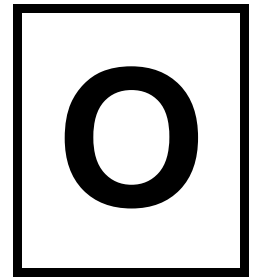




# NAVAL BASE SECONDARY SCHOOL MID YEAR EXAMINATION, 2020



Name \_\_\_\_\_ (   )

Class \_\_\_\_\_

## LITERATURE IN ENGLISH

2274/02

14 September 2020

Additional Materials:    Writing papers

1 hour 40 minutes

### READ THESE INSTRUCTIONS FIRST

Write your name, class and index number at the top of the page.

Write in dark blue or black pen.

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

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.

At the end of the examination, fasten all your work securely together.

<b>For Examiner's Use</b>

<b>Parent's/Guardian's Signature</b>

## SECTION A

Answer **one** question from this section (25 marks)

**Bradbury, Ray: *Fahrenheit 451***

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

- 1 **Either** (a) 'Clarisse illustrates everything that's wrong with *Fahrenheit 451*'.  
How far do you agree with this statement?

**Or** (b) Explore the ways that authority is portrayed in the novel.

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

Mrs. Phelps was crying.

The others in the middle of the desert watched her crying grow very loud as her face squeezed itself out of shape. They sat, not touching her, bewildered by her display. She sobbed uncontrollably. Montag himself was stunned and shaken.

5

"Sh, sh," said Mildred. "You're all right, Clara, now, Clara, snap out of it! Clara, what's wrong?"

"I-I," sobbed Mrs. Phelps, "don't know, don't know, I just don't know, oh oh..."

Mrs. Bowles stood up and glared at Montag. "You see? I knew it, that's what I wanted to prove! I knew it would happen! I've always said, poetry and tears, poetry and suicide and crying and awful feelings, poetry and sickness; all that mush! Now I've had it proved to me. You're nasty, Mr. Montag, you're nasty! "

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Faber said, "Now..."

15

Montag felt himself turn and walk to the wall-slot and drop the book in through the brass notch to the waiting flames.

"Silly words, silly words, silly awful hurting words," said Mrs. Bowles. "Why do people want to hurt people? Not enough hurt in the world, you've got to tease people with stuff like that! "

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"Clara, now, Clara," begged Mildred, pulling her arm. "Come on, let's be cheery, you turn the 'family' on, now. Go ahead. Let's laugh and be happy, now, stop crying, we'll have a party!"

"No," said Mrs. Bowles. "I'm trotting right straight home. You want to visit my house and 'family,' well and good. But I won't come in this fireman's crazy house again in my lifetime! "

25

"Go home." Montag fixed his eyes upon her, quietly. "Go home and think of your first husband divorced and your second husband killed in a jet and your third husband blowing his brains out, go home and think of the dozen abortions you've had, go home and think of that and your damn Caesarian sections, too, and your children who hate your guts! Go home and think how it all happened and what did you ever do to stop it? Go home, go home!" he yelled. "Before I knock you down and kick you out of the door!"

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Doors slammed and the house was empty. Montag stood alone in the winter weather, with the parlour walls the colour of dirty snow.

35

In the bathroom, water ran. He heard Mildred shake the sleeping tablets into her hand.

"Fool, Montag, fool, fool, oh God you silly fool..."

"Shut up!" He pulled the green bullet from his ear and jammed it into his pocket. 40

It sizzled faintly. ". . . fool . . . fool . . ."

He searched the house and found the books where Mildred had stacked them behind the refrigerator. Some were missing and he knew that she had started on her own slow process of dispersing the dynamite in her house, stick by stick. But he was not angry now, only exhausted and bewildered with himself. He carried the books into the backyard and hid them in the bushes near the alley fence. For tonight only, he thought, in case she decides to do any more burning. 45

He went back through the house. "Mildred?" He called at the door of the darkened bedroom. 50

There was no sound.

- (i) How does Bradbury create a tense atmosphere in **this passage**?
- (ii) In what ways does Bradbury make this scene so significant in the novel? Support your ideas with details from **the rest of the novel**.

### Suggested Answers

Question 1a	'Clarisse illustrates everything that's wrong with <i>Fahrenheit 451</i> '. How far do you agree with this statement?
Question Analysis	<p><b>Key terms:</b> Clarisse, illustrates, everything that's wrong, HFDYA</p> <p><b>Assumptions &amp; Questions to ask ourselves:</b></p> <ul style="list-style-type: none"> <li>• What is the question assuming about Clarisse? That through her character, we are able to draw conclusions about the kind of society <i>F451</i> is?</li> <li>• What are the key moments in the text where we see Clarisse? How has Bradbury constructed this character?</li> </ul>
	<p><b>Strong responses</b> (Band A 21-25 marks) would:</p> <ul style="list-style-type: none"> <li>• Examine the role that Clarisse plays in the text, and articulate how her character is constructed in contrast with other characters</li> <li>• Critique the world of <i>F451</i> through the lens of her character</li> <li>• Analyse the use of literary and language devices in the construct of her character, with some originality and insight.</li> </ul> <p><b>Competent</b> (Band B 18-20 marks) responses would:</p> <ul style="list-style-type: none"> <li>• Analyse the use of literary and language devices in the construct of the character of Clarisse</li> <li>• Make some attempt to analyse the Clarisse with the construct of other characters</li> </ul> <p><b>Weak</b> responses would:</p> <ul style="list-style-type: none"> <li>• simply narrate the plot with regard to Clarisse, with little literary analysis.</li> </ul>
Possible points	<p>A character foil to Mildred:</p> <p>Clarisse's constant questioning of status quo: questioning vs language of acceptance and acquiescence. Leads one to question reality and the perception of it.</p> <p>Reads books – again another point of contrast. Symbolism of the book as knowledge and understanding, vs the deliberate ignorance and naiveté of Mildred.</p> <p>Life-giving vs life-taking: contrast in imagery associated with the two characters; life vs death.</p> <p>Catalyst for Montag's conversion from Fireman to fugitive: Causes him to question his beliefs, his epistemology and ontology.</p>

	Her death and disappearance from the world of <i>F451</i> – there is no place for an idealist like her. A trigger in Montag's decision to burn Beatty to death.
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Question 1b	Explore the ways that authority is portrayed in the novel
Question Analysis	<p><b>Key terms:</b> Explore the ways, authority</p> <p><b>Assumptions &amp; Questions to ask ourselves:</b></p> <ul style="list-style-type: none"> <li>• What does authority mean? How does authority look like in the world of <i>F451</i>?</li> <li>• Who are the authority figures in the text? How else do we experience authority in the text?</li> <li>• What are some of the literary devices used by Bradbury to construct authority?</li> <li>• What are the impacts and effects that authority has in the text?</li> </ul>
	<p><b>Strong</b> responses (Band A 21-25 marks) would:</p> <p><b>Competent</b> responses (Band B 18-20 marks) would:</p> <p><b>Weak</b> responses would:</p> <ul style="list-style-type: none"> <li>• Narrate the moments in the text when authority</li> </ul>
Possible points	

Question 1ci	How does Bradbury create a tense atmosphere in <b>this passage</b> ?
Question Analysis	<p><b>Key terms:</b> create, tense atmosphere, in this passage</p> <p><b>Assumptions &amp; Questions to ask ourselves:</b></p> <ul style="list-style-type: none"> <li>- What does 'tense' mean?</li> <li>- What are the literary devices in this passage that create the tense atmosphere?</li> <li>- How do they create the tension?</li> </ul>
	<p><b>Strong</b> responses (Band A 21-25 marks) would:</p> <p><b>Competent</b> responses would:</p> <p><b>Weak</b> responses would:</p>
Possible points	
Question 1cii	In what ways does Bradbury make this scene so significant in the novel? Support your ideas with details from <b>the rest of the novel</b> .
Question Analysis	<p><b>Key terms:</b> In what ways, so significant, rest of the novel</p> <p><b>Assumptions &amp; Questions to ask ourselves:</b></p>

	- What does significant mean? - How does this scene impact the rest of the novel? How does it connect and link to
Possible points	

## Suggested Marking Guide and Answer Key

### 2.

**A competent response** (Band B 18-20 marks) should demonstrate the following understanding:

- A spotlight is cast on the state of race relations in society, where the one is discriminated against because of skin colour.
- A transaction the majority racial group often takes for granted – the freedom to scout for and to decide on one's residence based on personal preferences – is difficult and almost impossible for the minority.
- How startling the racial insensitivity was, and the distasteful ignorance one could possibly have towards another race.

**Responses showing intelligent grasp of subject matter** (Band A 21-25 marks) may demonstrate the following:

- The poet's choice in describing a phone conversation (where traditionally one would not be able to see the other party physically) and yet still have the full extent of racial discrimination on display.

**Basic responses** would mention that there is racial discrimination but may not be able to explain the extent of it.

#### (i) What are your impressions of the landlady in this poem?

Possible interpretations, though not exhaustive, include:

- Image of a lady who appears to be from a higher social strata/superficially asserting herself over others because of skin colour ("Lipstick coated, long gold-rolled/Cigarette-holder pipped.")
  - This supposed refined image is later contrasted with the insensitive, albeit crude way of asking the speaker about his skin tone ("How dark"/ "Are you very light or very dark"/ "pressurized good breeding")

*(Top responses should be able to explain what this "pressurized good breeding" is, that it is not upper class refined taste in its truest sense, but in fact such "good breeding" has produced the opposite – a distasteful disregard for others who are different.)*

- "flight of fancy", "truthfulness changed her accent" –
- Rude, disrespectful, with no concern for how the other party on the phone feels, barges her way through the conversation ("accent clinical"/ "crushing in its light impersonality")
  - The lady may be unaware of her racial insensitivity, given that such prejudices may be prevalent in her society, but she certainly engages in a rather shaming conversation with the speaker who holds on to the codes of formality despite what he was put through.

- Clearly ignorant and to a certain extent, cognitively inferior to the speaker

(These are suggested points. Students may present other interpretations but must be able to explain and substantiate them.)

**(ii)** How does the poet strikingly portray the racist attitudes prevalent in society?

- Use of dark humour – a seemingly harmless telephone conversation between two strangers as criticism of the racial prejudice so deeply ingrained in society. The reader may laugh at/mock the ridiculousness of the landlady's words and reaction ("dark...or very light") but it shows the extent of discrimination in society
- Attention to colours and hues – obviously emphasising the differences in skin colour
  - Red booth/Red pillar-box/Red double-tiered (literally referring to red telephone booths and double deck buses in London) – symbolic of the seemingly civilised structures put in place in society, that within these structures lies a social fabric that is torn apart by racism/ "of rancid breath of hide-and-speak"
  - "Dark"/"Very light"/West African Sepia – when prodded for answer on the exact shade of darkness, the speaker takes a jab at the landlady by engaging her in a discussion on specific hues.
  - "facially brunette", "bottom raven black", "peroxide blonde" – the full range of colour and tone on a single man's body obviously showing that no one is labelled as light or dark for there exist a range of colours, and in a sense, diversity in a person or race. The incredulity of this description emphasized how meaningless the conversation was.
  - "plain or milk chocolate"- also related to the point above on colours and hues but adds a rather demeaning angle to it – speaker's skin compared to different types of chocolate and their respective appearances, thereby objectifying him.
- Structure, Rhythm: free verse, no consistent rhyme scheme or rhythm, run-on lines
  - The poem flows like a conversation, which is what it is meant to be
  - Opening lines state that it is a "self-confession" – the enjambment and occasional mid-line caesuras have the poem sound like a mix between a fatigued, defensive rant (possibly from being rejected many times because of skin colour)