

Visit

FreeTestPaper.com

for more papers



**ANDERSON SECONDARY SCHOOL
Mid-Year Examination 2016
Secondary Four Express**

CANDIDATE NAME: _____

CLASS: _____ / _____

INDEX NUMBER: _____

LITERATURE IN ENGLISH

2065/01

Paper 1 Prose and Unseen Texts

**COMBINED HUMANITIES
(LITERATURE ELECTIVE)**

2204/04

Paper 4

6 May 2016

1 hour 40 minutes

1040-1220h

Additional Materials: Writing paper

READ THESE INSTRUCTIONS FIRST

Write your name, class and index number 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/tape.

Answer **two** questions: **one** question from Section A and **one** question from Section B.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **6** printed pages.

Setter: Ms Evelyn Chew and Mrs Ruth Qiu

Section A

WILLIAM GOLDING: *Lord of the Flies*

Answer **one** question from this section.

Remember to support your ideas with relevant details from the text.

- 1 **Either** **(a)** What does Golding reveal about human nature in this novel?
- Or** **(b)** “Let him be chief, the one with the trumpet thing.” How does the novel explore the idea of leadership?
- Or** **(c)** Read this passage carefully, and then answer the questions that follow it:

“Perhaps that’s what the beast is—a ghost.”

The assembly was shaken as by a wind.

“There’s too much talking out of turn,” Ralph said, “because we can’t have proper assemblies if you don’t stick to the rules.”

He stopped again. The careful plan of this assembly had broken down. 5

“What d’you want me to say then? I was wrong to call this assembly so late. We’ll have a vote on them; on ghosts I mean; and then go to the shelters because we’re all tired. No—Jack is it?—wait a minute. I’ll say here and now that I don’t believe in ghosts. Or I don’t think I do. But I don’t like the thought of them. Not now that is, in the dark. But we were going to decide what’s what.” 10

He raised the conch for a moment.

“Very well then. I suppose what’s what is whether there are ghosts or not—”

He thought for a moment, formulating the question. 15

“Who thinks there may be ghosts?”

For a long time there was silence and no apparent movement. Then Ralph peered into the gloom and made out the hands. He spoke flatly.

“I see.”

The world, that understandable and lawful world, was slipping away. 20
Once there was this and that; and now— and the ship had gone.

The conch was snatched from his hands and Piggy’s voice shrilled.

“I didn’t vote for no ghosts!” He whirled round on the assembly.

“Remember that, all of you!”

They heard him stamp. 25

“What are we? Humans? Or animals? Or savages? What’s grown-ups going to think? Going off—hunting pigs—letting fires out—and now!”

A shadow fronted him tempestuously.

“You shut up, you fat slug!”

There was a moment’s struggle and the glimmering conch jiggled up and down. Ralph leapt to his feet. 30

“Jack! Jack! You haven’t got the conch! Let him speak.”

Jack’s face swam near him.

“And you shut up! Who are you, anyway? Sitting there telling people what to do. You can’t hunt, you can’t sing—” 35

“I’m chief. I was chosen.”

“Why should choosing make any difference? Just giving orders that don’t make any sense—”

“Piggy’s got the conch.”	
“That’s right—favor Piggy as you always do—”	40
“Jack!”	
Jack’s voice sounded in bitter mimicry.	
“Jack! Jack!”	
“The rules!” shouted Ralph.	
“You’re breaking the rules!”	45
“Who cares?”	
Ralph summoned his wits.	
“Because the rules are the only thing we’ve got!”	
But Jack was shouting against him.	
“Bollocks to the rules! We’re strong—we hunt! If there’s a beast, we’ll	50
hunt it down! We’ll close in and beat and beat and beat—!”	
He gave a wild whoop and leapt down to the pale sand. At once the	
platform was full of noise and excitement, scramblings, screams and laughter.	
The assembly shredded away and became a discursive and random scatter	55
from the palms to the water and away along the beach, beyond night-sight.	
Ralph found his cheek touching the conch and took it from Piggy.	
“What’s grown-ups going to say?” cried Piggy again. “Look at ’em!”	
The sound of mock hunting, hysterical laughter and real terror came	
from the beach.	
“Blow the conch, Ralph.”	60

(i) How does Golding make **this passage** such a tense and dramatic moment in the novel?

(ii) Explore **one** other moment where the beast is significant in the novel.

Section B

Answer **either** Question 2 **or** Question 3.

Either

2 Read this passage carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the text.

Mariam loved having visitors at the *kolba**. The village head and his gifts, Bibi jo and her aching hip and endless gossiping, and, of course, Mullah Faizullah. But there was no one, no one, that Mariam longed to see more than Jalil. 1

The anxiety set in on Tuesday nights. Mariam would sleep poorly, fretting that some business entanglement would prevent Jalil from coming on Thursday, that she would have to wait a whole other week to see him. On Wednesdays, she paced outside, around the *kolba*, tossed chicken feed absentmindedly into the coop. She went for aimless walks, picking petals from flowers and batting at the mosquitoes nibbling on her arms. Finally, on Thursdays, all she could do was sit against a wall, eyes glued to the stream, and wait. If Jalil was running late, a terrible dread filled her bit by bit. Her knees would weaken, and she would have to go somewhere and lie down. 5 10

Then Nana would call, "And there he is, your father. In all his glory."

Mariam would leap to her feet when she spotted him hopping stones across the stream, all smiles and hearty waves. Mariam knew that Nana was watching her, gauging her reaction, and it always took effort to stay in the doorway, to wait, to watch him slowly make his way to her, to not run to him. She restrained herself, patiently watched him walk through the tall grass, his suit jacket slung over his shoulder, the breeze lifting his red necktie. 15

When Jalil entered the clearing, he would throw his jacket on the tandoor and open his arms. Mariam would walk, then finally run, to him, and he would catch her under the arms and toss her up high. Mariam would squeal. 20

Suspended in the air, Mariam would see Jalil's upturned face below her, his wide, crooked smile, his widow's peak, his cleft chin—a perfect pocket for the tip of her pinkie—his teeth, the whitest in a town of rotting molars. She liked his trimmed moustache, and she liked that no matter the weather he always wore a suit on his visits—dark brown, his favourite colour, with the white triangle of a handkerchief in the breast pocket—and cuff links too, and a tie, usually red, which he left loosened Mariam could see herself too, reflected in the brown of Jalil's eyes: her hair billowing, her face blazing with excitement, the sky behind her. 25 30

Nana said that one of these days he would miss, that she, Mariam, would slip through his fingers, hit the ground, and break a bone. But Mariam did not believe that Jalil would drop her. She believed that she would always land safely into her father's clean, well-manicured hands. 35

They sat outside the *kolba*, in the shade, and Nana served them tea. Jalil and she acknowledged each other with an uneasy smile and a nod. Jalil never brought up

Nana's rock throwing or her cursing.

Despite her rants against him when he wasn't around, Nana was subdued and
mannerly when Jalil visited. Her hair was always washed. She brushed her teeth,
wore her best hijab for him. She sat quietly on a chair across from him, hands folded **40**
on her lap. She did not look at him directly and never used coarse language around
him. When she laughed, she covered her mouth with a fist to hide the bad tooth.

Nana asked about his businesses. And his wives too. When she told him that she
had heard, through Bibi jo, that his youngest wife, Nargis, was expecting her third
child, Jalil smiled courteously and nodded. **45**

"Well. You must be happy," Nana said. "How many is that for you, now? Ten, is it?
Ten?"

Jalil said yes, ten.

"Eleven, if you count Mariam, of course." **50**

Later, after Jalil went home, Mariam and Nana had a small fight about this. Mariam
said she had tricked him.

**kolba: the name of Nana and Mariam's house.*

(Adapted from A Thousand Splendid Suns by Khaled Hosseini)

- (i) What is your impression of Nana from the passage?
- (ii) In what ways does the writer make you sympathise with Mariam?

Or

3 Read this poem carefully, and then answer the questions that follow it.

Remember to support your ideas with relevant details from the text

The ballad of Prince Ali Ababwa

being somewhat acquainted with the gain
and loss of wealth, i regularly sank
my wishes into blue-chip dividend-paying
stocks. i didn't know she'd break my bank. 5
here's some advice – don't tell the girl you're with
"i can show you the world." you'll pay for each
last shining, shimmering, splendid adjective.
a whole new world's no mere figure of speech. 10
i thought i'd give her bags of gold – now she
wants bags and bags. and since i've brought her here,
she can't go back to where she used to be –
every bill's red-letter: now it's crystal clear
i told a tale that's taller than it sounds.
i took her for a ride. i'll let her down. 15

(by Joshua Ip)

(i) What strikes you about the way in which the poet writes about his experience with the girl?

(ii) How does the poet make his impressions of the girl so vivid in the poem?

END OF PAPER

Possible responses

Section A

1 (a) What does Golding reveal about human nature in this novel?

- In writing *Lord of the Flies*, Golding aimed to trace society's flaws back to their source in human nature. Freed from the constraints of society, human nature inevitably succumbs to its natural savagery. The novel shows that people are fundamentally savage, drawn towards pleasure and violence instead of reason.
- The setting of the desert island allows for the boys to shed their socialized selves, and reveal their savage selves. Without the imposition of civilisation –aligned with the presence of grown-ups in the novel—the boys become the 'beast', the titular lord of the flies.
- The conflict between civilisation and savagery is crystalised in the conflict between two groups of people: Ralph and Piggy, and Jack and the hunters. As proponents of rational plans (of maintaining the fire to create smoke signals), Ralph and Piggy stand for civilisation in the novel. Piggy and the hunters, on the other hand, descend into savagery in their obsession with killing. Jack's "mask" of camouflaging paint literally reflects his internal transformation from a civilized leader of the school choir, to the leader of a rag-tag band of mad hunters.
- This conflict is also crystalised in this allegorical novel as two symbols: the conch and the beast. The conch is first utilized in the novel as an object of law and order; the "rule of the conch" allowed for their assemblies and for the right to speak at these assemblies. As the holder of the conch, Ralph was elected as the leader of the boys. The beast, on the other hand, is the innate savage that is within each person. The closest approximation of this beast is the dead parachutist in the novel, the deformed ape-like figure that brings to mind mankind itself.
- Against the breakdown of order and the rise of true human nature in the novel, Ralph and Piggy's attempts to keep the rules with the conch therefore collapse. Roger's brutal breaking of the conch allows Jack to claim leadership. The breaking of the conch signifies the breakdown of any semblance of civilisation in the novel.
- However, human nature is also portrayed as truly reasonable and sensitive through the characters of Piggy and Ralph. Throughout the novel, Piggy remains the bastion of reason and good sense, and he is untainted by Jack's savage ways. Likewise, Ralph remains a sensitive character who increasingly sides with Piggy and finds himself disconnected from Jack.

(b) "Let him be chief, the one with the trumpet thing." How does the novel explore the idea of leadership?

- Golding presents the ideal qualities of a leader primarily through the characters of Ralph, Jack and Piggy.
- Through the comparison between Ralph and Piggy, Golding suggests that charisma and an ability to command respect are important characteristics of a leader. Piggy is unable to garner any respect because the boys think of him as a laughable outsider. Ralph, on the other hand, takes the lead confidently, and is able to convince the boys of his legitimacy by showing himself to be one of them

- Similarly through the comparison between Ralph and Jack, Golding suggests that sensitivity and discernment are important characteristics of a leader. Jack is not sensitive to others, choosing instead to impose his will on others. He also teases other boys, such as Simon because of his fainting fits. Moreover, he is also short-sighted in his approach, focusing instead on the immediate needs of food over the long-term needs of rescue. Ralph, on the other hand, treats the boys as equals and with dignity, and focuses on the important goal of achieving rescue through maintaining smoke signals. In short, Ralph's leadership provides peace and order to the island while Jack's leadership creates chaos and danger. As Piggy comments, "Which is better - to be a pack of painted niggers like you are, or to be sensible like Ralph is?".
- Golding also comments on the apparatus of leadership in societies: in the novel, Ralph is first elected as a leader who holds the conch as the symbol of leadership. This, however, breaks down subsequently as the conch breaks apart, and the power of the conch is shown to be fragile and insubstantial. Here, Golding makes a comment on the fragility of leadership apparatuses in human society: as Ralph comments "If I blow the conch, and they don't come back; they we've had it. We shan't keep the fire going. We'll be like animals". Leaders in society are only able to command authority because of the arbitrary rules of civilisation, and the power that people readily cede to them.

(c) i. How does Golding make this passage such a tense and dramatic moment in the novel?

- Fear and suspense with regard the beast: "the assembly was shaken as by the wind".
- The fear of the unknown signals a shift into darker territories: "The world, that understandable and lawful world, was slipping away".
- Dramatic statements like "the ship had gone" suggest the slipping away of civilisation, and the transition of the novel into gloomier and serious themes.
- Verbal conflict between Piggy and Jack over the beast indicates a larger clash between civilisation and savagery: the former insists on keeping the rules in a wise manner, but the latter abandons all rules in favour of cruel violence.
- Jack's rousing of the crowd: "Bollocks to the rules!"
- Foreshadowing of subsequent death scenes: "The sound of mock hunting, hysterical laughter and real terror came from the beach".
- The ending line of helplessness "Blow the conch, Ralph" also adds drama to this moment.

•

(c) ii. Explore one other moment where the beast is significant in the novel.

- Jack and the hunters' first kill: the boys' first revelation of their beastly selves
- Dead parachutist: mirror of the beast within men
- Simon's metaphysical experience with the lord of the flies: the titular lord of the flies is revealed as the savage within each man
- Deaths of Simon/Piggy: where the beast within them is unleashed

Section B

Question 2

(i) What is your impression of Nana from the passage?

On the surface, Nana appears to be sarcastic and bitter but at the end of the day, she is being protective and simply wants Mariam to be acknowledged by her father. She knows her social status so she still performs her role as a mother and wife despite some resistance.

Point	Evidence	Elaboration/ Analysis
Sarcastic, bitter	<p>"And there he is, your father. In all his glory."</p> <p>"Eleven, if you count Mariam, of course."</p>	<p>Instead of referring Jalil as "my husband", she chose to remain distant and does not want to be associated to this man. She mocks Jalil to be "in all his glory" which is ironic as someone of splendid would not need to hide his daughter away from others.</p> <p>Nana expresses her unhappiness that her daughter is not given the due acknowledgement as one of Jalil's children.</p>
Protective of Mariam and comes across as cynical at times	<p>Nana was watching her, gauging her reaction, and it always took effort to stay in the doorway, to wait, to watch him slowly make his way to her, to not run to him.</p> <p>Nana said that one of these days he would miss, that she, Mariam, would slip through his fingers, hit the ground, and break a bone.</p>	<p>Nana doesn't want Mariam to be hurt by her father. She always "watches" Mariam and observes their interaction as she does not want Mariam to be too attached to her father and ends up upset if he eventually abandons her.</p> <p>She needs to be cynical to protect Mariam. By saying the worst things that could happen, she is managing Mariam's expectations so that Mariam would not take things for granted. Nana distrusts Jalil and would often think the worst of him.</p>
Knows her social status yet she is not afraid to speak up when there is a need	Despite her rants against him when he wasn't around, Nana was subdued and mannerly when Jalil visited. Her hair was always washed. She	Nana is aware of what is expected of her and she does exactly what is needed to be done. Perhaps secretly, she wishes that Jalil would acknowledge her as one of his wife eventually hence she is always on her best behaviour.

	brushed her teeth, wore her best hijab for him. She sat quietly on a chair across from him, hands folded on her lap. She did not look at him directly and never used coarse language around him. When she laughed, she covered her mouth with a fist to hide the bad tooth.	She injects some sarcasm into her dialogue with Jalil to stand up for Mariam’s rights as one of his child as well.
--	---	--

(ii) In what ways does the writer make you sympathise with Mariam?

Point (Lit Device)	Evidence	Elaboration/ Analysis
Viewpoint	<p>But there was no one, no one, that Mariam longed to see more than Jalil.</p> <p>The anxiety set in on Tuesday nights. Mariam would sleep poorly, fretting that some business entanglement would prevent Jalil from coming on Thursday,</p>	The readers anticipate together with Mariam and we are able to see her thoughts and fears of not being able to see her father every week. We are able to understand the extent of her desire to spend time with her father and our hearts go out to her as she only can see her father once a week.
Detailed description of Mariam’s actions	leap to her feet when she spotted him hopping stones across the stream, all smiles and hearty waves	The vivid descriptions of Mariam’s action evoke the readers’ feelings of pity for her as her excitement can be seen from every small action. The descriptions accentuate her innocent desire to simply want to spend time with her father – a basic entitlement for all daughters to have but she is not given the rights to.
Characterisation / Character conflict	Mariam knew that Nana was watching her, gauging her reaction, and it always took effort to	She is not able to fully express her joy when she sees her father as she is aware that her mother may not be happy. The readers feel sad for her as she has to control her happiness and is not allowed

Internal conflict	stay in the doorway, to wait, to watch him slowly make his way to her, to not run to him. She restrained herself, patiently watched him walk through the tall grass,	to express herself as she desires. Her own feelings are in conflict with how her mother wants her to feel.
Theme (Family)	<p>"Well. You must be happy," Nana said. "How many is that for you, now? Ten, is it? Ten?"</p> <p>Jalil said yes, ten.</p> <p>"Eleven, if you count Mariam, of course."</p>	<p>Although Mariam is one of Jalil's children, she is not included in his headcount. This makes the reader feel sorry for her as she is not recognised even by her own father.</p> <p>She also does not live with her father and only sees him once a week.</p> <p>In addition, her love or her father further juxtaposes the disparity in the way she is being treated. Her love is not equally reciprocated by her father.</p>

*Markers to award points as long as students are able to justify and support their points.

Question 3

(i) What are your impressions of the poet's experience with the girl?

The poet had an **unpleasant** experience with the girl as she had spent all his money. He had wanted to be romantic and generous but it turned out that the girl took his word for it and really maximised what he had promised. The relationship ended with the poet's realisation that it was his own fault since he had overpromised her things that he could not afford.

Point	Evidence	Elaboration/Analysis
Unpleasant	"sank"/ my wishes	Enjambment of the word "sank" gives emphasis to its negative connotation giving it a depressing tone. In addition, it is juxtaposed with "wishes", something hopeful which further makes it disheartening as the hope is dashed.
	Here's some advice – don't tell the girl...	He has learnt a lesson and wants to warn the other boys out there not to follow in his footsteps which suggest that his experience has been nasty and he would not want it to happen to someone else.
	Every bill's red-letter	He is now in debt since every bank statement is in the red which is a disagreeable position to be in.
He did not expect things to turn out the way it did.	Didn't know she'd break my bank	The unexpected result of having his bank broken makes the readers sympathise with the persona as he is portrayed to be a victim who was hurt. Instead of choosing to say that his heart was broken, the persona used "bank" which suggests that he was more concerned with his loss of money than the heartache of losing the girl.
	I thought I'd give her bags – now she wants bags and bags	He was the one who initiated giving her things and he did not think that she would want more than what he wanted to give.
He takes ownership for what	Since I've brought her here, she can't go back to where she	He blames himself for bringing the girl to this place and implies that he has in a way changed her so much that she is unable to

happened and blames himself.	used to be I told a tale that's taller than it sounds I took her for a ride. I'll let her down.	return back to where she came from. It is his responsibility as he was the one who exaggerated. The word "tale" also suggests that what he said might not be true. Thus, he has no one else to blame except himself. The repetition of the pronoun "I" shows that he is the one at fault since he said he can "show [her] the world" yet he cannot fulfil his promise and eventually disappoints her.
------------------------------	---	---

*Markers to award points as long as students are able to justify and support their points.

(ii) How does the poet make his impressions of the girl so vivid in the poem?

He uses references from Aladdin, a fairy tale of a romantic love story between a prince and a princess but he subverts the fantasy and portrays the girl as a realistic girl who is materialistic and eventually uses up the prince's money.

Point (Lit device)	Evidence	Elaboration/Analysis
Title	The "ballad" of Prince Ali Ababwa	The word "ballad" in the title sets up the expectation that this poem is supposed to be romantic and sentimental. In addition, the persona is a "Prince", further drawing on the idea of fantasy where things should end up happily ever. Yet, the poem does not live up to the title's expectation and the relationship ended on a bad note.
Punctuation – lack of capital letters	The whole poem is written in small letters including the pronoun "I"	This gives the poem a very causal tone and the reader sympathises more with Prince Ali Ababwa as he sounds more intimate.
enjambment	Being somewhat acquainted with the <u>gain</u> / and loss of wealth now she/ <u>wants</u> bags and bags	Emphasis is placed on the word "gain" which suggests that the Prince is somewhat wealthy. Unfortunately he ended up with a "loss" as the girl he picked used up his money. To highlight the girl's desire for many bags which are bought with the Prince's money.

Consonance	<p>Break<u>k</u> my bank<u>k</u></p> <p>Shining, shimmering, splendid</p> <p>Crystal clear</p>	<p>Repetition of the “k” sound is harsh and highlights the impact of having his bank broken – to be made poor by this girl.</p> <p>The “s” sound is repeated to reiterate the luxury of the goods the persona bought for the girl. It also highlights that whatever was bought is expensive since it is shiny, shimmers and is splendid. In this context, it alludes to diamonds which is extremely costly.</p> <p>The consonance in “crystal clear” draws attention to the prince’s realisation that he can no longer pretend that the relationship is going well. It is becoming very obvious that he had spun a lie that is difficult to live up to.</p>
Pun	<p>I took her for a ride</p> <p>Bags of gold – now she wants bags and bags</p>	<p>In the fairy tale, Prince Aladdin took Princess Jasmine for a ride on his magical carpet which is something romantic. However, in the case of the poem, the phrase “took her for a ride” is an idiom which means to be cheated. Hence, the persona admits that he had cheated the girl by promising her the world but he could not fulfil his words and eventually “let her down”.</p> <p>“bags” here can mean 2 things – bags of gold (money) and bags (women’s bags). The pun highlights the greedy nature of the girl as she is portrayed to be insatiable and requires many bags.</p>

*Markers to award points as long as students are able to justify and support their points.