



**NANYANG JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATION
2015**

LITERATURE IN ENGLISH

Paper 1 Reading Literature

8811/01

**Thursday, 17 September 2015
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 CT 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.

Please begin each question on a fresh sheet of paper.

At the end of the examination, fasten your work according to sections.

All questions in this paper carry equal marks.

SECTION A

1

Either (a) Write a critical commentary on the following poem, paying close attention to ways in which your response is shaped by the poet's language, style and form.

THE HEAVY BEAR WHO GOES WITH ME

"the witness of the body"

The heavy bear who goes with me,
A manifold honey to smear his face,
Clumsy and lumbering here and there,
The central ton of every place, 5
The hungry beating brutish one
In love with candy, anger, and sleep,
Crazy factotum¹, disheveling all,
Climbs the building, kicks the football,
Boxes his brother in the hate-ridden city. 10

Breathing at my side, that heavy animal,
That heavy bear who sleeps with me,
Howls in his sleep for a world of sugar,
A sweetness intimate as the water's clasp,
Howls in his sleep because the tight-rope 15
Trembles and shows the darkness beneath.
—The strutting show-off is terrified,
Dressed in his dress-suit, bulging his pants,
Trembles to think that his quivering meat
Must finally wince to nothing at all. 20

That inescapable animal walks with me,
Has followed me since the black womb held,
Moves where I move, distorting my gesture,
A caricature, a swollen shadow,
A stupid clown of the spirit's motive, 25
Perplexes and affronts with his own darkness,
The secret life of belly and bone,
Opaque, too near, my private, yet unknown,
Stretches to embrace the very dear
With whom I would walk without him near, 30
Touches her grossly, although a word
Would bare my heart and make me clear,
Stumbles, flounders, and strives to be fed
Dragging me with him in his mouthing care,
Amid the hundred million of his kind, 35
The scrimmage² of appetite everywhere.

Delmore Schwartz, 1913 - 1966

¹ An employee who does all kinds of work

² A confused struggle or fight

Or (b) Write a critical commentary on the following poem, paying close attention to ways in which your response is shaped by the poet's language, style and form.

RETROSPECT

In your arms was still delight, Quiet as a street at night; And thoughts of you, I do remember, Were green leaves in a darkened chamber, Were dark clouds in a moonless sky.	5
Love, in you, went passing by, Penetrative, remote, and rare, Like a bird in the wide air, And, as the bird, it left no trace In the heaven of your face.	10
In your stupidity I found The sweet hush after a sweet sound. All about you was the light That dims the greying end of night; Desire was the unrisen sun,	15
Joy the day not yet begun, With tree whispering to tree, Without wind, quietly. Wisdom slept within your hair, And Long-Suffering was there,	20
And, in the flowing of your dress, Undiscerning Tenderness. And when you thought, it seemed to me, Infinitely, and like a sea, About the slight world you had known	25
Your vast unconsciousness was thrown . . .	
O haven without wave or tide! Silence, in which all songs have died! Holy book, where hearts are still! And home at length under the hill! O mother quiet, breasts of peace, Where love itself would faint and cease!	30
O infinite deep I never knew, I would come back, come back to you, Find you, as a pool unstirred, Kneel down by you, and never a word, Lay my head, and nothing said, In your hands, ungarlanded;	35
And a long watch you would keep; And I should sleep, and I should sleep!	40

Rupert Brooke, 1887 - 1915

SECTION B

JANE AUSTEN: *Mansfield Park*

2

Either (a) "Marriage needs to be socially endorsed in order to be successful in *Mansfield Park*."

How far would you agree with this comment?

Or (b) Write a critical commentary on the following passage, relating it to the significance of elevation, here and elsewhere in the novel.

"The nonsense and folly of people's stepping out of their rank and trying to appear above themselves, makes me think it right to give you a hint, Fanny, now that you are going into company without any of us; and I do beseech and intreat you not to be putting yourself forward, and talking and giving your opinion as if you were one of your cousins—as if you were dear Mrs. Rushworth or Julia. *That* will never do, believe me. Remember, wherever you are, you must be the lowest and last; and though Miss Crawford is in a manner at home, at the Parsonage, you are not to be taking place of her. And as to coming away at night, you are to stay just as long as Edmund chuses. Leave him to settle *that*." 5

"Yes, ma'am, I should not think of any thing else." 10

"And if it should rain, which I think exceedingly likely, for I never saw it more threatening for a wet evening in my life—you must manage as well as you can, and not be expecting the carriage to be sent for you. I certainly do not go home to night, and, therefore, the carriage will not be out on my account; so you must make up your mind to what may happen, and take your things accordingly." 15

Her niece thought it perfectly reasonable. She rated her own claims to comfort as low even as Mrs. Norris could; and when Sir Thomas, soon afterwards, just opening the door, said, "Fanny, at what time would you have the carriage come round?" she felt a degree of astonishment which made it impossible for her to speak.

"My dear Sir Thomas!" cried Mrs. Norris, red with anger, "Fanny can walk." 20

"Walk!" repeated Sir Thomas, in a tone of most unanswerable dignity, and coming farther into the room—"My niece walk to a dinner engagement at this time of the year! Will twenty minutes after four suit you?"

"Yes, sir," was Fanny's humble answer, given with the feelings almost of a criminal towards Mrs. Norris; and not bearing to remain with her in what might seem a state of triumph, she followed her uncle out of the room, having staid behind him only long enough to hear these words spoken in angry agitation: 25

"Quite unnecessary!—a great deal too kind! But Edmund goes;—true—it is upon Edmund's account. I observed he was hoarse on Thursday night."

But this could not impose on Fanny. She felt that the carriage was for herself and herself alone; and her uncle's consideration of her, coming immediately after such representations from her aunt, cost her some tears of gratitude when she was alone. 30

The coachman drove round to a minute; another minute brought down the gentleman, and as the lady had, with a most scrupulous fear of being late, been many minutes seated in the drawing-room, Sir Thomas saw them off in as good time as his own correctly punctual habits required. 35

"Now I must look at you, Fanny," said Edmund, with the kind smile of an affectionate brother, "and tell you how I like you; and as well as I can judge by this light, you look very nicely indeed. What have you got on?" 40

"The new dress that my uncle was so good as to give me on my cousin's marriage. I hope it is not too fine; but I thought I ought to wear it as soon as I could,

and that I might not have such another opportunity all the winter. I hope you do not think me too fine."

"A woman can never be too fine while she is all in white. No, I see no finery about you; nothing but what is perfectly proper. Your gown seems very pretty. I like these glossy spots. Has not Miss Crawford a gown something the same?" 45

Chapter 23

SECTION C

WILLIAM SHAKESPEARE: *Twelfth Night*

3

Either (a) Discuss the presentation of melancholy in *Twelfth Night*.

Or (b) Write a critical commentary on the following passage, paying particular attention to the portrayal of discovery, here and elsewhere in the play.

Enter MALVOLIO and FABIAN

Duke: Is this the madman?

Olivia: Ay, my lord, this same.

How now, Malvolio?

Malvolio: Madam, you have done me wrong, 5

Notorious wrong.

Olivia: Have I, Malvolio? No

Malvolio: [showing a letter]

Lady, you have, pray you peruse that letter.

You must not now deny it is your hand. 10

Write from it if you can, in hand or phrase,

Or say 'tis not your seal, not your invention.

You can say none of this. Well, grant it then,

And tell me in the modesty of honour

Why you have given me such clear lights of favour, 15

Bade me come smiling and cross-gartered to you,

To put on yellow stockings, and to frown

Upon Sir Toby and the lighter people,

And acting this in an obedient hope,

Why have you suffered me to be imprisoned, 20

Kept in a dark house, visited by the priest,

And made the most notorious geck and gull

That e'er invention played on? Tell me why?

Olivia: Alas Malvolio, this is not my writing,

Though I confess much like the character, 25

But out of question 'tis Maria's hand.

And now I do bethink me, it was she

First told me thou wast mad; then cam'st in smiling,

And in such forms which here were presupposed

Upon thee in the letter. Prithee be content: 30

This practise hath most shrewdly passed upon thee,

But when we know the grounds and authors of it

Thou shalt be both the plaintiff and the judge

Of thine own cause.

Fabian: Good madam, hear me speak, 35

And let no quarrel nor no brawl to come

Taint the condition of this present hour,

Which I have wondered at. In hope it shall not,

Most freely I confess myself and Toby

Set this device against Malvolio here 40

Upon some stubborn and uncourteous parts

We had conceived against him: Maria writ

The letter, at Sir Toby's great importance,

In recompense whereof he hath married her.

How with a sportful malice it was followed 45
May rather pluck on laughter than revenge
If that the injuries be justly weighed
That have on both sides pass'd.
Olivia: [to MALVOLIO] Alas poor fool, how have they baffled thee!
Feste: Why, 'Some are born great, some achieve greatness, 50
and some have greatness thrown upon them.' I was one,
sir, in this interlude; one Sir Topaz, sir; but
that's all one. 'By the Lord, fool, I am not mad'—but do you
remember, 'Madam, why laugh you at such a barren rascal,
an you smile not, he's gagged'—and thus the whirligig of 55
time brings in his revenges.
Malvolio: I'll be revenged on the whole pack of you. [Exit.

Act 5, Scene 1

END OF PAPER