



# KENT RIDGE SECONDARY SCHOOL PRELIMINARY EXAMINATION 2020

LITERATURE IN ENGLISH

2065/01

## SECONDARY 4 EXPRESS

Tuesday 1 September 2020

1 hour 40 minutes

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Name: \_\_\_\_\_ ( ) Class: Sec \_\_\_\_\_

Additional materials: Writing Paper

## READ THESE INSTRUCTIONS FIRST

Write your name, index number and class 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.

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.

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

All questions in this paper carry equal marks.

## Section A

Answer **one** question from this section.

### RAY BRADBURY: *FAHRENHEIT 451*

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

- 1    **Either**    (a)    Explore how different characters pursue happiness in the novel.
- Or**        (b)    How does Bradbury make Faber such a significant character in the novel?
- Or**        (c)    Read this passage carefully, and then answer the questions that follow it:

Well, wasn't there a wall between him and Mildred, when you came down to it? Literally not just one wall but, so far, three! And expensive, too! And the uncles, the aunts, the cousins, the nieces, the nephews, that lived in those walls, the gibbering pack of tree-apes that said nothing, nothing, nothing and said it loud, loud, loud. 5

He had taken to calling them relatives from the very first. "How's Uncle Louis today?" "Who?" "And Aunt Maude?" The most significant memory he had of Mildred, really, was of a little girl in a forest without trees (how odd!) or rather a little girl lost on a plateau where there used to be trees (you could feel the memory of their shapes all about) sitting in the center of the "living-room." The living-room; what a good job of labeling that was now. No matter when he came in, the walls were always talking to Mildred. 10

"Something must be done!"

"Yes, something must be *done*!" 15

"Well, let's not stand and talk!"

"Let's *do* it!"

"I'm so mad I could *spit*!"

What was it all about? Mildred couldn't say. Who was mad at whom? Mildred didn't quite know. What were they going to do? Well, said Mildred, wait around and see. 20

He had waited around to see.

A great thunderstorm of sound gushed from the walls. Music bombarded him at such an immense volume that his bones were almost shaken from their tendons; he felt his jaw vibrate, his eyes wobble in his head. He was a victim of concussion. When it was all over he felt like a man who had been thrown from a cliff, whirled in a centrifuge and spat out over a waterfall that fell and fell into emptiness and emptiness and never—quite—touched—bottom—never—never—quite—no not 25 30

quite—touched—bottom ... and you fell so fast you didn't touch the sides either ... never ... quite ... touched ... anything.

The thunder faded. The music died.

"There," said Mildred.

And it was indeed remarkable. Something had happened. Even though the people in the walls of the room had barely moved, and nothing had really been settled, you had the impression that someone had turned on a washing-machine or sucked you up in a gigantic vacuum. You drowned in music and pure cacophony. He came out of the room sweating and on the point of collapse. Behind him, Mildred sat in her chair and the voices went on again:

"Well, everything will be all right now," said an "aunt."

"Oh, don't be too sure," said a "cousin."

"Now, don't get angry!"

"Who's angry?"

"You are!"

"I am?"

"You're mad!"

"Why would I be mad!"

"Because!"

"That's all very well," cried Montag, "but what are they mad about? Who *are* these people? Who's that man and who's that woman? Are they husband and wife, are they divorced, engaged, what? Good God, *nothing's* connected up."

"They—" said Mildred—"Well, they—they had this fight, you see. They certainly fight a lot. You should listen. I think they're married. Yes, they're married. Why?"

And if it was not the three walls soon to be four walls and the dream complete, then it was the open car and Mildred driving a hundred miles an hour across town, he shouting at her and she shouting back and both trying to hear what was said, but hearing only the scream of the car. "At least keep it down to the minimum!" he yelled. "What?" she cried. "Keep it down to fifty-five, the minimum!" he shouted. "The what?" she shrieked. "Speed!" he shouted. And she pushed it up to one hundred and five miles an hour and tore the breath from his mouth.

When they stepped out of the car, she had the Seashells stuffed in her ears.

- (i) How does Bradbury convey the impact of mass media on individuals **in this passage**?
- (ii) Explore **one** other moment in the text where Bradbury criticises mass media and its effects on viewers.

## Section B

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

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

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

### *an afternoon nap*

the ambitious mother across the road  
is at it again. proclaiming her goodness  
she beats the boy. shouting out his wrongs, with raps  
she begins with his mediocre report-book grades.

she strikes chords for the afternoon piano lesson, 5  
her voice stridently imitates 2nd. lang. tuition,  
all the while circling the cowering boy  
in a manner apt for the most strenuous p.e.<sup>1</sup> ploy.

swift are all her contorted movements, 10  
ape for every need; no soft gradient  
of a consonant-vowel figure, she lumbers  
& shrieks, a hit for every 2 notes missed.

his tears are dear. each monday,  
wednesday, friday, miss low & madam lim 15  
appear & take away \$90 from the kitty  
leaving him an adagio<sup>2</sup>, clause analysis, little  
pocket-money.

the embittered boy across the road  
is at it again. proclaiming his bewilderment  
he yells at her. shouting out her wrongs, with tears 20  
he begins with her expensive taste for education.

(by *Arthur Yap*)

p.e.: Physical education 20

<sup>2</sup>Adagio: A relaxed speed of a music work that is performed

(i) What impressions do you form of the mother from **lines 1-12** of the poem?

(ii) How does the poet vividly portray the child's suffering 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.**

*Poem to My Daughter*

'I think I'm going to have it,' I said, joking between pains. The midwife rolled competent sleeves over corpulent milky arms. 'Dear, you never have it, we deliver it.'	5
A judgement the years proved true. Certainly I've never had you  as you still have me, Caroline. Why does a mother need a daughter? Heart's needle, hostage to fortune, freedom's end. Yet nothing's more perfect than that bleating, razor-shaped cry that delivers a mother to her baby.	10
The bloodcord snaps that held their sphere together. The child, tiny and alone, creates the mother.	15
A woman's life is her own until it is taken away by a first, particular cry. Then she is not alone but a part of the premises of everything there is: a time, a tribe, a war.	20
When we belong to the world we become what we are.	25

(by Anne Stevenson)

- (i) What are the poet's feelings for her daughter in **lines 1-17** of the poem?
- (ii) How does the poet vividly portray motherhood in the poem as a whole?

**End of Paper**