

TEMASEK JUNIOR COLLEGE PRELIMINARY EXAMINATIONS 2015

Higher 2 Literature

9748/01

Paper 1 Reading Literature

Time 3 hours

INSTRUCTIONS TO ALL CANDIDATES

Answer **three** questions; one from each of the sections.

INFORMATION FOR CANDIDATES

All questions in this paper carry equal marks.

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

You are advised to spend an hour on each question.

Please begin each question on a fresh sheet of paper.

Please submit your scripts to each question separately.

This paper consists of 8 printed pages

SECTION A

1

Either (a) Compare and contrast the following poems “Snow-Flakes” by Henry Wadsworth Longfellow and “The Snow Man” by Wallace Stevens, which focus on the portrayal of winter. You must pay particular attention to imagery, the poets’ use of language and form.

A

Snow-Flakes

Out of the bosom of the Air,
 Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
 Over the harvest-fields forsaken,
 Silent, and soft, and slow
 Descends the snow. 5

Even as our cloudy fancies take
 Suddenly shape in some divine expression,
Even as the troubled heart doth make
 In the white countenance confession, 10
 The troubled sky reveals
 The grief it feels.

This is the poem of the air,
 Slowly in silent syllables recorded:
This is the secret of despair, 15
 Long in its cloudy bosom hoarded,
 Now whispered and revealed
 To wood and field.

B**The Snow Man**

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter

5

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

10

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

15

- Or (b) Compare and contrast the following poems, “Miles Away” by Carol Ann Duffy and “Sonnet 113” by William Shakespeare, which focus on the portrayal of longing. You must pay particular attention to imagery, the poets’ use of language and form.

A Miles Away

I want you and you are not here. I pause
in this garden, breathing the colour thought is
before language into still air. Even your name
is a pale ghost and, though I exhale it again
and again, it will not stay with me. Tonight 5
I make you up, imagine you, your movements clearer
than the words I have you say you said before.

Wherever you are now, inside my head you fix me
with a look, standing here whilst cool late light
dissolves into the earth. I have got your mouth wrong, 10
but still it smiles. I hold you closer, miles away,
inventing love, until the calls of nightjars
interrupt and turn what was to come, was certain,
into memory. The stars are filming us for no one.

B Sonnet 113

Since I left you, mine eye is in my mind,
And that which governs me to go about
Doth part his function and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart 5
Of bird, of flower, or shape, which it doth latch.
Of his quick objects hath the mind no part,
Nor his own vision holds what it doth catch;
For if it see the rud'st or gentlest sight,
The most sweet favour or deformed'st creature, 10
The mountain, or the sea, the day, or night,
The crow, or dove, it shapes them to your feature.
Incapable of more, replete with you,
My most true mind thus mak' th mine untrue.

SECTION B

2 EDITH WHARTON: *The Age of Innocence* (Penguin)

- Either (a)** Discuss Wharton's use of mythological and literary allusions in *The Age of Innocence*.
- Or (b)** Write a critical commentary on the following extract, relating it to the presentation of change here and elsewhere in the novel.

Archer had been wont to smile at these annual vaticinations of his mother's; but this year even he was obliged to acknowledge, as he listened to an enumeration of the changes, that the "trend" was visible.

"The extravagance in dress—" Miss Jackson began. "Sillerton took me to the first night of the Opera, and I can only tell you that Jane Merry's dress was the only one I recognised from last year; and even that had had the front panel changed. Yet I know she got it out from Worth only two years ago, because my seamstress always goes in to make over her Paris dresses before she wears them." 5

"Ah, Jane Merry is one of *us*," said Mrs. Archer sighing, as if it were not such an enviable thing to be in an age when ladies were beginning to flaunt abroad their Paris dresses as soon as they were out of the Custom House, instead of letting them mellow under lock and key, in the manner of Mrs. Archer's contemporaries. 10

"Yes; she's one of the few. In my youth," Miss Jackson rejoined, "it was considered vulgar to dress in the newest fashions; and Amy Sillerton has always told me that in Boston the rule was to put away one's Paris dresses for two years. Old Mrs. Baxter Pennilow, who did everything handsomely, used to import twelve a year, two velvet, two satin, two silk, and the other six of poplin and the finest cashmere. It was a standing order, and as she was ill for two years before she died they found forty-eight Worth dresses that had never been taken out of tissue paper; and when the girls left off their mourning they were able to wear the first lot at the Symphony concerts without looking in advance of the fashion." 15 20

"Ah, well, Boston is more conservative than New York; but I always think it's a safe rule for a lady to lay aside her French dresses for one season," Mrs. Archer conceded. 25

"It was Beaufort who started the new fashion by making his wife clap her new clothes on her back as soon as they arrived: I must say at times it

takes all Regina's distinction not to look like ... like ..." Miss Jackson 30
glanced around the table, caught Janey's bulging gaze, and took refuge in
an unintelligible murmur.

"Like her rivals," said Mr. Sillerton Jackson, with the air of producing an
epigram.

"Oh,—" the ladies murmured; and Mrs. Archer added, partly to distract her 35
daughter's attention from forbidden topics: "Poor Regina! Her Thanksgiving
hasn't been a very cheerful one, I'm afraid. Have you heard the rumours
about Beaufort's speculations, Sillerton?"

Mr. Jackson nodded carelessly. Every one had heard the rumours in
question, and he scorned to confirm a tale that was already common 40
property.

A gloomy silence fell upon the party. No one really liked Beaufort, and it
was not wholly unpleasant to think the worst of his private life; but the idea
of his having brought financial dishonour on his wife's family was too
shocking to be enjoyed even by his enemies. Archer's New York tolerated 45
hypocrisy in private relations; but in business matters it exacted a limpid
and impeccable honesty. It was a long time since any well-known banker
had failed discredibly; but every one remembered the social extinction
visited on the heads of the firm when the last event of the kind had
happened. It would be the same with the Beauforts, in spite of his power 50
and her popularity; not all the leagued strength of the Dallas connection
would save poor Regina if there were any truth in the reports of her
husband's unlawful speculations.

The talk took refuge in less ominous topics; but everything they touched on
seemed to confirm Mrs. Archer's sense of an accelerated trend. 55

"Of course, Newland, I know you let dear May go to Mrs. Struthers's
Sunday evenings—" she began; and May interposed gaily: "Oh, you know,
everybody goes to Mrs. Struthers's now; and she was invited to Granny's
last reception."

It was thus, Archer reflected, that New York managed its transitions: 60
conspiring to ignore them till they were well over, and then, in all good
faith, imagining that they had taken place in a preceding age. There was
always a traitor in the citadel; and after he (or generally she) had
surrendered the keys, what was the use of pretending that it was
impregnable? Once people had tasted of Mrs. Struthers's easy Sunday 65
hospitality they were not likely to sit at home remembering that her
champagne was transmuted Shoe-Polish.

(Chapter 26)

SECTION C

3

JOHN WEBSTER: *The Duchess of Malfi*

Either (a) Discuss the significance of the pursuit of greatness in *The Duchess of Malfi*.

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

FERDINAND	I will throttle it. [<i>Throws himself on the ground</i>]	
MALATESTES	O, 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.	5
PESCARA	Rise, good my lord.	
FERDINAND	I am studying the art of patience.	
PESCARA	'Tis a noble virtue.	10
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.	
CARDINAL	Force him up. [<i>They get FERDINAND to his feet</i>]	15
FERDINAND	Use me well, you were best: What I have done, I have done, I'll confess nothing.	
DOCTOR	Now let me come to him. Are you mad, my lord? Are you out of your princely wits?	20
FERDINAND	What's he?	
PESCARA	Your doctor.	
FERDINAND	Let me have his beard sawed off, and his eye-brows filed more civil.	
DOCTOR	I must do mad tricks with him, for that's the only way on't. I have brought your grace a salamander's skin to keep you from sun-burning.	25
FERDINAND	I have cruel sore eyes.	
DOCTOR	The white of a cockatrice's egg is present remedy.	
FERDINAND	Let it be a new-laid one, you were best. – Hide me from him. Physicians are like kings, they brook no contradiction.	30
DOCTOR	Now he begins to fear me, now let me alone with him.	
CARDINAL	How now, put off your gown?	
DOCTOR	Let me have some forty urinals filled with rosewater: he	

and I'll go pelt one another with them. Now he begins to 35
fear me. —Can you fetch a frisk, sir?—Let him go, let him
go, upon my peril.
[*They release FERDINAND*]
I find by his eye he stands in awe of me, I'll make him as
tame as a dormouse. 40
[*FERDINAND attacks the DOCTOR*]
FERDINAND Can you fetch your frisks, sir? I will stamp him into a cullis,
flay off his skin to cover one of the anatomies this rogue
hath set i' th' cold yonder—in Barber-Surgeon's hall!
Hence! Hence! You are all of you like beasts for sacrifice. 45
There's nothing left of you but tongue and belly, flattery
and lechery. [*Exit*]
PESCARA Doctor, he did not fear you thoroughly.
DOCTOR True, I was somewhat too forward. [*Exit*]
BOSOLA [*Aside*] Mercy upon me, what a fatal judgment 50
Hath fall'n upon this Ferdinand!
PESCARA Knows your grace
What accident hath brought unto the Prince
This strange distraction?
CARDINAL [*Aside*] I must feign somewhat. [*Aloud*] Thus they say it 55
grew:
You have heard it rumour'd for these many years,
None of our family dies but there is seen
The shape of an old woman, which is given
By tradition to us, to have been murdered 60
By her nephews for her riches. Such a figure
One night, as the Prince sat up late at's book,
Appeared to him: when crying out for help,
The gentleman of's chamber found his grace
All on a cold sweat, altered much in face 65
And language; since which apparition
He hath grown worse and worse, and I much fear
He cannot live.

(ACT 5 SC 2)

END OF PAPER