains of the Day*

2

- Either a)** 'A journey of self-discovery'. How far do you think this is a helpful description of the novel?
- Or b)** Write a critical appreciation of the following passage, relating it to the presentation of work and propriety, here and elsewhere in the novel.

She put her vase down on the table in front of me, then glancing around my pantry again said: 'If you wish, Mr Stevens, I might bring in some more cuttings for you.'

'Miss Kenton, I appreciate your kindness. But this is not a room of entertainment. I am happy to have distractions kept to a minimum.'

5

'But surely, Mr Stevens, there is no need to keep your room so stark and bereft of colour.'

'It has served me perfectly well this far as it is, Miss Kenton, though I appreciate your thoughts. In fact, since you are here, there was a certain matter I wished to raise with you.'

10

'Oh, really, Mr Stevens.'

Yes, Miss Kenton, just a small matter. I happened to be walking past the kitchen yesterday when I heard you calling to someone named William.'

'Is that so, Mr Stevens?'

'Indeed, Miss Kenton. I did hear you call several times for "William". May I ask who it was you were addressing by that name?'

15

'Why, Mr Stevens, I should think I was addressing your father. There are no other Williams in this house, I take it.'

'It's an easy enough error to have made,' I said with a small smile. 'May I ask you in future, Miss Kenton, to address my father as "Mr Stevens"? If you are referring to him to a third party, then you may wish to call him "Mr Stevens senior" to distinguish him from myself. I'm most grateful, Miss Kenton.'

20

With that I turned back to my papers. But to my surprise, Miss Kenton did not take her leave.' Excuse me, Mr Stevens,' she said after a moment.

'Yes, Miss Kenton.'

25

'I am afraid I am not quite clear what you are saying. I have in the past been accustomed to addressing under-servants by their Christian names and saw no reason to do otherwise in this house.'

'A most understandable error, Miss Kenton. However, if you will consider the situation for a moment, you may come to see the inappropriateness of someone such as yourself talking "down" to one such as my father.'

30

'I am still not clear what you are getting at, Mr Stevens. You say someone such as myself, but I am as far as I understand the housekeeper of this house, while your father is the under-butler.'

'He is of course in title the under-butler, as you say. But I am surprised your powers of observation have not already made it clear to you that he is in reality more than that. A great deal more.'

35

'No doubt I have been extremely unobservant, Mr Stevens. I had only observed that your father was an able under-butler and addressed him accordingly. It must indeed have been most galling for him to be so addressed by one such as I.'

40

'Miss Kenton, it is clear from your tone you simply have not observed my

father. If you had done so, the inappropriateness of someone of your age and standing addressing him as "William" should have been self-evident to you.'

'Mr Stevens, I may not have been a housekeeper for long, but I would say that in the time I have been, my abilities have attracted some very generous remarks.'

'I do not doubt your competence for one moment, Miss Kenton, But a hundred things should have indicated to you that that my father is a figure of unusual distinction from whom you may learn a wealth of things were you prepared to be more observant.'

I am most indebted to you for your advice, Mr Stevens. So do please tell me, just what marvellous things might I learn from observing your father?'

'I would have thought it obvious to anyone with eyes, Miss Kenton.'

'But we have already established, have we not, that I am particularly deficient in that respect.'

'Miss Kenton, if you are under the impression you have already at your age perfected yourself, you will never rise to the heights you are no doubt capable of. I might point out, for instance, you are still often unsure of what goes where and which item is which.'

'This seemed to take the wind out of Miss Kenton's sails somewhat. Indeed, for a moment, she looked a little upset. Then she said:

'I had a little difficulty on first arriving, but that is surely only normal.'

'Ah, there you are, Miss Kenton. If you had observed my father who arrived in this house a week after you did, you will have seen that his house knowledge is perfect and was so almost from the time he set foot in Darlington Hall.'

'Miss Kenton seemed to think about this before saying a little sulkily:

'I am sure Mr Stevens senior is very good at his job, but I assure you, Mr Stevens, I am very good at mine. I will remember to address your father by his full title in future. Now, if you would please excuse me.'

Day Two – Morning  
Salisbury

## SECTION C

Arthur Miller: *All My Sons*

3

**Either (a)** Miller presents his female characters as “ably waging fierce war on the domestic battlefield”. How far do you agree with this statement?

**Or (b)** Write a critical commentary on the passage below, paying close attention to the presentation of faith and certainty here and elsewhere in the play.

Chris George	Are you through now? ( <i>surging up at him</i> ) I'm not through now! ( <i>Back to Ann.</i> ) Dad was afraid. He wanted Joe there if he was going to do it. But Joe can't come down ... He's sick. Sick! He suddenly gets the flu! Suddenly! But he promised to take responsibility. Do you understand what I'm saying? On the telephone you can't have responsibility! In a court you can always deny a phone call and that's exactly what he did. They knew he was a liar the first time, but in the appeal they believed that rotten lie and now Joe is a big shot and your father is the patsy. ( <i>He gets up.</i> ) Now what're you going to do? Eat his food, sleep in his bed? Answer me; what're you going to do?	5
Chris George	What're you going to do, George?	
Chris	He's too smart for me, I can't prove a phone call.	
Ann	Then how dare you come in here with that rot?	10
George	George, the court -	
Chris	The court didn't know your father! But you know him. You know in your heart Joe did it.	15
George	( <i>whirling him around</i> ) Lower your voice or I'll throw you out of here!	
Chris	She knows. She knows.	20
Ann	( <i>to Ann</i> ) Get him out of here, Ann. Get him out of here.	
George	George, I know everything you've said. Dad told me that whole thing in court, and they -	
Ann	( <i>almost a scream</i> ) The court did not know him, Annie!	25
George	Shhh! - But he'll say anything, George. You know how quick he can lie.	
Chris	( <i>turning to Chris, with deliberation</i> ) I'll ask you something, and look me in the eye when you answer me.	
George	I'll look you in the eye.	30
Chris	You know your father -	
George	I know him well.	
Chris	And he's the kind of boss to let a hundred and twenty one cylinder heads be repaired and shipped out of his shop without even knowing it?	35
George	He's that kind of boss.	
Chris	And that's the same Joe Keller who never left his shop without first going around to see that all the lights were out.	
George	( <i>with growing anger</i> ) The same Joe Keller.	40
Chris	The same man who knows how many minutes a day his workers spend in the toilet.	
George	The same man.	

George	And my father, that frightened mouse who'd never buy a shirt without somebody along - that man would do such a thing on his own?	45
Chris	On his own. And because he's a frightened mouse this is another thing he'd do - Throw the blame on somebody else in court but it didn't work, but with a fool like you it works!	
Ann	<i>(deeply shaken)</i> Don't talk like that!	
Chris	<i>(sits facing George)</i> Tell me, George. What happened? The court record was good enough for you all these years, why isn't it good now? Why did you believe it all these years?	50
George	<i>(after a slight pause)</i> Because you believed it... That's the truth, Chris. I believed everything, because I thought you did. But today I heard it from his mouth. From his mouth it's altogether different than the record. Anyone who knows him, and knows your father, will believe it from his mouth. Your Dad took everything we have. I can't beat that. But she's one item he's not going to grab. <i>(He turns to Ann)</i> Get your things. Everything they have is covered with blood. You're not the kind of girl who can live with that. Get your things.	55
Chris	Ann... You're not going to believe that, are you?	
Ann	<i>(goes to him)</i> You know it's not true, don't you?	
George	How can he tell you? It's his father. <i>(To Chris)</i> None of these things ever even cross your mind?	60
Chris	Yes, they crossed my mind. Anything can cross your mind!	
George	<i>He knows, Annie. He knows!</i>	65
Chris	The voice of God!	
George	Then why isn't your name on the business? Explain that to her!	
Chris	What the hell has that got to do with - ?	70
George	Annie, why isn't his name on it?	
Chris	Even when I don't own it!	
George	Who're you kidding? Who gets it when he dies? <i>(To Ann)</i> Open your eyes, you know the both of them, isn't that the first thing they'd do, the way they love each other? - J. O. Keller and Son? <i>(Pause. Ann looks from him to Chris)</i> I'll settle it. Do you want to settle it, or are you afraid to?	75
Chris	What do you mean?	
George	Let me go up and talk to your father. In ten minutes you'll have the answer. Or are you afraid of the answer?	80
Chris	I'm not afraid of the answer. I know the answer. But my mother isn't well and I don't want a fight here now.	
George	Let me go to him.	
Chris	You're not going to start a fight here now.	
George	<i>(To Ann)</i> What more do you want! <i>(There is a sound of footsteps in the house).</i>	85
Ann	<i>(turns her head suddenly toward house)</i> Someone's coming.	
Chris	<i>(to George, quietly)</i> You won't say anything now.	

End of Paper