

**LITERATURE IN ENGLISH**

**9748/01**

**Paper 1 Reading Literature**

**2 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 (eg. use of post-its, tape flags or paper clips) is not permitted.**

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**READ THESE INSTRUCTIONS FIRST**

Write your registration 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 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, fasten all your work securely together.

All questions in this paper carry equal marks.

## SECTION A

1

**Either (a)** Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of love.

**A** LOVE AFTER LOVE

The time will come  
when, with elation,  
you will greet yourself arriving  
at your own door, in your own mirror,  
and each will smile at the other's welcome, 5

and say, sit here. Eat.  
You will love again the stranger who was your self.  
Give wine. Give bread. Give back your heart  
to itself, to the stranger who has loved you

all your life, whom you ignored 10  
for another, who knows you by heart.  
Take down the love letters from the bookshelf,

the photographs, the desperate notes,  
peel your own image from the mirror.  
Sit. Feast on your life. 15

Derek Walcott (born 1930)

**B** THE SAFEST PLACE

It's a hygienic lovers' tiff  
That starts with if and only if  
And tails off like a doctor's note.  
How could you write the things you wrote,

Scaremongering? I'm sure we'll live. 5  
Thank God my job's repetitive.  
It keeps me calm – no hurt, no games.  
I type a list of authors' names,

Relish the thought of getting bored. 10  
I'm busy here. I can't afford  
To fall apart or fall behind.  
Everywhere else you're on my mind;

Work has become the safest place.  
This catalogue, this database,  
Proves, in a way, that life goes on. 15  
Beaumont, Francis. Fletcher, John.<sup>1</sup>

Sophie Hannah (born 1971)

<sup>1</sup> Beaumont and Fletcher were 17<sup>th</sup> century dramatists.

- Or (b) Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of music.

A I AM IN NEED OF MUSIC

I am in need of music that would flow  
 Over my fretful, feeling fingertips,  
 Over my bitter-tainted, trembling lips,  
 With melody, deep, clear, and liquid-slow.  
 Oh, for the healing swaying, old and low, 5  
 Of some song sung to rest the tired dead,  
 A song to fall like water on my head,  
 And over quivering limbs, dream flushed to glow!

There is a magic made by melody:  
 A spell of rest, and quiet breath, and cool 10  
 Heart, that sinks through fading colors deep  
 To the subaqueous stillness of the sea,  
 And floats forever in a moon-green pool,  
 Held in the arms of rhythm and of sleep.

Elizabeth Bishop (1911-1979)

B PIANO

Softly, in the dusk, a woman is singing to me;  
 Taking me back down the vista of years, till I see  
 A child sitting under the piano, in the boom of the tingling strings  
 And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song 5  
 Betrays me back, till the heart of me weeps to belong  
 To the old Sunday evenings at home, with winter outside  
 And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour  
 With the great black piano appassionato<sup>2</sup>. The glamour 10  
 Of childish days is upon me, my manhood is cast  
 Down in the flood of remembrance, I weep like a child for the past.

D.H. Lawrence (1885-1930)

<sup>2</sup> Appassionato: an Italian musical term referring to a state of being deeply emotional

## Section B

KAZUO ISHIGURO: *The Remains of the Day*

2

**Either (a)** Despite his seemingly impenetrable façade, Stevens is deeply influenced by the people in his life.

How far do you agree with this comment?

**Or (b)** Write a critical commentary on the following passage, relating it in detail to the portrayal of falsehood here and elsewhere in the novel.

“Oh, Stevens, perhaps you're the one to tell me. This arch here looks seventeenth century, but isn't it the case that it was built quite recently? Perhaps during Lord Darlington's time?”

“It is possible, madam.”

“It's very beautiful. But it is probably a kind of mock period piece done only a few years ago. Isn't that right?” 5

“I'm not sure, madam, but that is certainly possible.”

Then, lowering her voice, Mrs Wakefield had said: “But tell me, Stevens, what was this Lord Darlington like? Presumably you must have worked for him.” 10

“I didn't, madam, no.”

“Oh, I thought you did. I wonder why I thought that.” Mrs Wakefield turned back to the arch and putting her hand to it, said: “So we don't know for certain then. Still, it looks to me like it's mock. Very skilful, but mock.” 15

It is possible I might have quickly forgotten this exchange; however, following the Wakefields' departure, I took in afternoon tea to Mr Farraday in the drawing room and noticed he was in a rather preoccupied mood. After an initial silence, he said:

“You know, Stevens, Mrs Wakefield wasn't as impressed with this house as I believe she ought to have been.” 20

“Is that so, sir?”

“In fact, she seemed to think I was exaggerating the pedigree of this place. That I was making it up about all these features going back centuries.” 25

“Indeed, sir?”

“She kept asserting everything was 'mock' this and 'mock' that. She even thought you were 'mock', Stevens.”

“Indeed, sir?”

“Indeed, Stevens. I'd told her you were the real thing. A real old English butler. That you'd been in this house for over thirty years, serving a real English lord. But Mrs Wakefield contradicted me on this point. In fact, she contradicted me with great confidence.” 30

“Is that so, sir?”

“Mrs Wakefield, Stevens, was convinced you never worked here until I hired you. In fact, she seemed to be under the impression she'd had that from your own lips. Made me look pretty much a fool, as you can imagine.” 35

“It's most regrettable, sir.”

“I mean to say, Stevens, this is a genuine grand old English house, isn't it? That's what I paid for. And you're a genuine old-fashioned 40

English butler, not just some waiter pretending to be one. You're the real thing, aren't you? That's what I wanted, isn't that what I have?"

"I venture to say you do, sir."

"Then can you explain to me what Mrs Wakefield is saying? It's a big mystery to me." 45

"It is possible I may well have given the lady a slightly misleading picture concerning my career, sir. I do apologize if this caused embarrassment."

"I'll say it caused embarrassment. Those people have now got me down for a braggart and a liar. Anyway, what do you mean, you may have given her a 'slightly misleading picture'?" 50

"I'm very sorry, sir. I had no idea I might cause you such embarrassment."

"But dammit, Stevens, why did you tell her such a tale?" 55

I considered the situation for a moment, then said: "I'm very sorry, sir. But it is to do with the ways of this country."

"What are you talking about, man?"

"I mean to say, sir, that it is not customary in England for an employee to discuss his past employers." 60

"OK, Stevens, so you don't wish to divulge past confidences. But does that extend to you actually denying having worked for anyone other than me?"

"It does seem a little extreme when you put it that way, sir. But it has often been considered desirable for employees to give such an impression. If I may put it this way, sir, it is a little akin to the custom as regards marriages. If a divorced lady were present in the company of her second husband, it is often thought desirable not to allude to the original marriage at all. There is a similar custom as regards our profession, sir." 65

"Well, I only wish I'd known about your custom before, Stevens,' my employer said, leaning back in his chair. 'It certainly made me look like a chump.'" 70

Day Two – Afternoon  
Mortimer's Pond, Dorset

## Section C

ARTHUR MILLER: *All My Sons*

3

**Either (a)** 'Ann Deever is just as selfish as the Kellers.'

How far would you agree with this comment?

**Or (b)** Write a critical commentary on the following extract, relating it to the portrayal of ideals here and elsewhere in the play.

SUE	I'll bet. It's romantic...it's very unusual to me, marrying the brother of your sweetheart.	
ANN	I don't know. I think it's mostly that whenever I need somebody to tell me the truth I've always thought of Chris. When he tells you something you know it's so. He relaxes me.	5
SUE	And he's got money. That's important, you know.	
ANN	It wouldn't matter to me.	
SUE	You'd be surprised. It makes all the difference. I married an interne. On my salary. And that was bad, because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them. [ <i>Ann laughs.</i> ] That's true, you know.	10
ANN	Underneath, I think the doctor is very devoted.	
SUE	Oh, certainly. But it's bad when a man always sees the bars in front of him. Jim thinks he's in jail all the time.	15
ANN	Oh...	
SUE	That's why I've been intending to ask you a small favour, Ann...it's something very important to me.	
ANN	Certainly, if I can do it.	20
SUE	You can. When you take up housekeeping, try to find a place away from here.	
ANN	Are you fooling?	
SUE	I'm very serious. My husband is unhappy with Chris around.	
ANN	How is that?	25
SUE	Jim's a successful doctor. But he's got an idea he'd like to do medical research. Discover things. You see?	
ANN	Well, isn't that good?	
SUE	Research pays twenty-five dollars a week minus laundering the hair shirt. You've got to give up your life to go into it.	30
ANN	How does Chris?	
SUE	[ <i>with growing feeling</i> ] Chris makes people want to be better than it's possible. He does that to people.	
ANN	Is that bad?	
SUE	My husband has a family, dear. Every time he has a session with Chris he feels as though he's compromising by not giving up everything for research. As though Chris or anybody else isn't compromising. It happens with Jim every couple of years. He meets a man and makes a statue out of him.	35
ANN	Maybe he's right. I don't mean that Chris is a statue, but...	40
SUE	Now darling, you know he's not right.	

ANN	I don't agree with you. Chris...	
SUE	Let's face it, dear. Chris is working with his father, isn't he? He's taking money out of that business every week in the year.	45
ANN	What of it?	
SUE	You ask me what of it?	
ANN	I certainly do ask you. [ <i>She seems about to burst out.</i> ] You oughtn't cast aspersions like that, I'm surprised at you.	50
SUE	You're surprised at me!	
ANN	He'd never take five cents out of that plant if there was anything wrong in it.	
SUE	You know that.	
ANN	I know it. I resent everything you've said.	55
SUE	[moving toward her] You know what I resent, dear?	
ANN	Please, I don't want to argue.	
SUE	I resent living next door to the Holy Family. It makes me look like a bum, you understand?	
ANN	I can't do anything about that.	60
SUE	Who is he to ruin a man's life? Everybody knows Joe pulled a fast one to get out of jail.	
ANN	That's not true!	
SUE	Then why don't you go out and talk to people? Go on, talk to them. There's not a person on the block who doesn't know the truth.	65
ANN	That's a lie. People come here all the time for cards and...	
SUE	So what? They give him credit for being smart. I do, too, I've got nothing against Joe. But if Chris wants people to put on the hair shirt let him take off his broadcloth. He's driving my husband crazy with that phony idealism of his, and I'm at the end of my rope on it!	70

Act 2