



JURONG JUNIOR COLLEGE JC2 PRELIMINARY EXAMINATION 2015

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| CANDIDATE NAME | | CLASS | |
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General Certificate of Education

LITERATURE IN ENGLISH

H1 8811/1
H2 9748/1

Paper 1 Reading Literature

31 August 2015

Additional Materials: Answer Paper

3 hours

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

READ THESE INSTRUCTIONS FIRST

Write your name, civics class 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 A TOTAL OF 3 QUESTIONS, ONE FROM EACH SECTION.

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

Answer one question from each Section.

At the end of the examination, fasten your responses together in the order of Section A, B and C, respectively.

All the questions in this paper carry equal marks.

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| Section 1 | /25 | <u>Examiner's Remarks:</u> |
| Section 2 | /25 | |
| Section 3 | /25 | |
| Total | /75 | |

SECTION A

1a) For students taking H1 8811/1:

Write a critical commentary of poem A, considering in detail ways in which your response is shaped by the writer's form, style and language.

1b) For students taking H2 9748/1:

Write a critical comparison of the following poems A and B, paying close attention to ways which form, style and language contribute to each poet's portrayal of the theme.

Poem A:

ALL THINGS MUST DIE

Clearly the blue river chimes in its flowing

Under my eye;

Warmly and broadly the south winds are blowing

Over the sky.

One after another the white clouds are fleeting;

Every heart this May morning in joyance is beating

Full merrily;

Yet all things must die.

The stream will cease to flow;

The wind will cease to blow;

The clouds will cease to fleet;

The heart will cease to beat;

For all things must die.

All things must die.

Spring will come never more.

O, vanity!

Death waits at the door.

See! our friends are all forsaking

The wine and the merrymaking.
We are call'd—we must go.
Laid low, very low,
In the dark we must lie.
The merry glees are still;
The voice of the bird
Shall no more be heard,
Nor the wind on the hill.
O, misery!
Hark! death is calling
While I speak to ye,
The jaw is falling,
The red cheek paling,
The strong limbs failing;
Ice with the warm blood mixing;
The eyeballs fixing.
Nine times goes the passing bell:
Ye merry souls, farewell.
The old earth
Had a birth,
As all men know,
Long ago.
And the old earth must die.
So let the warm winds range,
And the blue wave beat the shore;
For even and morn
Ye will never see
Thro' eternity.
All things were born.
Ye will come never more,
For all things must die.

Alfred, Lord Tennyson (1809 – 1892)

Poem B:

IF WE MUST DIE

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursèd lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

Claude McKay (1889 – 1948)

SECTION B

Kazuo Ishiguro: *The Remains of the Day*

Answer **one** of the following questions.

2a) “The real story here is that of a man destroyed by the ideas upon which he has built his life.”

How far would you agree this statement is reflective of Stevens in the novel?

2b) Write a critical commentary on the following passage, relating it to the characterisation of Lord Darlington, here and elsewhere in the novel.

The study doors are those that face one as one comes down the great staircase. There is outside the study today a glass cabinet displaying various of Mr Farraday’s ornaments, but throughout Lord Darlington’s days, there stood at that spot a bookshelf containing many volumes of encyclopaedia, including a complete set of the Britannica. It was a ploy of Lord Darlington’s to stand at this shelf studying the spines of the encyclopaedias as I came down the staircase, and sometimes, to increase the effect of an accidental meeting, he would actually pull out a volume and pretend to be engrossed as I completed my descent. Then, as I passed him, he would say: “Oh, Stevens, there was something I meant to say to you.” And with that, he would wander back into the study, to all appearances still thoroughly engrossed in the volume held open in his hands. It was invariably embarrassment at what he was about to impart which made Lord Darlington adopt such an approach, and even once the study door was closed behind us, he would often stand by the window and make a show of consulting the encyclopaedia throughout our conversation.

What I am now describing, incidentally, is one of the many instances I could relate to you to underline Lord Darlington’s essentially shy and modest nature. A great deal of nonsense has been spoken and written in recent years concerning his Lordship and the prominent role he came to play in great affairs, and some utterly ignorant reports have had it that he was motivated by egotism or else arrogance. Let me say here that nothing could be further from the truth. It was completely contrary to Lord Darlington’s natural tendencies to take such public stances as he came to do and I can say with conviction that his lordship was persuaded to overcome his more retiring side only through a deep sense of moral duty. Whatever may be said about his lordship these days – and the majority of it is, as I say, utter nonsense – I can declare that he was a truly good man at heart, a gentleman through and through, and one I am today proud to have given my best years of service to.

Day Two – Morning
Salisbury

SECTION C

John Webster: *The Duchess of Malfi*

Answer **one** of the following questions.

3a) "It is... in or near the moment of death that Webster is most triumphant. He adopts the romantic convention that men are, in the second of death, most essentially and significantly themselves." Rupert Brooke

How far would you agree with this statement in the play, *The Duchess of Malfi*?

3b) Write a critical commentary on the following extract, relating to the portrayal of the Duchess, here and elsewhere in the play.

Ant. Were there nor heaven nor hell,

I should be honest: I have long serv'd virtue,

And ne'er ta'en wages of her.

Duch. Now she pays it.

The misery of us that are born great!

We are forc'd to woo, because none dare woo us;

And as a tyrant doubles with his words,

And fearfully equivocates, so we

Are forc'd to express our violent passions

In riddles, and in dreams, and leave the path

Of simple virtue, which was never made

To seem the thing it is not. Go, go brag

You have left me heartless; mine is in your bosom:

I hope 'twill multiply love there. You do tremble:

Make not your heart so dead a piece of flesh,

To fear, more than to love me. Sir, be confident:

What is't distracts you? This is flesh and blood sir;

'Tis not the figure cut in alabaster,

Kneels at my husbands tomb. Awake, awake, man!

I do here put off all vain ceremony,

And only do appear to you a young widow
That claims you for her husband, and like a widow,
I use but half a blush in't.

Ant. Truth speak for me:

I will remain the constant sanctuary
Of your good name.

Duch. I thank you, gentle love:

and 'cause you shall not come to me in debt,
Being now my steward, here upon your lips
I sign your Quietus est. This you should have begg'd now;
I have seen children oft eat sweetmeats thus,
As fearful to devour them too soon.

Ant. But for your brothers?

Duch. Do not think of them:

All discord without this circumference
Is only to be pitied, and not fear'd:
Yet, should they know it, time will easily
Scatter the tempest.

Ant. These words should be mine,
And all the parts you have spoke, if some part of it
Would not have savour'd flattery.

Duch. Kneel.

Act 1, Scene 1