

**PP-DSE
LIT ENG**

PAPER 1
(Set 2)

HONG KONG EXAMINATIONS AND ASSESSMENT AUTHORITY
HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION 2012

PRACTICE PAPER

LITERATURE IN ENGLISH PAPER 1 (Set 2)

Appreciation

(2½ hours)

INSTRUCTIONS

Candidates must answer **THREE** questions, one from each section.

For Section A, the answer must be written in the **DSE(D)** answer book. For Sections B and C, the answers must be written in the same **DSE(C)** answer book. Start each question (not part of a question) on a new page.

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Not to be taken away before the
end of the examination session.

Section A Critical Analysis (10% of the subject mark)

Answer **EITHER** question 1 **OR** question 2. Each question carries 33 marks.

1. (A) Extract from *The Crucible* (Act Four). A cell in Salem jail.

DANFORTH: Now, then, Mister, will you speak slowly, and directly to the point, for Mr Cheever's sake. [*He is on record now, and is really dictating to CHEEVER, who writes.*] Mr Proctor, have you seen the Devil in your life? [PROCTOR's jaws lock.] Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil? 5

PROCTOR: I did.

PARRIS: Praise God!

DANFORTH: And when he come to you, what were his demand? [PROCTOR is silent. DANFORTH helps.] Did he bid you to do his work upon the earth? 10

PROCTOR: He did.

DANFORTH: And you bound yourself to his service? [DANFORTH turns, as REBECCA NURSE enters, with HERRICK helping to support her. She is barely able to walk.] Come in, come in, woman! 15

REBECCA [*brightening as she sees PROCTOR*]: Ah, John! You are well, then, eh?
[PROCTOR turns his face to the wall.]

DANFORTH: Courage, man, courage – let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr Proctor. Did you bind yourself to the Devil's service? 20

REBECCA [*astonished*]: Why, John!

PROCTOR [*through his teeth, his face turned from REBECCA*]: I did.

DANFORTH: Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him? 25

REBECCA: Oh, John – God send his mercy on you!

DANFORTH: I say, will you confess yourself, Goody Nurse?

REBECCA: Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

DANFORTH: Mr Proctor. When the Devil came to you did you see Rebecca Nurse in his company? [PROCTOR is silent.] Come, man, take courage – did you ever see her with the Devil? 30

PROCTOR [*almost inaudibly*]: No.
[DANFORTH, now sensing trouble, glances at JOHN and goes to the table, and picks up a sheet – the list of condemned.] 35

DANFORTH: Did you ever see her sister, Mary Easty, with the Devil?

PROCTOR: No, I did not.

DANFORTH [*his eyes narrow on PROCTOR*]: Did you ever see Martha Corey with the Devil? 40

PROCTOR: I did not.

DANFORTH [*realizing, slowly putting the sheet down*]: Did you ever see anyone with the Devil?

PROCTOR: I did not.

- (B) Extract from *The Year of Living Dangerously* (Chapter 17).

He had a sort of vision there apparently. I know of no other way of putting it, since I am reconstructing his experience in words that are not always his words. In trying to describe it to me, he spent much time on the physical circumstances: he was less articulate about his inward state. One has to see him driving into the descending night with the absolute alarm of the incident in the Long March still fresh. That drive through West Java, alone, with the giddy prospect of his own death retreating behind him, was obviously a peak in the graph of his life. It was his time: the time which says to us, 'You have arrived into the country of the secret; take it; it's yours.'

5

Full dark had come when he reached the outskirts of Bandung. He had a desire to get out of the car before going into the city, and pulled over, on a stretch of still-rural road, outside a row of little shops. 'The old Javanese night came crashing in,' he said, 'full of scents and queer smells – you know the way it does, Cookie.' I knew; and I have always remembered the way he put it, this usually hard-shelled, over-practical young man, leaning on our dark, confessional bar, his big chin suddenly tender: and I saw that he had actually been changed, and would always be a little different.

10

To say how, is difficult. He had decided to commit himself to Jill: that was simple enough. And he had come to be very fond of Java; but this says nothing, since such fondness was an illusion, for him and for me. The country was essentially unlovable for us, since we could not share its memories; our little staked-out claims to emotional attachment had no real meaning. But it had given Hamilton his time, his moment of vision, and in that sense he would carry Java with him all his life.

15

20

25

- (i) What are the points of comparison between the two extracts? (11 marks)
- (ii) What is Danforth trying to achieve in extract (A)? Why is this important to him? (11 marks)
- (iii) What is significant about Guy's way of expressing himself in the second paragraph of extract (B)? (11 marks)

2. Extract from *The Year of Living Dangerously* (Chapter 24).

The men of the rebel battalions are supposedly 'guarding' the palace and its absent king, whom their leaders claim to be protecting; but Suharto has already discovered them to be so uncertain of their function that they salute the envoys he sends across there. Soon, with a mixture of toughness and *priyayi* delicacy, the prince will begin to suggest that they acknowledge their mistake and surrender, or be blasted from the field.

5

But Hamilton is as ignorant of all this as the city and the world are: as even the coup leaders out at Halim are. He has now reached a barbed-wire barricade, by the spangled lake of shade laid down by a banyan-tree. Half a dozen men in green berets stare at him: they look extremely fit, and their faces, he notices irrelevantly, are much darker than those of the Jakartanese, presumably from the suns of East Java. Two of them cock their rifles and shout at him in Bahasa to halt.

10

Hamilton does so, smiling pleasantly, and holding up his press card. He removes his sun-glasses, remembering the desire of the Indonesian military to see a man's eyes: they claim to be able to tell an assassin by eyes. 'What's the road-block for?' he asks.

15

But no one understands English. He tries it in halting Bahasa, but there is silence, and not a face smiles. Eyes like nocturnal pools examine him coldly; he is a freakish creature, these eyes say: so outrageous that they are beyond being amused. A middle-aged sergeant, tall for a Javanese, with muscular fore-arms, a broad chest, and green beret pulled low to meet a large pair of sun-glasses, moves forward and shouts some commands which Hamilton doesn't understand.

20

He decides to bluff, hoping that some of them understand, and are affecting not to. 'I'm going to the palace,' he says. 'I have a pass for the palace – okay?' He repeats it in Bahasa. They are all looking at him, saying nothing. Hamilton, holding up his press card once more, salutes them vaguely, and walks off the road onto the worn grass of the field, with the intention of circumnavigating the barbed-wire.

25

30

He hears thudding feet, and turns to see the sergeant behind him, the cap and sun-glasses masking all human qualities in his face. His rifle is raised, butt-first. He doesn't swing it, but pushes it like a javelin. It is too late to avoid it; Hamilton has turned just in time to receive the butt directly in his left eye, instead of in the back of the head.

35

He hears a howling cry he can't acknowledge as his own. It floats out onto the field, to be dispassionately swallowed in the heat. He doesn't fall, but stands stock-still, his hand cupped over his eye. Fingers grip his upper arm; he can smell the sergeant's body-odour; phrases in unknown dialect come through a yellow fog; somewhere, a voice shouts in English. Hamilton begins to walk back towards the barbed-wire barrier, finding that the numbing fingers on his arm permit this.

40

- (i) Explain the political situation referred to in the extract. (11 marks)
- (ii) Comment in detail on aspects of the style of the extract. (11 marks)
- (iii) Discuss the role and significance of eyes in the extract. (11 marks)

Section B Poetry (12% of the subject mark)

100 Great Poets of the English Language

Answer **EITHER** question 3 **OR** question 4. Each question carries 24 marks.

3. (i) What do the poems have to say about the relationship between sadness and beauty? (10 marks)
- (ii) Explain the significance of the plants and animals in the first verse of poem (A). (6 marks)
- (iii) Comment in detail on lines 1 – 3 of poem (B). (4 marks)
- (iv) Comment in detail on lines 9 – 16 of poem (B). (4 marks)
- (A) **Ode on Melancholy**

I
 No, no, go not to Lethe, neither twist
 Wolfsbane, tight-rooted, for its poisonous wine;
 Nor suffer thy pale forehead to be kissed
 By nightshade, ruby grape of Proserpine;
 Make not your rosary of yew berries, 5
 Nor let the beetle, nor the death moth be
 Your mournful Psyche, nor the downy owl
 A partner in your sorrow's mysteries;
 For shade to shade will come too drowsily,
 And drown the wakeful anguish of the soul. 10

II
 But when the melancholy fit shall fall
 Sudden from heaven like a weeping cloud,
 That fosters the droop-headed flowers all,
 And hides the green hill in an April shroud;
 Then glut thy sorrow on a morning rose, 15
 Or on the rainbow of the salt sand-wave,
 Or on the wealth of globèd peonies;
 Or if thy mistress some rich anger shows,
 Emprison her soft hand, and let her rave,
 And feed deep, deep upon her peerless eyes. 20

III
 She dwells with Beauty—Beauty that must die;
 And Joy, whose hand is ever at his lips
 Bidding adieu; and aching Pleasure nigh,
 Turning to poison while the bee-mouth sips:
 Ay, in the very temple of Delight 25
 Veiled Melancholy has her sovran shrine,
 Though seen of none save him whose strenuous tongue
 Can burst Joy's grape against his palate fine;
 His soul shall taste the sadness of her might,
 And be among her cloudy trophies hung. 30

John Keats

(B)

The Weary Blues

Droning a drowsy syncopated tune,
 Rocking back and forth to a mellow croon,
 I heard a Negro play.
 Down on Lenox Avenue the other night
 By the pale dull pallor of an old gas light 5
 He did a lazy sway
 He did a lazy sway
 To the tune o’ those Weary Blues.
 With his ebony hands on each ivory key
 He made that poor piano moan with melody. 10
 O Blues!

Swaying to and fro on his rickety stool
 He played that sad raggy tune like a musical fool.
 Sweet Blues!
 Coming from a black man’s soul. 15
 O Blues!

In a deep song voice with a melancholy tone
 I heard that Negro sing, that old piano moan—
 “Ain’t got nobody in all this world,
 Ain’t got nobody but ma self. 20
 I’s gwine to quit ma frownin’
 And put ma troubles on the shelf.”

Thump, thump, thump, went his foot on the floor.
 He played a few chords then he sang some more—
 “I got the Weary Blues 25
 And I can’t be satisfied.
 Got the Weary Blues
 And can’t be satisfied—
 I ain’t happy no mo’
 And I wish that I had died.” 30

And far into the night he crooned that tune.
 The stars went out and so did the moon.
 The singer stopped playing and went to bed
 While the Weary Blues echoed through his head.
 He slept like a rock or a man that’s dead. 35

Langston Hughes

4. (i) In the two poems, in what ways and to what extent do the poets find death attractive? (5 marks)
- (ii) Comment on the use of wordplay in poem (A). (7 marks)
- (iii) What atmosphere is Hughes trying to create in verses 8 – 11 of poem (B)? (7 marks)

(A) **Mr. Over**

Mr. Over is dead
 He died fighting and true
 And on his tombstone they wrote
 Over to You. 4

And who pray is this You
 To whom Mr. Over is gone?
 Oh if we only knew that
 We should not do wrong. 8

But who is this beautiful You
 We all of us long for so much
 Is he not our friend and our brother
 Our father and such? 12

Yes he is this and much more
 This is but a portion
 A sea-drop in a bucket
 Taken from the ocean 16

So the voices spake
 Softly above my head
 And a voice in my heart cried: Follow
 Where he has led 20

And a devil's voice cried: Happy
 Happy the dead.

Stevie Smith

(B)	Pike	
	Pike, three inches long, perfect Pike in all parts, green tigering the gold. Killers from the egg: the malevolent aged grin. They dance on the surface among the flies.	4
	Or move, stunned by their own grandeur Over a bed of emerald, silhouette Of submarine delicacy and horror. A hundred feet long in their world.	8
	In ponds, under the heat-struck lily pads— Gloom of their stillness: Logged on last year's black leaves, watching upwards. Or hung in an amber cavern of weeds	12
	The jaws' hooked clamp and fangs Not to be changed at this date; A life subdued to its instrument; The gills kneading quietly, and the pectorals.	16
	Three we kept behind glass, Jungled in weed: three inches, four, And four and a half: fed fry to them— Suddenly there were two. Finally one.	20
	With a sag belly and the grin it was born with. And indeed they spare nobody. Two, six pounds each, over two feet long, High and dry and dead in the willow-herb—	24
	One jammed past its gills down the other's gullet: The outside eye stared: as a vice locks— The same iron in this eye Though its film shrank in death.	28
	A pond I fished, fifty yards across, Whose lilies and muscular tench Had outlasted every visible stone Of the monastery that planted them—	32
	Stilled legendary depth: It was as deep as England. It held Pike too immense to stir, so immense and old That past nightfall I dared not cast	36
	But silently cast and fished With the hair frozen on my head For what might move, for what eye might move. The still splashes on the dark pond,	40
	Owls hushing the floating woods Frail on my ear against the dream Darkness beneath night's darkness had freed, That rose slowly towards me, watching.	44

Ted Hughes

Section C Unseen Poetry (8% of the subject mark)

Answer **EITHER** question 5 OR question 6. Each question carries 16 marks.

5. Read the poem below and answer the questions which follow it.

Three

There must have been a doorstep once
 Where those three met and spoke,
 His mad red curls, her jaunty scarf,
 His thin wrists, long black coat.
 I never knew them, never was
 As young as they were when
 Drunk with hope – and a little more –
 They knew each other then.

One broke into a bawdy song.
 She shook her head, beguiled,
 Then pushed him down the rain-black steps.
 Even the sad one smiled.
 Rain on the shoulder, rain on lips,
 Her coat warm as a hen
 She lent one money, one a kiss,
 They knew each other then.

What is known, in today's hard sun,
 Is all too quickly said.
 He drank. She lost her lovely voice.
 The quiet one is dead.
 The dog rose, heart-shaped in its thorns,
 Shivers upon the stem,
 Glints perfect, shatters at my touch,
 Never and always, then.

Alison Brackenbury
 (1953 –)

- | | | |
|-------|--|-----------|
| (i) | What initiates the poem? | (2 marks) |
| (ii) | Comment on the patterns of rhyme and rhythm in the poem. | (8 marks) |
| (iii) | How was the poet 'never... as young as they...'?? | (2 marks) |
| (iv) | What does the flower in the third stanza symbolize? | (4 marks) |

6. Read the poem below and answer the questions which follow it.

Displaced

<p>I. Tonight I burn joss sticks, sandalwood and lavender to a porcelain Buddha, eat sticky rice wrapped in tea leaves, squid, a fish with jellied eyes. 5</p> <p>I suck on dried plums till the tip of my tongue bleeds red like the color on birthdays. <i>Wear it for good luck</i>, Mother says. 10</p> <p>She's a doctor but when I have a headache she rubs tiger balm on my temples, says it reminds her of home – coconut palms, seaweed and ocean. It just smells like Vick's vapor rub to me. 15</p>	<p>II. Before school, Mother combs my hair taut into pigtails, stretching my face like the freckle-faced boys on the back of the bus, <i>Chinese, Japanese, dirty knees</i> – their taunts like a fist in my throat. Mother says to shut my ears, not listen to what they say. She doesn't know how much my pigtails hurt. 20</p> <p>III. One evening a sparrow smacked against my window. I ran outside, found it standing still, eyes black like shiny marbles. 25</p>	<p>I clutched the sparrow in my palms, 30 heard fluttering beneath its white breast, wings smooth as the inside of an oyster shell.</p> <p>Mother wouldn't let me 35 bring the bird in the house, <i>Does not belong here</i>, she said <i>Let it go</i>.</p> <p>I set the sparrow in the grass, 40 watched it hobble, wings spread like a paper fan. I cried as it soared higher than the trees, circling beneath the clouds,</p> <p>where the moon is pearl 45 and the sky a silver blue ocean.</p>
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Selina Libi Bjorlie

- (i) What do we learn about mother and daughter in the first section of the poem?
How are they alike and different? (6 marks)
- (ii) How and why do the boys stretch their faces? (2 marks)
- (iii) Why are the last two lines of verse II surprising? (4 marks)
- (iv) How does the story in verse III relate to the earlier part of the poem? (4 marks)

END OF PAPER

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PAPER 2
(Set 2)

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HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

StudentBounty.com

PRACTICE PAPER
LITERATURE IN ENGLISH PAPER 2 (Set 2)

Essay Writing

(3 hours)

INSTRUCTIONS

Candidates must answer **THREE** questions, one from two of the four sections in Part I and one from Part II. All answers should be written in the same answer book. Start each question (not part of a question) on a new page.

*Candidates must demonstrate knowledge of **ALL** the set texts in the syllabus, but should feel free to include references to other books and films where relevant.*

Material used in one answer should not be repeated in another.

Each question carries 33 marks.

Part I (30% of the subject mark)

Answer **two** questions from Part I. Each question must be from a different section.

Section A: Novel*The Year of Living Dangerously*

1. The novel is set in Indonesia. What methods does Koch use to give us a sense of the country?
2. What are Guy Hamilton's faults? How serious are they? Is it credible that so many people would like him so much?

Section B: Play*The Crucible*

3. What are some of the principal moments of climax? Describe how Miller creates these moments and comment on their overall significance to the play.
4. Imagine that, in a court in the afterlife, Rebecca Nurse is responsible for a hearing on the actions of Governor Danforth. Write their two opening statements. Show by style and content that you know the play well and reveal your interpretation of the characters through their speeches.

Section C: Film*Chinatown*

5. How good a detective film is *Chinatown*?
6. Write a screenplay for the last conversation between Hollis Mulwray and Noah Cross (i.e. write dialogue and directions for the actors).

Section D: Short Stories*Fiction: A Pocket Anthology*

7. What techniques of characterization are used in *Roman Fever*, *Doctor Jack-o'-Lantern* and *In the American Society*?
8. Choose **two** of the following to speak at a seminar entitled 'What I did wrong and why'. Write their speeches:

the sportsman guest in *A White Heron*
Julian's mother in *Everything That Rises Must Converge*
Miss Price in *Doctor Jack-o'-Lantern*
Leroy Moffitt in *Shiloh*
the new employee in *Orientation*

Ensure that what you write shows your knowledge and interpretation of the texts and understanding of the characters.

Part II (20% of the subject mark)

Answer **one** question from this part. You must choose a question which allows you to write about the texts you have not covered in Part I.

9. There is a tendency in many works of literature for the town/city to be seen negatively and the countryside more positively. To what extent is this true of **two** or **three** of your set texts?
10. Some works of literature aim mainly to amuse and some to instruct. Choose the clearest example of each type from your set texts and explain the reasons behind your choices.
11. Choose a character from **two** or **three** of your set texts and say which of them deserves the most sympathy. Explain why you feel as you do and how the creators of the characters/texts made you feel this way.
12. 'Trying to change hard reality is a dangerous thing to do.' Discuss this statement in relation to **two** or **three** of your set texts.
13. Describe and explain the importance of various buildings in your set texts.
14. Which of your set texts is the most pessimistic about the human condition? Compare **two** or **three** as you make and explain your choice.
15. What do Billy Kwan and Jake Gittes have in common as characters?
16. How is evil portrayed in **two** or **three** of your set texts?

END OF PAPER

(Set 2)

Acknowledgements

Material from the following publications/productions has been used in question papers in this volume:

Penguin Books Ltd.

The Crucible by Arthur Miller

The Year of Living Dangerously by Christopher J. Koch

<http://www.ablongman.com>

The poems 'Ode on Melancholy' by John Keats, 'The Weary Blues' by Langston Hughes, 'Mr Over' by Stevie Smith, 'Pike' by Ted Hughes, from *100 Great Poets of the English Language*, eds. Dana Gioia and Dan Stone

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