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	CRESCENT GIRLS' SCHOOL SECONDARY FOUR PRELIMINARY EXAMINATION 2016
LITERATURE IN ENGLISH	2065/01
Paper 1 Set Text and Unseen Texts	18 Aug 2016
Additional Materials: Writing Paper	1 hr 40 minutes

READ THESE INSTRUCTIONS FIRST

Write in dark blue or black pen on both sides of the Answer Paper.

Do not use staples, paper clips, glue or correction fluid.

Write your class, index number and name on all the work you hand in.

Answer **one** question from Section A and **one** question from Section B.

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

All questions in this paper carry equal marks.

Hand in both sections separately.

This paper consists of **6** printed pages, including the cover page.

Section A

William Golding: Lord of the Flies

Answer **one** question from this section.

1. **Either (a)** Golding highlights in 'Lord of the Flies' that fear motivates people to do the unthinkable. How far do you agree with this statement? Support your answer with close reference to the text.

(Do not use the passage below in answering this question)

- Or (b)** How does Golding make Piggy such a moving character? Remember to support your answer with close reference to the text.

(Do not use the passage below in answering this question)

- Or (c)** Read this passage carefully, and then answer the questions that follow it:

"Fun and games," said the officer.

The fire reached the coconut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black.

The officer grinned cheerfully at Ralph.

5

"We saw your smoke. What have you been doing? Having a war or something?"

Ralph nodded.

The officer inspected the little scarecrow in front of him. The kid needed a bath, a haircut, a nose-wipe and a good deal of ointment.

10

"Nobody killed, I hope? Any dead bodies?"

"Only two. And they've gone."

The officer leaned down and looked closely at Ralph.

"Two? Killed?"

Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly.

15

Other boys were appearing now, tiny tots some of them, brown, with the distended bellies of small savages. One of them came close to the officer and looked up.

20

"I'm, I'm—"

But there was no more to come. Percival Wemys Madison sought in his head for an incantation that had faded clean away.

The officer turned back to Ralph.

"We'll take you off. How many of you are there?"

25

Ralph shook his head. The officer looked past him to the group of painted boys.

"Who's boss here?"

"I am," said Ralph loudly.

A little boy who wore the remains of an extraordinary black cap on

his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still. 30

“We saw your smoke. And you don’t know how many of you there are?”

“No, sir.”

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys—you’re all British, aren’t you?—would have been able to put up a better show than that—I mean—” 35

“It was like that at first,” said Ralph, “before things—”

He stopped. “We were together then—” 40

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.”

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had. . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy. 45

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance. 50

55

- (i) How does Golding make **this passage** such a memorable ending to the novel?
- (ii) Explore one other moment in the novel that left a powerful impact on you.

Section B

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

Either

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

Grandma passed away in February. She had faded away slowly and cruelly, the disease pouring out from inside her. Pa and Ma refused to tell me what it was, and she was in so much pain she did not dare to tell anyone because she did not want to worry us.

Once after she had been admitted to the hospital I bought biscuits, round Marie cookies which I knew she liked, which she nibbled when she hung the laundry, but when I saw her in the hospital bed, with tubes radiating out of her like the back of an air-conditioner, I put the biscuits back into my bag, embarrassed and almost guilty. She moved her mouth to speak when she saw me and I leaned forward to hear, nodding even though I did not understand anything of what she said. 5 10

Above us, the whirring fan shook dangerously. I sat down and waited, and looked back across the other beds. They were tidy, laid bare, with blankets the colour of Manila envelopes. She shook as she coughed. I had looked into the other rooms and compared the people resting on the beds with my grandmother and I knew that she was not good, not good at all. The others sat up in the beds to eat porridge, read newspapers or pushed remote control buttons, but Grandma just slept on her bed, not moving except when she coughed. We placed a television in her ward, but she did not so much as look at it. At home things no longer were back in order – they were getting lost or misplaced or moved. 15 20

Occasionally when I was at her bedside she would make a gesture and I'd bow my head. She would touch it and I would feel her wrinkled fingers on my face.

"Your hand is very cold, Ah Por," I told her. 25

"Yah, it is." She touched her own cheek with it. "I cannot feel my cold, yah?" Then she smiled sadly. Behind me I could hear the footsteps of doctors and the wheeling of trays. Someone looked in, a young man carrying flowers. He looked at the ward number, then at Ah Por and left, apologising again and again.

Ma came in the evening to help look after her, moving Ah Por's legs or arms. Grandma drew them up but Ma would make her lay them flat. Ma looked very tired, like she had not slept for a long time. Pa came back early but sometimes went out for long stretches of time. 30

I was at the hospital one day after school. Ah Por looked at me from her bed. Then she asked me to come to her. I wondered if she wanted anything. She made a circling motion at me. 35

"What do you want, Ah Por?" I asked.

Her hands continued to circle the air. I was growing afraid and confused.

"What do you want?"

Then she pushed herself up from the bed, grabbed the back of my chair and turned it around so that I faced the window. She fell back on her bed in a single motion, the exertion almost too much for her. I sat down, my back to her, trying not to look at her. I took out a book and began to read out loud. 40

I wanted to tell Ma about it the next day and when I went to the hospital again, I saw Ma, Uncle and Aunt all sitting with their backs to Grandmother. They were passing among themselves a pack of peanuts, talking about the rain outside, which was leaving oily stains on the windows. 45

"Oh, your son is here," my aunt said, turning back to see me.

"Get a chair," Ma said. I did, and joined the row, back towards Grandma

and I was passed the peanuts. They continued to talk about many other things, gossiping about relatives and TV stars, the pack of peanuts passing to and fro among us, the peanuts slowly being eaten though it seemed no one had much appetite. 50

(adapted from *Gone Case* by Dave Chua)

- (i) What feelings does the Grandmother evoke in you as you read this passage?
- (ii) In what ways does the writer make the narrator's situation striking?

Refer closely to the passage in support of your answer.

Or

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

Decomposition

I have a picture I took in Bombay
of a beggar asleep on the pavement:
grey-haired, wearing shorts and a dirty shirt,
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone,
routes for the ants' journeys, the flies' descents,
Brain-washed by the sun into exhaustion,
he lies veined into stone, a fossil man.

5

Behind him there is a crowd passingly
bemused by a pavement trickster and quite
indifferent to this very common sight
of an old man asleep on the pavement.

10

I thought it then a good composition
and glibly called it "The Man in the Street",
remarking how typical it was of
India that the man in the street lived there.

15

His head in the posture of one weeping
into a pillow chides me now for my
presumption at attempting to compose
art of his hunger and solitude.

20

(By Zulfikar Ghose)

- (i) What are your feelings towards the beggar as you read this poem?
- (ii) What do you find striking about the way the speaker presents the beggar?

Support your answer by close reference to the poem.

Copyright Acknowledgements:

Question 1 *Lord of the Flies.* William Golding

Question 2 *Gone Case.* Dave Chua

Answer Scheme – Preliminary Examination 2016 (Paper 1 Lord of the Flies and Unseen Component)

- (a) *Golding highlights in 'Lord of the Flies' that fear motivates people to do the unthinkable.* How far do you agree with this statement? Support your answer with close reference to the text. (Do not use the passage below in answering this question)

Approach: Agree to a large extent that fear motivates people to do the unthinkable and in Lord of the Flies and a number of the characters prove this statement to be true. The boys' actions were greatly determined by their fears. They committed immoral, savage acts and even practised superstitious acts because of their fears. They allowed their fears to overcome their common sense that led to disastrous consequences.

Students must show HOW fear influenced the boys to do an UNTHINKABLE act and not merely narrating the events that occurred on the island

Fear of the beast caused the boys to commit various atrocious acts in the novel	<p>1) Fear of the beast caused the boys to abandon Ralph for Jack's tribe because they trusted Jack's ability to protect them from the beast. They were also manipulated into believing his superstitious beliefs that offering the pig's head as a sacrifice to the beast will prevent the beast from disturbing them. "And about the beast. When we kill we'll leave some of the kill for it. Then it won't bother us, maybe." Their act is unthinkable because they abandoned basic common sense and offered a product of their savage and brutal act, the sow's head, as a sacrifice to the beast. Ironically, instead of protecting them from the Beast, this offering only made them closer to the Beast or the evil within themselves.</p> <p>2) Fear of the beast led the boys into attacking Simon and they ended up killing him in the most brutal manner. The boys ended up killing the most innocent amongst them while Simon was trying to inform them that the beast was not a physical one but the evil within them.</p> <p>3) Boys' tremendous fear of the beast enabled Jack to convince them into obeying his orders, to persist in hunting instead of manning the signal fire to be rescued and eventually disregard the fact that they have murdered Simon. "There isn't a snake-thing. But if there was a snake we'd hunt it and kill it. We're going to hunt pigs to get meat for everybody. And we'll look for the snake too-" "But there isn't a snake!" "We'll make sure when we go hunting." - "Serve you right if something did get you, you useless lot of cry-babies!" - "He came--disguised. He may come again even though we gave him the head of our kill to eat. So watch; and be careful." "But didn't we, didn't we--?" "No! How could we--kill--it?" He fuels the fear of the beast in the hearts of the boys so as</p>
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	manipulate them and maintain power over them. He keeps the idea of the beast alive in their minds even after they think they have killed it, so that he can continue to rule them through fear.
Fear of not being in total power propelled Jack to constantly challenge Ralph's authority and eventually giving the orders to hunt him down	<p>Jack's fear of losing power as a leader amongst the boys motivated him to constantly challenge Ralph's authority and deviate from whatever tasks that he was assigned with</p> <ul style="list-style-type: none"> - Caused signal fire to die out because he chose to hunt and influenced the rest of the boys to follow him instead of obeying Ralph's orders to man the signal fire. As a result, a ship passed and they missed the opportunity to be rescued. A major confrontation ensued between Ralph and Jack leading to further power struggles between the two leaders. - He also commands this tribe to hunt for Ralph and kill him near the end of the novel. There is also a hint of them intending to offer Ralph's head to the beast on the end of "a stick sharpened", just like they had done with the head of the sow. - The attempt to kill Ralph, the original leader, is the culmination of the boys' total descent into savagery, and this horrific act is initiated by none other than Jack. <p>Jack also gave the orders for Sam and Eric to be tortured so that they will join his tribe and Ralph's group of supporters will be even smaller. Jack wanted total power on the island and wanted all the boys to be part of his tribe and leave Ralph's group.</p> <p>Jack stole Piggy's glasses so as to be in control of fire which is important for them to cook meat. With no glasses, there was no way that Ralph could sustain the signal fire and increase their chances for rescue.</p>
Fear of being beaten up and tortured led to Samneric betraying Ralph and revealing his hiding place to Jack and the savages	<p>Sam and Eric feared what Jack and Roger might do to them if they betrayed Ralph and joined Jack's tribe.</p> <p>"You're sure he meant in there?" The twin moaned faintly and then squealed again. "He meant he'd hide in there?" "Yes—yes—oh---!"</p> <p>Their fear of Jack led them to betraying Ralph and he ends up being hunted by the savages.</p>

(b) How does Golding make Piggy such a moving character? Remember to support your answer with close reference to the text. (Do not use the passage below in answering this question)

Approach: Style question focusing on the character of Piggy. Students must not lapse into a narrative about what happened to Piggy but show how Golding portrayed Piggy to be a character who managed to move his readers or evoke strong emotions towards Piggy.

Golding makes Piggy a moving character by showing how brutally he had been killed	- "The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went ...Piggy fell forty feet and
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<p>by Roger while trying to uphold law and order. And even he had been killed, Jack and the savages showed no remorse or guilt for what they have done.</p>	<p>landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed."</p> <ul style="list-style-type: none"> - Piggy is killed ruthlessly by Roger. His brutal death symbolises the destruction of order and reason and it greatly moves the reader because with Piggy's death, the boys turned savages have fully allowed the innate evil within themselves to unleash itself. The fact that Jack and the savages showed no remorse or regret further moves us into feeling a sense of trepidation and horror as to what further destruction and murder they will commit next. - Piggy's death is one of the most moving and horrific moments in the novel because his character leaves an indelible impression on the reader. Piggy is a character who remained true to his beliefs from beginning till the end, came up with various intelligent ideas for everyone's benefit but yet ended up being killed brutally.
<p>By showing how he had been marginalised and bullied right from the beginning by the boys in general except for Simon</p>	<p>Right from the start, Piggy was seen as an outcast and bullied by Jack and not taken seriously by Ralph or the other boys. They found his asthma and personality or lack of, annoying and chose to make fun of him consistently.</p> <ul style="list-style-type: none"> - "You're talking too much... Shut up, Fatty." - "You shut up, you fat slug!" - "Piggy and the parody were so funny that the hunters began to laugh. Jack felt encouraged. He went on scrambling and the laughter rose to a gale of hysteria." - "[Jack] took a step, and able at last to hit someone, stuck his fist into Piggy's stomach... Jack smacked Piggy's head. Piggy's glasses flew off and tinkled on the rocks. Piggy cried out in terror." - Jack constantly mocks and bullies Piggy, even going to the extent of hitting him. This evokes much sympathy for Piggy and the readers would be moved by the way the other boys treated him. <p>"A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again."</p> <ul style="list-style-type: none"> - "There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labor." - "They bumped Piggy, who was burnt, and yelled and danced. Immediately, Ralph and the crowd of boys were united and relieved by a storm of laughter. Piggy once more was the centre of social derision so that everyone felt cheerful and normal." - Piggy is often ridiculed by the other boys and treated as an outsider, mostly for reasons beyond his control. This arouses sympathy for him, making the readers feel moved by Piggy. - "Piggy was a bore; his fat, his ass-mar, and his matter-of-fact ideas were dull, but there was always a little pleasure

	<p>to be got out of pulling his leg, even if one did it by accident.”</p> <ul style="list-style-type: none"> - "About being called Piggy. I said I didn't care as long as they didn't call me Piggy; an' I said not to tell and then you went an' said straight out--" - Even Ralph cannot resist teasing Piggy at times. Ralph also 'betrays' him by revealing his nickname to the rest of the boys. - All these various episodes of bullying moves the readers into feeling sympathy for Piggy's character
<p>By showing how his contributions in coming up with various ideas were not appreciated by the boys although his ideas benefited everyone such as the use of the conch, fire, glasses</p>	<ul style="list-style-type: none"> - "I expect we'll want to know all their names...and make a list. We ought to have a meeting." - "We can use this to call the others. Have a meeting. They'll come when they hear us—." - "Piggy, for all his ludicrous body, had brains." - "Only Piggy could have the intellectual daring to suggest moving the fire from the mountain." - Piggy is the source of intelligent ideas that helped the boys on the island. He is the most intellectual boy on the island and is thus an asset to the group. However, we are moved by the fact that none of the boys actually appreciated Piggy's value. Only Ralph realised the "true, and wise friend called Piggy" at the end of the novel but it was too late by then because Roger had killed Piggy. - - "Life . . . is scientific . . . I know there isn't no beast . . . but I know there isn't no fear, either . . . Unless we get frightened of people." - "I've been thinking...about a clock. We could make a sundial. We could put a stick in the sand, and then--" - "How can you expect to be rescued if you don't put first things first and act proper?" - "Which is better — to have laws and agree, or to hunt and kill?" - "What are we? Humans? Or animals? Or savages?" - Piggy represents scientific and rational thought. He tries to reason with the boys so as to maintain law and order on the island. - On an island where most of the boys succumb to their bestial instincts and descend into savagery and chaos, Piggy stands out due to his connection to order and reason. His character moves us because he did what he did for the benefit of everyone but none appreciated him.

Passage-Based Question

c(i) How does Golding make **this passage** such a memorable ending to the novel?

<p>Memorable ending by showing how Golding wanted to show that the boys have degenerated so much to being evil that they ended</p>	<ul style="list-style-type: none"> - "the whole island was shuddering with flame" - "the island was scorched up like dead wood" - "the burning wreckage of the island" - In this scene, Ralph has stumbled out onto the open beach after having been smoked out of the jungle by Jack and his tribe. They set the jungle on fire so as to kill Ralph. In doing so, they ended up destroying the once beautiful island
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<p>up hunting down the very leader they elected at the beginning, Ralph. Their senseless act of wanting to draw Ralph out from his hiding place made them set the island on fire therefore causing mass destruction.</p>	<p>signifying the end of reason and any last remnants of a civilised life within the boys.</p> <ul style="list-style-type: none"> - Ralph tells the officer that two boys have been killed on the island. - We are reminded of the brutal killings of Simon and Piggy due to the boys' descent into savagery and how these young boys are not so innocent after all because they have succumbed to the inherent evil within them. - "Percival Wemys Madison sought in his head for an incantation that had faded clean away." - Percival is unable to recall his own name, a marker of his civilised identity. This signals how the boys have lost their connection with civilisation due to the savagery that consumed them. - "their bodies streaked with coloured clay, sharp sticks in their hands" - The boys are stripped of their clothes, painted with clay and armed with primitive weapons meant to attack one of their own. We see how they are presented as savages in their appearance and intent at the end of the novel.
<p>Memorable ending because it shows how the protagonist, Ralph has grown. In this last scene, he finally understand the true innate evil in men and the wise friend he had in Piggy.</p>	<ul style="list-style-type: none"> - "For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood--Simon was dead--and Jack had. . . ." - Ralph briefly recalls his early days on the island, when he was excited by the prospect of an island to explore without adult supervision. - Through his experiences as the days went by, such as the killing of Simon, he lost his innocence and gained an insight into the darker side of man's nature. - "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." - Ralph realises the evil that resides within everyone. - He also realises the value of Piggy's friendship and wisdom but it was all too late. Ralph learnt the painful truth the hard way.
<p>Memorable ending because it presents Ralph as the leader of the boys once again. However, it is tinged with irony because just a few moments before the Officer found him, Ralph was running for his life being hunted down like a prey.</p>	<ul style="list-style-type: none"> - "Who's boss here?" "I am," said Ralph loudly. A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still." - Ralph, who was robbed of his leadership earlier, is able to assume his rightful position as leader again, by declaring that he is the "boss". - Jack symbolically relinquishes his power by stopping himself from stepping forward to challenge Ralph. - In this way, the novel comes full circle, bringing the novel to a resolution.

(The story has gone a full circle to bring the readers back to when the savage hunters were just lost stranded boys)	
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(ii) Explore one other moment in the novel that left a powerful impact on you.

Approach: Must only give ONE other moment and MUST highlight HOW it left a powerful impact on you.

Moment: Murder of Simon	<p>Left a powerful impact as it showed Simon to be portrayed to be the best amongst all the boys because he showed himself to be kind to all even to Piggy and the littluns when the rest were not. Simon bothered to choose the choicest fruit for the littluns to eat and defended Piggy when he was bullied by Jack as well as assisting Ralph in building shelters.</p> <p>Therefore, killing Simon would signify the biggest sin that the boys could have done because there was no fault that anyone can find with Simon. Furthermore, Simon was killed while he was trying to tell them about the truth about the beast so by killing him, they have only affirmed what Simon had known all along.</p>
Moment: Murder of Piggy	<p>Roger was the one who pushed the boulder that killed Piggy. With Piggy's death, it meant the end of rational thinking and intelligence which might have saved all of them from degenerating to their evil self. After Piggy's death, the boys were even more inclined to embrace the evil within them and Jack & the hunters further escalated in their acts of evil by attempting to kill Ralph. Piggy's murder left a powerful impact because it signified that the boys have succumbed to their inherent evil by murdering one of their own with full intention to kill.</p>
Simon's conversation with the LOF	<p>Simon was the one who first suggested the idea that "maybe it's just us" in reference to the fear of the beast brought up by the littluns. Later on, it was Simon who had the 'conversation' with the Lord of the Flies who then realised that the beast they have feared all this while was actually the beast within each of them. None of the other boys had ever considered this even Ralph or Piggy and therefore, this makes Simon stand out even more from the others. He is clearly in a class of his own with the ability to 'see' and know things beyond the boys his age. Fundamental to the message that Golding intended to convey, only Simon's character realised the true nature of evil that is inherent in all of them.</p>

Students may highlight any other relevant incidents but MUST not merely narrate the incident.

2i) What feelings does the Grandmother evoke in you as you read this passage?

<p>Feelings of admiration/ respect towards the grandmother.</p>	<ul style="list-style-type: none"> - The love the grandmother has for the family is particularly touching. She takes great care to not hurt the family she loves through not telling them about the pain she goes through. The writer describes the disease as “pouring out from inside her”, which appears to hint at a significant level of distress that she is going through. Regardless, her not telling the family for the fear of “[worrying them]” shows sacrifice at her expense, to suffer in silence rather than seek comfort or consolation from her loved ones. - The grandmother refuses to allow the family to remember her for the frail character that she is ‘now’. Her taking great pains, as evidenced by the toll her turning the visitor’s chair around (“fell back in a single motion”) shows how desperate she is for the visitors to not see her in her current state. This persistence in ensuring that her wishes are carried out, from “[continuing]” to circle the air with her fingers, even as she was too weak to speak or be coherent, shows great resilience and determination to care for her family’s feelings. - The grandmother’s love for the family, from the sacrifice she puts into bearing the pain of the disease on her own, to her desperate attempts to ensure the family does not have lingering memories of her being in pain makes her a figure worthy of feelings of admiration and respect.
<p>Feelings of pity/sympathy towards the grandmother.</p>	<ul style="list-style-type: none"> - The grandmother is no longer the person she used to be due to the disease. She is unable to eat the biscuits she used to enjoy, nor view television programmes for entertainment. Instead, she is said to have “tubes radiating out of her” and “just slept on her bed, not moving except when she coughed”. This suggests the poor health condition she is in that she is unable to do much else other than be in pain and suffer, therefore evoking feelings of pity and sympathy for the plight she is in. - The consideration the grandmother appears to show her family, makes her an even more sympathetic character. She wishes for the warmth of her family, reaching out to touch them, yet can only “smile sadly” when her grandchild says that her hands are cold. The lack of control she has over her own well-being and condition, to be left at the mercy of the disease and to the point when she cannot even touch a family member without having to explain herself helplessly elevates one’s feelings of compassion towards her.

2ii) In what ways does the writer make the narrator's situation striking?

<p>It is also striking through how helpless the narrator is with regards to his grandmother's condition.</p> <p>Or</p> <p>Through how the narrator did not really understand grandmother's condition</p> <p>Or</p> <p>Through the way the narrator struggled to understand his grandmother's sickness</p>	<ul style="list-style-type: none"> - Pa and Ma "refused to tell me" what grandmother was suffering from - His lack of understanding is made even clearer through his actions – bringing her the biscuits that she likes, making visits to the hospital and spending time with her. - However he soon learns that grandmother is too ill to eat them. Hence he sheepishly "put the biscuits back into my bag". - When grandmother "move her mouth to speak" to the narrator, he "did not understand anything of what she said" - That said, the interactions he has with her also puts him 'in the front seat' of watching her health fail. That he should be in the midst of this conflict between caring for her, and knowing that there is nothing that he can do to help her recover makes his situation striking. - This can also be observed in his wanting to "tell Ma" but sees his relatives "all sitting with their backs to Grandmother". Their having literally turned their backs to grandmother's disease, helpless, is plain for him to see – not to mention them getting the narrator to "[join] the row". This action emphasizes Grandmother's isolation (and difference) from them as she hovers between life and death.
<p>Through how the narrator is witnessing first-hand how the people around grandmother all appear to treat her as a lost cause.</p>	<ul style="list-style-type: none"> - The young man who visited the wrong ward, took a look at grandmother and left, "apologising again and again". The repetition of apologies over a simple case of visiting the wrong room leads one to imagine that he is practically sending the narrator his condolences. - Similarly, when the relatives gather in the ward, they engage in "passing among themselves a pack of peanuts, talking about the rain outside". This suggests a very passive attitude towards the condition of the grandmother, while she suffers. There is nothing they can do and the relatives have taken to ignoring the issue at hand to discuss irrelevant subjects and simply 'wait'. - (Can also consider how the relatives have resigned to the state and situation – to feel helpless at Grandmother's deteriorating condition).
<p>Through the awkward position that he was made to be in when he visited grandmother</p>	<ul style="list-style-type: none"> - The unusual position in which grandma had insisted that he take made him feel awkward, afraid and confused which made his situation striking. - Grandmother had "grabbed the back of my chair and turned it around so that I faced the window". Instead of taking the time to chat with his grandmother and to comfort her, which was what he had expected to do, he instead was forced to sit with "my back to her". Rather than striking up a conversation with grandmother he instead "took out a book and began

	to read aloud”.
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3i) What are your feelings towards the beggar as you read this poem?

Sadness / Sorrow	<ul style="list-style-type: none"> - Anger is evoked in one through the insensitivities of the people around the beggar. His situation is one that is particularly challenging, to say the least. That said, the people around him are described to be “indifferent to this very common sight”. While his situation may be “common”, for his suffering to be undermined and even ignored due to a matter of statistics and frequency of occurrence speaks poorly of the desensitized crowd for it paints them as uncaring and heartless. - Moreover, the old man was described to be “on the pavement”, next to the “pavement trickster”. He is a public spectacle, a picture of significant destitution. That said, the crowd focuses on the “pavement trickster” as though he is not present. The crowd actively being entertained, openly and freely while the old man’s suffering is ignored stirs feelings of discomfort and anger at this contrast. Like the title of the poem, the fact that society can accept such poverty appears to hint at itself being in a state of decomposing/ decaying values.
Sympathy	<ul style="list-style-type: none"> - The deplorable condition the beggar is in evokes sympathy in one. His arms and legs are described as “routes for the ants’ journey” and “flies descent” around him. This is a particularly harsh image for it dehumanizes him, portraying him as but fading into the background to the point where pests and insects, even, disregard him as a person or a threat and use him as passage and/or a rest point. That he should be put in comparison next to pests and insects underscores his insignificance. - One also feels sympathy for him due to how his condition is unlikely to improve. The indifference of the people present aside, that begging can be considered a “common sight” makes it appear as though this thus ‘justifies’ his status as a beggar. He is even described as a “fossil man”, hinting at his being akin to a dead being. Despite his difficulties, for him to not have any likelihood at his life improving creates sympathy in the reader.

ii) What do you find striking about the way the speaker presents the beggar?

<p>Through the use of contrast</p>	<ul style="list-style-type: none"> - The speaker claims to feel guilt at having been chided for “presumption at attempting to compose art” from the state of the beggar, in taking the picture and giving it a title. That said, his writing a poem in addressing the beggar’s situation, underlining each feature and circumstance of the beggar is in itself, a piece of art. This contrast and conflict in what he claims to ‘understand’ and what he actually does comes across as ironic, and therefore striking. - The speaker’s initial act of taking the photo, to “compose art of [the beggar’s] hunger and solitude” is particularly conflicting as well. For all the descriptions that he has highlighted, the beggar losing his identity as a person, “brain-washed by the sun” and being “veined into stone”, all of these are images that underscore the severity of his poverty and destitution. For this to amount to ‘art’, where art carries connotation of beauty and something to be appreciated when the old man is actually ‘decomposing’ is demonstrates a strong contrast – certainly not the “good composition” he believes it to be. - The contrast between the attitude of the crowd and the beggar too, is note-worthy. The crowd is actively engaged and “bemused” by the pavement trickster, whereas the beggar who lies but on the very same pavement is “asleep” and “veined into stone”. This demonstrates the disparity between their priorities, suggesting how the beggar cannot even afford entertainment, to be happy. Sleep as it appears, comes across as respite from reality.
<p>The insensitivity of the speaker is also striking.</p>	<ul style="list-style-type: none"> - The speaker is described to have seen the situation of the old man first-hand. He was the one who took the picture, after having observed the condition of the old man. For him to have used a “[glib]” tone to title the picture underscores how little consideration he paid to the sombre scene before him, of a man starving and in dire straits. Having commented that it was “typical of India” that the man lived on the streets is also a very callous and insensitive remark that demonstrates little understanding of the country’s situation, as though it being ‘typical’ or common means that his making light of the situation is acceptable. - Moreover, the speaker took the picture of the old man while he was “asleep on the pavement”, and “his head in the posture of one weeping into a pillow”. This comes across as a particularly vulnerable sight, one that is meant to be private even as the beggar is

	<p>in a public space. The speaker taking a picture of this essentially immortalizes the suffering of the beggar in this vulnerable moment.</p> <ul style="list-style-type: none"> - The speaker's insensitive actions and later callous undermining of the beggar's situation makes this situation striking. - His later regret and remorse towards his actions and the beggar heightens the sympathy felt.
Through the use of imagery	<ul style="list-style-type: none"> - The deplorable condition the beggar is especially highlighted through the description of the beggar's limbs as "routes for the ants' journey" and "flies descent" around him. It portrays him as pathetic and fading into the background to the point where pests and insects, even, disregard him as a person or a threat and use him as passage and/or a rest point. Flies are associated with rotting things, attracted to garbage and refuse – his attracting them makes him appear as though he is garbage. That he should be put in comparison next to pests and insects, to be dehumanised or even 'used' by them underscores his insignificance. - The beggar being described as having "veined into stone" highlights how he has been on the pavement for so long that he has become a part of the pavement. His homeless state makes him appear removed from humanity, to be labelled a 'pavement', to be trod on and not paid any attention to.
The way the poet is able to present the beggar as a work of art	<ul style="list-style-type: none"> - The poet is able to see beyond the "common sight" as depicted by the beggar who represents the many other beggars who litter the streets and turn it into a piece of art. - The poet looks beyond the beggar's misery to see the artistic element in it - He is able to give the picture a title "The Man in the Street".