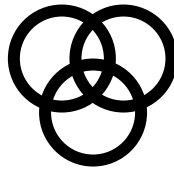


Name: _____ Register Number: _____ Class: _____



南橋中學

NAN CHIAU HIGH SCHOOL

**PRELIMINARY EXAMINATION 2020
SECONDARY FOUR EXPRESS**

For Marker's Use

**LITERATURE IN ENGLISH/
HUMANITIES**

2065/01, 2274/02

Prose and Unseen Texts

28 August 2020, Friday

1 hour 40 minutes

Additional Materials: Answer Paper

READ THESE INSTRUCTIONS FIRST

Write your name, class and index number on the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, glue or correction fluid/tape.

Answer **two** questions: **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.
At the end of the examination, fasten all your work securely together.

SECTION A

Answer **one** question from this section.

RAY BRADBURY: *Fahrenheit 451*

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

1 Either (a) In what ways does Bradbury make the transformation of Montag so striking?

Or (b) In what ways does Bradbury make fire such a powerful symbol in the novel?

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

Granger looked into the fire. "Phoenix."
"What?"

"There was a silly damn bird called a Phoenix back before Christ: every few hundred years he built a pyre and burned himself up. He must have been first cousin to Man. But every time he burnt himself up he sprang out of the ashes, he got himself born all over again. And it looks like we're doing the same thing, over and over, but we've got one damn thing the Phoenix never had. We know the damn silly thing we just did. We know all the damn silly things we've done for a thousand years, and as long as we know that and always have it around where we can see it, some day we'll stop making the goddam funeral pyres and jumping into the middle of them. We pick up a few more people that remember, every generation." 5

He took the pan off the fire and let the bacon cool and they ate it, slowly, thoughtfully.

"Now, let's get on upstream," said Granger. "And hold on to one thought: You're not important. You're not anything. Some day the load we're carrying with us may help someone. But even when we had the books on hand, a long time ago, we didn't use what we got out of them. We went right on insulting the dead. We went right on spitting in the graves of all the poor ones who died before us. We're going to meet a lot of lonely people in the next week and the next month and the next year. And when they ask us what we're doing, you can say, We're remembering. That's where we'll win out in the long run. And some day we'll remember so much that we'll build the biggest goddam steam-shovel in history and dig the biggest grave of all time and shove war in and cover it up. Come on now, we're going to go build a mirror-factory first and put out nothing but mirrors for the next year and take a long look in them." 15

They finished eating and put out the fire. The day was brightening all about them as if a pink lamp had been given more wick. In the trees, the birds that had flown away now came back and settled down. 20

Montag began walking and after a moment found that the others had fallen in behind him, going north. He was surprised, and moved aside to let Granger pass, but Granger looked at him and nodded him on. Montag went ahead. He looked at the river and the sky and the rusting track going back down to where the farms lay, where the barns stood full of hay, where a lot of people had walked by in the night on their way from the city. Later, 25

35

in a month or six months, and certainly not more than a year, he would walk along here again, alone, and keep right on going until he caught up with the people. 40

But now there was a long morning's walk until noon, and if the men were silent it was because there was everything to think about and much to remember. Perhaps later in the morning, when the sun was up and had warmed them, they would begin to talk, or just say the things they remembered, to be sure they were there, to be absolutely certain that things were safe in them. Montag felt the slow stir of words, the slow simmer. And when it came to his turn, what could he say, what could he offer on a day like this, to make the trip a little easier? To everything there is a season. Yes. A time to break down, and a time to build up. Yes. A time to keep silence and a time to speak. Yes, all that. But what else. What else? Something, something . . . 45 50

And on either side of the river was there a tree of life, which bore twelve manner of fruits, and yielded her fruit every month; And the leaves of the tree were for the healing of the nations.

Yes, thought Montag, that's the one I'll save for noon. For noon... 55
When we reach the city.

- (i) How does Bradbury make **this passage** so hopeful?
- (ii) Explore **one** other moment in the novel in which Bradbury conveys hope so vividly in the novel.

SECTION B

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

Either 2 Read this poem carefully, and then answer the questions that follow it:

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

For My Grandmother Knitting

There is no need they say
but the needles still move
their rhythms in the working of your hands
as easily
as if your hands were
once again those sure and skilful hands
of the fisher-girl.

5

You are old now
and your grasp of things is not so good
but master of your moments then
deft and swift
you slit the still-ticking quick silver fish.
Hard work it was too
of necessity.

10

But now they say there is no need
as the needles move
in the working of your hands
once the hands of the bride
with the hand-span waist
once the hands of the miner's wife
who scrubbed his back
in a tin bath by the coal fire
once the hands of the mother
of six who made do and mended
scraped and slaved slapped sometimes
when necessary.

15

20

25

But now they say there is no need
the kids they say grandma
have too much already
more than they can wear
too many scarves and cardigans –
gran you do too much
there's no necessity.

30

At your window you wave
them goodbye Sunday.

35

With your painful hands
big on shrunken wrists.
Swollen-jointed. Red. Arthritic. Old.
But the needles still move
their rhythms in the working of your hands
easily
as if your hands remembered
of their own accord the pattern
as if your hands had forgotten
how to stop.

40

45

(by *Liz Lochhead*)

- (i) What impressions do you form of the old lady in lines 1-14 of the poem?
- (ii) How does the poet use words and images to create feelings of sadness in the poem as a whole?

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

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

Chinese Workers on the Evening Train

their tongues are rough, but fluent. They carve
our silence into syllables that explore the crowd,
fingers scouring thick curls in search of roots.

there is disquiet at this intrusion. leave us alone,
our lips say. *we are pressed and drained by the office;*
you are from a different world.

5

but they stay, and continue speaking, voices raucous
and very dusty. the safety patches on their vests
ring loudly against our suits.

we have learnt your words before. Our lips open
in protest. *We have no time for them now; they*
are so full of bad memories.

10

still they take no notice, even joking among them
selves. some of us turn to look, but dare not stare
too long. they are an island in our sea.

15

we lower our eyes. *what do you want,* our lips ask.
take it, and then leave. we are a generous but tired
people; you are strangers on our way home.

the question passes unanswered, beneath the breathing
of the train. their steady chatter never stops,
and is unnaturally loud.

20

we censor them with pretended sleep, soon
our lips fall silent. we cannot comprehend them;
they speak only our mother tongue.

(by *Theophilus Kwek*)

- (i) What vivid impressions do you form of the Chinese workers in lines 1-15 of the poem?
- (ii) What do you find striking and effective about the way the poet uses language in the poem?

END OF PAPER

Suggested Answers for Paper 2065/01, 2274/02

1a) In what ways does Bradbury make the transformation of Montag so striking?

Candidates are expected to assume that the transformation of Montag is striking and not seek to challenge the question. They may structure their answers according to plot events, Montag's character development (thoughts, actions, decisions) and/or author techniques.

Stronger answers however, will consider a thematic focus on the freedom of thought, individuality and knowledge as an anchor in the process of explaining the striking transformation of Montag's growth. Answers may offer close reading of a few impactful moments that explicitly reveal Montag's growing discomfort, in which his restless mind of 'full of bits and pieces' reveals his gradual transformation from a conforming fireman who is complicit in upholding the societal laws of censorship to a rebel that allows his hands to '[start] it all' and steal books from the woman's house, implicitly challenging the system. Weaker answers may stop at individual character analysis without extrapolating broader comments from there, or make repeated emphasis that Montag's transformation is striking without using the text to explain how Bradbury achieves this effect.

Some salient points include the comparison and contrast of Montag's interactions with different people, juxtaposing the quality of conversations he had with Clarisse, Faber or Granger, to those with Mildred and/or her friends. The comparison may also tap into conversations with the same correspondent, e.g. Montag's feeble response in his conversation with Beatty and subsequently the assisted conversation with Faber which projects his internal dichotomy so vividly, laying the fabric for the climactic scene of burning Beatty alive.

Top answers may consider author's techniques such as the use of language and setting as points of analysis that strikingly portray Montag's growth. Answers may offer a close reading of the setting, with judicious selection of details to portray the shift of Montag's attitude in line with the change of setting, as he charges from the city as a wanted man to the boulevard, Black's house, Faber's house and towards the river on his own. The analysis may be extended to highlight how he becomes attuned to nature's sights and sounds once again, renewing his sense of identity and belonging as he becomes more in touch with his surroundings.

There is plenty of scope for selection of material so stronger answers will certainly make use of the opportunities offered by the question ('ways', 'striking') to widen the breadth and depth of analysis. Candidates who merely focus on events or character analysis may put themselves at risk of lapsing into narration, not making conscious effort to meet the demands of the question.

1b) In what ways does Bradbury make fire such a powerful symbol in the novel?

This is a question on author's style and candidates are required to frame their argument to highlight Bradbury's thought processes and overall intent in the portrayal of fire throughout the essay. The organisation of the essay may be according to the different treatment of fire (e.g. weapon vs tool) throughout the novel. A more sophisticated response may consider the terms of the question ('powerful' and in what way) and frame the argument by using the duplicitous meanings of fire to project the main ideas in the novel.

Points of discussion include how fire is viewed as a symbol of both destruction and renewal, or how it may be wielded to represent knowledge and one's self-awareness – as evident in the incident of the woman burning herself with her books ('I shall never be put out'), as well as Montag's eventual showdown with Beatty, prompting him to burn Beatty alive. Fire may also be regarded a powerful symbol through Montag's constant mediation over the role of fire, from the initial regard of it as a tool and considering it 'a pleasure to burn'(1) to the stage where 'he had never thought in his life that [fire] could give as well as take.'(139). The change in his regard and treatment of fire may be used as a point of analysis.

Candidates may also discuss how fire is regarded a powerful symbol as it is the only symbol that represents change, and allude its change to Montag's symbolic transformation as a person. They may consider how related symbols such as the introduction of the phoenix in Part III projects fire as a key element in rebirth and renewal after destruction, also caused by fire and war.

This question requires candidates to make connections with Bradbury's various illustrations of fire throughout the novel, and evaluate the differences to consider the extent of fire being powerful, or purposefully used to project the overall themes. In any case, candidates may also tap into terms of the question 'powerful' and define it to suit their overall argument in this essay.

1ci) How does Bradbury make this passage so hopeful?

Candidates should focus their answers on close-reading of the passage itself, and references to other parts of the novel should only be supplementary. They can structure their answers according to author's craft, i.e. use of symbols or characterization, Granger. All answers, however, must guide the readers towards a hopeful outlook established by both characters in the passage.

The most salient point would be Granger's narration of the Phoenix where students can explain the impact of his sharing (e.g. his future plans for the city) on Montag. Stronger answers will distinguish themselves by explaining the effect of these on the reader, e.g. through an analysis of Granger's humble disposition in confessing and acknowledging errors made by Man, which adds much warmth and comfort to the reading experience of the desolate and bleak setting the characters find themselves in.

Other salient points of discussion include Bradbury's depiction of an uplifting setting, 'as if a pink lamp had been given more wick'. Candidates are expected to perform such close reading analysis and display close attention to the details highlighting the intellectuals'

journey back to the city, e.g. Granger giving Montag the opportunity to lead presents itself as a hopeful gesture of affirmation and encouragement as well. The intertextual elements at the end of the passage, such as the biblical allusion to the Book of Ecclesiastes ('time to break down...a time to speak') and the 'tree of life' may also point towards the symbolic representation of renewal, interpreting a future world without corruption or destruction.

1cii) Explore one other moment in the novel in which Bradbury conveys hope so vividly in the novel.

Candidates must refer to only one moment. Close repetition of answers from 1ci will not be rewarded again, although they may build on ideas mentioned there. Candidates can structure their answers according to author's craft, character or plot to highlight how Bradbury conveys hope so vividly in the novel. All answers, however, must convince the readers towards the ways in which Bradbury gradually establishes a reassuring and uplifting atmosphere in that moment offered for close reading analysis.

Some rich moments include Montag's conversation(s) with Clarisse, Montag's lengthy conversation with Faber, of which there were many moments when he actually suggested bold initiatives to offer plans to rebuke the censorship laws, Montag's thoughts of Faber ('he knew that he was two people'-99) and Faber's continual reassurance as Montag makes his way to the firehouse ('we're twins, we're not alone any more' -100), Montag's journey downstream to experience the sights and sounds of nature again (133-136) and his first meeting with the intellectuals (139-140).

UNSEEN

2i) What impressions do you form of the old lady in lines 1-14 of the poem?

This is a fairly straight-forward question and candidates should have no difficulties presenting the old lady as a strong and hardworking character in her younger days. The most salient examples would be the use of imagery that highlights her 'sure and skilful hands' of 'the fisher-girl' who presents grit through the difficulties she faces and how she still wields the needles like 'slit the still-ticking quick silver fish' in her elder years. Candidates may also want to highlight the sense of determination the old lady displays, even alluding to it as a display of selfless, unconditional love for her family.

Answers should take reference from only lines 1-14, evidence taken beyond this scope will not be credited as it suggests candidates not paying close attention to the terms of the question. Strong answers may go beyond the obvious, and display astute sharpness by picking up and analysing bits and pieces of mindless and thoughtless remarks from the old lady's family members ('there is no need they say'), suggesting the old lady as a pitiful character, left behind by her family members and the harshness of time.

2ii) How does the poet use words and images to create feelings of sadness in the poem as a whole?

Candidates are expected to explore the concept of sadness in general, but with close reference to the poem. Close repetition of answers from 2i will not be rewarded again, although they may build on ideas mentioned there.

Candidates can structure their answers according to poet's techniques or her overall sentiments towards the old lady. All answers, however, must consider the effectiveness of words and images to highlight how feelings of sadness is conveyed throughout the overall tone of the poem. Points of discussion include making close reference analysis to the family members' responses, poet's techniques (voice or the lack of, one-sided dialogue, pace, enjambment, imagery) as well as how the poet seeks to evoke reader's sympathy by ending the poet on a bleak note, an unresolved sense of futile melancholy.

3i) What vivid impressions do you form of the Chinese workers in lines 1-15 of the poem?

Candidates would have easily identified this as a characterisation question and would need to analyse the 'Chinese workers' collectively by making close reference to the poem. Answers may run the risk of mere narration, presenting what the workers say and do, instead of crafting impressions given to the reader based on their words and actions.

Answers should take reference from only lines 1-15, evidence taken beyond this scope will not be credited as it suggests candidates not paying close attention to the terms of the question. Some points of discussion include the brashness of the Chinese workers and how they come across to the reader as an intrusive group of commuters on the train. Candidates can tap on the truckload of imagery peppered throughout Ln 1-15, such as 'voices raucous and very dusty', 'tongues are rough', 'fingers scouring thick curls in search of roots' and 'disquiet at this intrusion'.

Strong answers may also highlight the workers' obliviousness ('still they take no notice') towards other commuters' annoyance, further amplifying the impression of the Chinese workers being viewed as a loathsome and distasteful bunch of people.

3ii) What do you find striking and effective about the way the poet uses language in the poem?

Candidates should focus their answers on discussing the poet's response to using language effectively to highlight the overall ideas of the poem – this include the portrayal of xenophobic sentiments towards mainland Chinese and the condescending attitude that locals (Singaporeans) harbour towards Mandarin, the language.

All answers, however, must make use of textual evidence to develop their ideas in a convincing manner and establish links between the use of the language devices and the overall ideas/themes to highlight how striking and effective these devices have been applied in the poem. The most salient examples to use in the analysis may be an examination of the constant change in narrative voice, diction, irony, figurative language such as metaphors and personification.

Strong answers might be able to show critical appreciation of the poet's use of language to effectively highlight how the poet exposes Singaporeans' implicit and judgemental intentions to create a rigid dichotomy between Mainland Chinese and Singaporean Chinese. Top answers may even build upon these ideas to infer the poet's motivations behind highlighting these sentiments, as a note of concern towards building an inclusive Singapore society. These comments should however be based on close reading of the text, and not general assumptions.