

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

## **SAMPLE PAPER**

**(Applicable to 2016 Examination)**

### **LITERATURE IN ENGLISH PAPER 2**

#### **Appreciation**

1.30 pm – 3.30 pm (2 hours)

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

All answers should be written in the **DSE(A)** answer book.

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

Answer **ONE** question from Section A. Each question carries 20 marks.

1. Extract from **Othello** (Act 2 Scene 1). *Cyprus*

MONTANO But, good lieutenant, is your general wived? 60

CASSIO Most fortunately. He hath achieved a maid  
That paragon's description and wild fame;  
One that excels the quirks of blazoning pens,  
And in th'essential vesture of creation  
Does tire the ingener.

*Enter* SECOND GENTLEMAN

How now? Who has put in?

2ND GENTLEMAN 'Tis one Iago, ancient to the general.

CASSIO He's had most favourable and happy speed.  
Tempests themselves, high seas, and howling winds,  
The guttered rocks and congregated sands,  
Traitors ensteeped to clog the guiltless keel,  
As having sense of beauty, do omit 70  
Their mortal natures, letting go safely by  
The divine Desdemona.

MONTANO What is she?

CASSIO She that I spake of, our great captain's captain  
Left in the conduct of the bold Iago,  
Whose footing here anticipates our thoughts  
A se'nnight's speed. Great Jove, Othello guard,  
And swell his sail with thine own powerful breath,  
That he may bless this bay with his tall ship,  
Make love's quick pants in Desdemona's arms, 80  
Give renewed fire to our extincted spirits,  
And bring all Cyprus comfort.  
*Enter* DESDEMONA, EMILIA, IAGO, RODERIGO, and  
ATTENDANTS

O, behold,  
The riches of the ship is come on shore!  
You men of Cyprus, let her have your knees.  
Hail to thee lady! And the grace of heaven,  
Before, behind thee, and on every hand,  
Enwheel thee round.

DESDEMONA I thank you valiant Cassio.  
What tidings can you tell me of my lord?

CASSIO He is not yet arrived, nor know I aught  
But that he's well, and will be shortly here. 90

DESDEMONA O, but I fear...How lost you company?

CASSIO The great contention of the sea and skies  
Parted our fellowship.

(*Within 'A sail, a sail!' A shot*)

But, hark! a sail.

2ND GENTLEMAN They give their greeting to the citadel  
This likewise is a friend.

CASSIO See for the news.

[*Exit GENTLEMAN*]

Good ancient, you are welcome. [*To EMILIA*]

Welcome mistress.

Let it not gall your patience, good Iago,  
That I extend my manners. 'Tis my breeding  
That gives me this bold show of courtesy.

[*Kisses EMILIA*]

IAGO Sir, would she give you so much of her lips 100  
As of her tongue she oft bestows on me,  
You would have enough.

- (i) What do Cassio's behaviour and use of language reveal about his personality and his attitude towards Desdemona? (10 marks)
- (ii) How will Iago take advantage of Cassio's behaviour? (4 marks)
- (iii) How does Cassio cause offence to Iago in this scene? (6 marks)

2. Extract from *The Crucible* (Act 4). *At the Salem jail*

PROCTOR: I have been thinking I would confess to them, Elizabeth. *She shows nothing.* What say you? If I give them that?

ELIZABETH: I cannot judge you, John.

*Pause.*

PROCTOR, *simply – a pure question:* What would you have me do? 5

ELIZABETH: As you will, I would have it. *Slight pause.* I want you living, John. That's sure.

PROCTOR – *he pauses, then with a flailing of hope:* Giles' wife? Have she confessed?

ELIZABETH: She will not.

*Pause.* 10

PROCTOR: It is a pretense, Elizabeth.

ELIZABETH: What is?

PROCTOR: I cannot mount the gibbet like a saint. It is a fraud. I am not that man. *She is silent.* My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before. 15

ELIZABETH: And yet you've not confessed till now. That speak goodness in you.

PROCTOR: Spite only keeps me silent. It is hard to give a lie to dogs. *Pause, for the first time he turns directly to her.* I would have your forgiveness, Elizabeth.

ELIZABETH: It is not for me to give, John, I am –

PROCTOR: I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretense for me, a vanity that will not blind God nor keep my children out of the wind. *Pause.* What say you? 20

ELIZABETH, *upon a heaving sob that always threatens:* John, it come to naught that I should forgive you, if you'll not forgive yourself. *Now he turns away a little, in great agony.* It is not my soul, John, it is yours. *He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer. It is difficult to say, and she is on the verge of tears.* Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. *He turns his doubting, searching gaze upon her.* I have read my heart this three month, John. *Pause.* I have sins of my own to count. It needs a cold wife to prompt lechery. 25  
30

PROCTOR, *in great pain:* Enough, enough –

ELIZABETH, *now pouring out her heart:* Better you should know me!

PROCTOR: I will not hear it! I know you!

ELIZABETH: You take my sins upon you, John –

PROCTOR, *in agony:* No, I take my own, my own! 35

ELIZABETH: John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! *In fright, she swerves, as Hathorne enters.*

HATHORNE: What say you, Proctor? The sun is soon up.

*Proctor, his chest heaving, stares, turns to Elizabeth. She comes to him as though to plead, her voice quaking.* 40

ELIZABETH: Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John – I never knew such goodness in the world! *She covers her face, weeping.*

- (i) What confession is Proctor considering? Why is it difficult for him to decide whether or not to confess? (8 marks)
- (ii) How is the audience's understanding of the relationship between Elizabeth and Proctor affected by this scene? (6 marks)
- (iii) How is tension developed in this scene? (6 marks)

3. Extract from *To Kill A Mockingbird* (Chapter 30).

Mr Tate stopped pacing. He stopped in front of Atticus and his back was to us. 'I'm not a very good man, sir, but I am sheriff of Maycomb County. Lived in this town all my life an' I'm goin' on forty-three years old. Know everything that's happened here since before I was born. There's a black boy dead for no reason, and the man responsible for it's dead. Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead.'

5

Mr Tate went to the swing and picked up his hat. It was lying beside Atticus. Mr Tate pushed back his hair and put his hat on.

'I never heard tell that it's against the law for a citizen to do his utmost to prevent a crime from being committed, which is exactly what he did, but maybe you'll say it's my duty to tell the town all about it and not hush it up. Know what'd happen then? All the ladies in Maycomb includin' my wife'd be knocking on his door bringing angel food cakes. To my way of thinkin', Mr Finch, taking the one man who's done you and this town a great service an' draggin' him with his shy ways into the limelight – to me, that's a sin. It's a sin and I'm not about to have it on my head. If it was any other man it'd be different. But not this man, Mr Finch.'

10  
15

Mr Tate was trying to dig a hole in the floor with the toe of his boot. He pulled his nose, then he massaged his left arm. 'I may not be much, Mr Finch, but I'm still sheriff of Maycomb County, and Bob Ewell fell on his knife. Good night sir.'

Mr Tate stamped off the porch and strode across the front yard. His car door slammed and he drove away.

20

Atticus sat looking at the floor for a long time. Finally he raised his head. 'Scout,' he said, 'Mr Ewell fell on his knife. Can you possibly understand?'

Atticus looked like he needed cheering up. I ran to him and hugged him and kissed him with all my might. 'Yes sir, I understand,' I reassured him. 'Mr Tate was right.'

Atticus disengaged himself and looked at me. 'What do you mean?'

25

'Well, it'd be sort of like shootin' a mockingbird, wouldn't it?'

(i) Who has prevented a crime from being committed and how? (3 marks)

(ii) Why does Tate think that it would be 'a sin' to tell people the truth about what happened to Bob Ewell? (4 marks)

(iii) Why might Atticus find it difficult to accept Tate's point of view? (5 marks)

(iv) How does Tate feel about challenging Atticus and how are these feelings shown? (8 marks)

4. Extract from *Lord of the Flies* (Chapter 1).

They scrambled down a rock slope, dropped among flowers and made their way under the trees. Here they paused and examined the bushes round them curiously.

Simon spoke first.

“Like candles. Candle bushes. Candle buds.”

The bushes were dark evergreen and aromatic and the many buds were waxen green and folded up against the light. Jack slashed at one with his knife and the scent spilled over them.

“Candle buds.”

“You couldn’t light them,” said Ralph. “They just look like candles.”

“Green candles,” said Jack contemptuously, “we can’t eat them. Come on.”

They were in the beginnings of the thick forest, plonking with weary feet on a track, when they heard the noises – squeakings – and the heard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent. The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stoke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. They were left looking at each other and the place of terror. Jack’s face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. Then they all three laughed ashamedly and began to climb back to the track.

“I was choosing a place,” said Jack. “I was just waiting for a moment to decide where to stab him.”

“You should stick a pig,” said Ralph fiercely. “They always talk about sticking a pig.”

“You cut a pig’s throat to let the blood out,” said Jack, “otherwise you can’t eat the meat.”

“Why didn’t you — ?”

They knew very well why he hadn’t: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.

“I was going to,” said Jack. He was ahead of them and they could not see his face. “I was choosing a place. Next time — !”

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict. Then they broke out into the sunlight and for a while they were busy finding and devouring food as they moved down the scar towards the platform and the meeting.

- (i) Compare the way in which Ralph, Simon and Jack respond to nature. What does this tell us about their personalities? (10 marks)
- (ii) Why is Jack unable to kill the piglet? (4 marks)
- (iii) How will this failure affect Jack’s later behaviour? (6 marks)

**Section B Poetry** (12% of the subject mark)

Answer **EITHER** question 5 **OR** question 6. Each question carries 24 marks.

5.	(A)	<b>La Belle Dame sans Merci</b>	
		O what can ail thee, knight-at-arms, Alone and palely loitering; The sedge has withered from the lake, And no birds sing.	4
		O what can ail thee, knight-at-arms, So haggard and so woe-begone? The squirrel's granary is full, And the harvest's done.	8
		I see a lily on thy brow, With anguish moist and fever-dew, And on thy cheeks a fading rose Fast withereth too.	12
		I met a lady in the meads, Full beautiful – a faery's child, Her hair was long, her foot was light, And her eyes were wild.	16
		I made a garland for her head, And bracelets too, and fragrant zone; She looked at me as she did love, And made sweet moan.	20
		I set her on my pacing steed, And nothing else saw all day long, For sidelong would she bend, and sing A faery's song.	24
		She found me roots of relish sweet, And honey wild, and manna-dew, And sure in language strange she said – 'I love thee true'.	28
		She took me to her Elfin grot, And there she wept and sighed full sore, And there I shut her wild, wild eyes With kisses four.	32
		And there she lullèd me asleep, And there I dreamed, Ah! woe betide! The latest dream I ever dreamt On the cold hill side.	36
		I saw pale kings and princes too, Pale warriors, death-pale were they all: They cry'd – 'La Belle Dame sans Merci Thee hath in thrall!'	40
		I saw their starved lips in the gloam, With horrid warning gapèd wide, And I awoke and found me here, On the cold hill side.	44
		And this is why I sojourn here, Alone and palely loitering, Though the sedge is withered from the lake, And no birds sing.	48

John Keats



(B) **Stopping By Woods on a Snowy Evening**

Whose woods these are I think I know.  
 His house is in the village though;  
 He will not see me stopping here  
 To watch his woods fill up with snow. 4

My little horse must think it queer  
 To stop without a farmhouse near  
 Between the woods and frozen lake  
 The darkest evening of the year. 8

He gives his harness bells a shake  
 To ask if there is some mistake.  
 The only other sound's the sweep  
 Of easy wind and downy flake. 12

The woods are lovely, dark and deep.  
 But I have promises to keep,  
 And miles to go before I sleep,  
 And miles to go before I sleep. 16

Robert Frost

- (i) What effect is created by the imagery in line 12 of poem (B)? (4 marks)
- (ii) How does the setting of poem (A) contribute to its atmosphere? (6 marks)
- (iii) Comment on how repetition is used in both poems. (6 marks)
- (iv) Compare how Keats and Frost use diction in the two poems. (8 marks)

6. (A) **At Grass**

The eye can hardly pick them out  
From the cold shade they shelter in,  
Till wind distresses tail and mane;  
Then one crops grass, and moves about  
– The other seeming to look on –  
And stands anonymous again

5

Yet fifteen years ago, perhaps  
Two dozen distances sufficed  
To fable them: faint afternoons  
Of Cups and Stakes and Handicaps,  
Whereby their names were artficed  
To inlay faded, classic Junes –

10

Silks at the start: against the sky  
Numbers and parasols: outside,  
Squadrons of empty cars, and heat,  
And littered grass : then the long cry  
Hanging unhushed till it subside  
To stop-press columns on the street.

15

Do memories plague their ears like flies?  
They shake their heads. Dusk brims the shadows.  
Summer by summer all stole away,  
The starting-gates, the crowds and cries –  
All but the unmolesting meadows.  
Almanacked, their names live; they

20

Have slipped their names, and stand at ease,  
Or gallop for what must be joy,  
And not a fieldglass sees them home,  
Or curious stop-watch prophesies:  
Only the groom, and the groom's boy,  
With bridles in the evening come.

25  
30

Philip Larkin

(B) **Days**

What are days for?  
Days are where we live.  
They come, they wake us  
Time and time over. 4  
They are to be happy in:  
Where can we live but days?

Ah, solving that question  
Brings the priest and the doctor 8  
In their long coats  
Running over the fields.

Philip Larkin

- (i) Explain lines 8-10 of poem (B). (4 marks)
- (ii) What effect is created by the use of questions in both poems? (6 marks)
- (iii) The speaker in poem (A) seems unable to say anything certain about the horses. How is this uncertainty shown in the poem? (6 marks)
- (iv) Examine how the tone of the poems changes as they progress. (8 marks)

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

Answer **EITHER** question 7 **OR** question 8. Each question carries 16 marks.

**7.      Bloody Men**

Bloody men are like bloody buses -  
You wait for about a year  
And as soon as one approaches your stop  
Two or three others appear. 4

You look at them flashing their indicators,  
Offering you a ride.  
You're trying to read the destinations,  
You haven't much time to decide. 8

If you make a mistake, there is no turning back.  
Jump off, and you'll stand there and gaze  
While the cars and the taxis and lorries go by  
And the minutes, the hours, the days. 12

Wendy Cope

- (i)      What is the speaker's opinion of men and how does her use of imagery show this? (6 marks)
- (ii)     What effect is created by comparing men with buses? (5 marks)
- (iii)    How does the tone of the poem change in the third stanza? (5 marks)

8. **My Papa's Waltz**

The whiskey on your breath  
Could make a small boy dizzy;  
But I hung on like death:  
Such waltzing was not easy. 4

We romped until the pans  
Slid from the kitchen shelf;  
My mother's countenance  
Could not unfrown itself. 8

The hand that held my wrist  
Was battered on one knuckle;  
At every step you missed  
My right ear scraped a buckle. 12

You beat time on my head  
With a palm caked hard by dirt,  
Then waltzed me off to bed  
Still clinging to your shirt. 16

Theodore Roethke

- (i) How does the speaker feel about his relationship with his father? (8 marks)
- (ii) What does the mother think about the situation? Why? (4 marks)
- (iii) Comment on the effect created by the poem's rhythm and metre. (4 marks)

**END OF PAPER**

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SAMPLE PAPER

LITERATURE IN ENGLISH PAPER 2 (Appreciation)

(Applicable to 2016 Examination)

MARKING SCHEME

A. **General**

Questions for these sections will often be broken into numerous sub-questions. The allocation of marks should be made with reference to the marks for each sub-question and the decision made at the Markers' Meeting for the live exam. The description below may be useful, however, as a general guide to the quality of answers given.

**Unsatisfactory** Inadequate, rudimentary organisation and/or knowledge of the text shown; only partially relevant content.

**Elementary** Only partly adequate. Errors of fact likely. Limited, sometimes inaccurate reference to the text. Shows knowledge of text but cannot always tailor it to question.

**Acceptable** Answers the question at a fairly superficial level with evidence of insight. Largely relevant facts; adequate and mostly accurate.

**Good** Coping easily with the topic and showing some depth of understanding, with meaningful reference to the text.

**Excellent** A well-developed answer showing a full and intelligent grasp of the topic, with arguments well-supported by reference to the text.

- B. (i) In general, if the candidate only answers one out of two parts of what is required, the candidate should automatically be moved down one category.
- (ii) Markers should note that their task is to allocate a mark following the detailed guidelines on the basis of CONTENT, taking into account how effectively the candidate has communicated the answer. Markers should give marks for what candidates have written and not deduct marks for what they have not written.
- (iii) Each answer must be considered on its own merits. The points mentioned in the Marking Scheme are not exclusive. Other points and other acceptable interpretations in an answer must be given equal consideration. THE MARKING SCHEME IS FOR REFERENCE ONLY AND IS NOT INTENDED TO BE EXHAUSTIVE.
- (iv) With regard to effective communication, markers will NOT be expected to look at a candidate's work from the point of view of language accuracy by underlining spelling mistakes, wrong verb tenses and similar grammatical errors. Instead, emphasising the ability to communicate effectively will mean rewarding those candidates who can answer coherently, lay out an explanation in a manner that is logical and easy to follow, and argue a case or give an opinion in a rational and lucid fashion.
- (v) The mark for an answer in note form which fulfils the requirements of a certain grade should be moved one category lower.
- (vi) The quality of handwriting should not affect marking, except when it is so poor that it is illegible.

## Section A: Critical Analysis

### *Othello*

1. (i) Although responding to a matter-of-fact question from Montano, Cassio uses language filled with hyperbole and flamboyant poetic imagery to describe Desdemona. He compares Desdemona to a goddess and uses sexually suggestive imagery when he expresses the hope that all of Cyprus will be blessed by the marriage of Othello and Desdemona; in comparison, his answers to Desdemona's questions about Othello are brief and straightforward. Cassio also orders the men of Cyprus to bow to Desdemona. A later observation from Iago also suggests that during this scene Cassio stands very close to Desdemona so that 'their breaths embraced together' and that he holds hands with her. Despite the fact that Cassio is Othello's lieutenant and in this scene he is overseeing a public reception party for Othello's arrival in Cyprus, he creates the impression that he does not only admire Desdemona but is besotted with her and is prepared to behave flirtatiously towards her in public. The scene creates a negative impression of his personality, suggesting that he could be seen as pretentious, effete, reckless and perhaps even a womaniser.
- (ii) Iago will use Cassio's flirtatious behaviour to persuade Roderigo that he should provoke a fight with Cassio because he is a rival for Desdemona's love. He will also use Cassio's devotion to Desdemona in order to convince Cassio that he should plead to Desdemona to help him to be reinstated after he is dismissed by Othello. (It is worth noting that in later scenes much of the language which Iago uses to persuade Cassio echoes Cassio's comments about Desdemona in Act 2 sc. 1.)
- (iii) Cassio kisses Iago's wife and makes the excuse to Iago that doing so is a "show of courtesy" which reflects his "breeding". He thus draws attention to the fact that Iago is socially inferior to him. His comment "Let it not gall thy patience" implies that he is aware that what he is doing will make Iago feel uncomfortable. Cassio's actions are all the more provocative when we consider that the audience is already aware that Iago resents Cassio's promotion and suspects that his wife has been unfaithful.

### *The Crucible*

2. (i) Proctor is deciding whether or not to make a false confession of witchcraft. If he confesses, his life will be spared but if he does not confess he will be hanged. However, a confession will also give the court – which he despises for its manipulative behaviour – exactly what it wants: it will be used to confirm the guilt of other people who have been implicated in the witch trials. A confession will also destroy Proctor and his family's reputation, something which Proctor feels strongly about as he has been presented throughout the play as a man of honour and integrity who has had the courage to expose the hypocrisy of the witch trials. On the other hand, Proctor feels that because of his infidelity to his wife it would be dishonest of him to attempt to lay claim to moral superiority over his accusers by denying them a confession, so he is unable to confess until he is certain of her forgiveness.
- (ii) Proctor is ashamed of his past infidelity with Abigail and is aware that he has hurt his wife. In earlier scenes, Elizabeth was distant from her husband and found it difficult to suppress her bitterness about his betrayal. However, in this scene she shows that she has not only forgiven him but has realised that his infidelity was due in part to her own emotional coldness. Proctor and Elizabeth love each other; both seek each other's forgiveness and each feels anguish at the thought of the other feeling guilty about what has happened. It is painful for them to confess to each other, but we are also shown great tenderness and complete honesty between them.
- (iii) The prospect of Proctor's imminent execution hangs over the scene as the audience is aware that other people who have refused to confess have already been sentenced to death. Proctor's question about whether Giles' wife has confessed leads to Elizabeth's reply that "she will not" and this is followed by a pause as Proctor – along with the audience – contemplates the implications of her refusal. Proctor's references to "mount[ing] the gibbet" and how people should "die [...] to keep their souls" add to the tension as they remind us that Proctor will soon have to make a decision which will not only determine whether he lives or dies but whether he can save his soul.

Many of the speeches in the scene are short and they are punctuated by frequent pauses and moments of silence as the characters struggle with their emotions. Stage directions also call for expressions of intense emotion such as "a heaving sob", "he stands as though in physical pain" and "she covers her face, weeping".

***To Kill A Mockingbird***

3. (i) Bob Ewell assaulted Jem and Scout Finch and it is implied that he intended to kill them as he slung a knife at Scout with a knife and attempted to suffocate her. However, Arthur “Boo” Radley stopped Bob Ewell by stabbing him to death.
- (ii) Tate is aware that Boo Radley is a reclusive, painfully shy man who avoids company and prefers to stay shut in his house. Although he knows that Boo killed Bob Ewell, he also knows that he has done nothing wrong as he acted out of necessity in order to defend the children. If the truth were revealed, Boo would probably have to go to court to defend himself and would receive a lot of unwanted attention from the community. Even if that attention were well-meant, it would be unbearable for him.
- (iii) Atticus has always behaved according to clear principles of honesty and integrity and has taught his children by the example of always being truthful to them. He also believes in the authority of the law. Tate’s decision to keep Boo’s involvement in the death of Bob Ewell a secret challenges many of Atticus’s principles; it is dishonest and probably illegal. However, Atticus is forced to recognize that in the circumstances it would be cruel not to compromise his principles.
- (iv) Tate feels very uncomfortable about having to challenge Atticus. He has a lot of respect for Atticus, who is highly regarded in the Maycomb community as a man of principles and integrity. Atticus is also from a respectable family background and is more highly educated than Tate. Tate’s comment: “I’m not a very good man, sir, but I am sheriff” shows that he is on the defensive, even while he addresses Atticus deferentially. Tate seems to feel that he is unable to argue with Atticus on equal terms and so he curtly puts an end to the discussion by appealing to his authority as sheriff. Tate’s gestures such as pacing, fidgeting, stamping away and slamming his car door are described in detail and suggest his unease and frustration – and even annoyance – at having to argue with and overrule a man whom he respects.

***Lord of the Flies***

4. (i) Simon compares the bushes that they find to “candle buds”. This might be interpreted as religious imagery and is one of many instances in the novel in which Simon is presented as some sort of religious figure with a heightened level of spiritual sensitivity. Ralph’s and Jack’s responses to the buds are more pragmatic. Ralph observes that “you couldn’t light them” while Jack says “we can’t eat them” and this foreshadows the different priorities that the two boys have: Ralph later struggles to maintain a signal fire while Jack becomes preoccupied with providing meat. Jack, however, responds to the bushes “contemptuously” and violently, “slash[ing] at one with his knife”. This reflects his cruel, violent and angry personality, as do his slamming of his knife into a tree trunk and his determination that “next time there would be no mercy”.
- (ii) Despite Jack’s boasting about his ability to hunt and his attempt to impress Ralph and Simon by raising his knife “with a flourish” when they have cornered the pig, he hesitates and the pig escapes. This is because he has never killed a living thing before and the thought of taking a life terrifies him. Golding twice refers to the “enormity” of killing something – suggesting that by killing the pig, Jack would be committing a terrible crime and losing his innocence.
- (iii) Jack’s feels humiliated because Ralph, who has already taken what Jack thought was rightfully his place as chief, has seen him fail to keep his promise to kill a pig. This humiliation and his determination to prove himself will motivate him to become obsessed with hunting and draw him into conflict with Ralph because of their different priorities. In order to hunt successfully, Jack will also adopt more and more savage behaviour.



**Section B: Poetry**

5. (i) The imagery of the “sweep/of easy wind and downy flake” is peaceful. It suggests that a snowscape would be a comfortable setting in which to rest. The word “downy” suggests that the snow is like soft feathers and might make the reader think of a feather bed. This imagery suggests how the speaker is tempted to stop and rest in the woods.
- (ii) Poem A has a frame which is set in a bleak, barren, wintry landscape. Plants have “withered”, there is no birdsong, and the atmosphere is cold and lonely suggesting the knight’s feelings of despair after having been abandoned by the “faery” woman. Within this frame are the fairy-tale settings of the knight’s account of his encounter with the faery woman whom he met ‘in the meads’ and who “took [him] to her Elfin grot.” This suggests an atmosphere which is strange, enchanting and dream-like.
- (iii) In Poem A the repeated image of the “cold hill side” reinforces the poem’s bleak atmosphere, as does the closing stanza’s echoing of the opening stanza. By echoing the images of the opening stanza at the end, the poet suggests that the knight is stuck and that because of his enchantment and abandonment by the faery woman he will forever “sojourn... pally loitering” in a bleak, lifeless wilderness. The repetition of the speaker’s question in the first two stanzas might suggest his incomprehension and shock at seeing the knight’s “woe-begone” state and invite the reader to be curious about what has happened to the knight.

In Poem B, the repetition of the final line might be interpreted as suggesting that the speaker is determined to complete his journey and reinforcing the idea of how long the journey is. The repetition has also been interpreted as inviting both a literal and a metaphorical interpretation; the journey may be seen as a metaphor for life and sleep as a metaphor for death.

- (iv) Keats has used diction which was already very archaic (old-fashioned/out of current use) at the time when he wrote the poem. He has done so in order to give the poem a ‘medieval’ sound which is apt for its romantic subject of fairy enchantment. Keats uses the archaic second person singular (thee/thy), the ‘-eth’ verb ending (“withereth”), accented past tense forms of verbs (“lullèd” and “gapèd”), archaic words such as “zone” (belt), “grot” (cave) and “woe betide” (an old fashioned expression of sorrow). Archaic spellings (“faery” instead of fairy) and inverted word order (“language strange”, “anguish moist”) also contribute to this effect. The use of slightly strange, unfamiliar language also contributes to the reader’s awareness of the strangeness of the knight’s experiences.

Frost, in contrast, uses simple, everyday, colloquial diction. A large proportion of words in Poem B are words of one syllable. This makes the poem very direct and accessible, offering an insight into life which is based upon ordinary experience.

6. (i) In the final lines of the poem, Larkin evades the question “where can we live but days” suggesting that he does not have an answer but that priests and doctors would be eager to offer one. Priests and doctors might hurry to attend to people at the end of their lives, priests claiming to offer eternal life, and doctors attempting to keep their patients alive. Larkin does not seem to have confidence in either the priest’s or the doctor’s ‘solutions’ to the problem of mortality. As the priest and the doctor are both “running over the fields” they are in a hurry and this might be interpreted as reinforcing the idea that life is brief. Their haste and the image of their “long coats” might suggest that there might be something sinister about their interest in death.

(ii) The questions in Poem B are worded very simply and at least on the surface they suggest that the questioner has a childlike, even naive understanding of life. Yet despite their superficial innocence they can be interpreted as fundamental questions about why people live and about what happens when they die. The first question receives a comforting but simplistic answer and the second question could be interpreted as a rhetorical one which is part of this answer; it is only after the second question is asked that the speaker seems to realise how difficult it is to provide an answer to it.

In Poem A, Larkin asks whether “memories plague [the horses’] ears like flies”. Throughout the poem, Larkin has shown that it is impossible to know for sure how the horses feel, and this question about whether the horses have unpleasant memories allows Larkin to offer an ambiguous answer. We might interpret the horses’ shaking of their heads as suggesting that they are answering the question, but to do so would be to impose an anthropomorphic meaning on something which horses do naturally in order to shake off flies.

(iii) The poem avoids expressing its ideas with certainty by describing what the horses “seem” to be doing and what the poet imagines they “must be” feeling, and by couching its observations with words like “perhaps”. At the beginning and the end of the poem, the horses are observed from a distance and are described as being hidden in shadows. The poet is not even able to state their names as they are “anonymous”. In the second and third stanzas, the horses are remembered or imagined through the distance of time, and the poet’s recollections are “faint” and “faded”.

(iv) Poem A is quiet, slow and tranquil to begin with. The horses, observed from a distance, move very little and are taking shelter in the shade, grazing and standing still. This contrasts with the frenzied energy of the description of the horses’ past lives as race horses, in which a succession of fragmented images suggests the noise, the heat, the crowds and the fast pace of the horses’ former lives. In the last two stanzas Larkin returns to a more tranquil, positive tone as he suggests that the horses are now free from the pressures of their past lives, living in ‘unmolested’ meadows and able to enjoy either standing at ease or galloping without being scrutinised by race-goers.

Poem B seems to have a positive tone in the first stanza as it presents a childlike question and a simple answer which appears to be reassuring: ‘Days are to be happy in.’ However, the second stanza is less comforting as the speaker struggles to answer the second question, offering a hesitant “Ah” and the unsettling image of the priest and the doctor instead.

**Section C: Unseen Poetry**

7. (i) The speaker is frustrated by men. She suggests that she is single and wants to be in a relationship but the way in which men behave makes it hard for her to find a suitable partner. The mild swear word in the title and opening line suggests that she is irritated by or even feels bitter about men's behaviour. The image of men "flashing their indicators" suggests that she thinks that men are show-offs, and the double entendre of "offering you a ride" suggests that the speaker thinks that men want to take advantage of women sexually.
- (ii) The comparison of men with buses is a light-hearted, playful conceit i.e. a very unusual and surprising extended metaphor. On the surface, men are very different from buses, but the poet is able to draw a lot of witty parallels between the two. The effect of this is comical and it also allows the poet to make some commonplace observations about men's behaviour in an original way.
- (iii) In the third stanza there is a shift from the comical, mocking tone of the first two stanzas to a more anxious, serious tone as the poet shifts her attention from describing how men behave to presenting an image of the isolation and loneliness of a woman who cannot find a suitable man. This is contributed to by the use of longer lines with a more regular rhythm and by the shift in the final lines away from the buses metaphor to a literal description of the poet's anxiety about the passage of time.
8. (i) The speaker is looking back at an experience from early childhood in which his father danced playfully with him but may have behaved recklessly or even abusively as a result of alcohol. By describing their dancing as a romp, the speaker suggests that it was fun and playful. The final lines of the poem also suggest tenderness as the boy is taken to bed "still clinging to [his father's] shirt". However, imagery of hanging on "like death" and of the boy's ear "scrap[ing] a buckle" when his father missed a step suggest that their horseplay may have been out of control and that the father may have gone too far and so hurt the boy. The father "beat[ing] time" on his son's head might be playfully beating a rhythm, but the image might also be interpreted as suggesting something more violent. Students may argue either that speaker's attitude towards his father is affectionate and nostalgic or that his memories are more negative. The very best answers would be nuanced ones that consider both possibilities.
- (ii) The mother seems to strongly disapprove of her husband's behaviour; she is not only frowning but has an expression which cannot "unfrown itself". This suggests that she has a permanent frown, which might imply that her husband's uncontrolled behaviour is habitual and that she is exasperated by it.
- (iii) The poem uses iambic trimeter with an additional unstressed syllable at the ends of the second and fourth lines in the first and third stanzas. This is appropriate for the subject matter of the poem as the rhythm is waltz time. The poem is also jaunty and fast paced – especially in the stanzas with the extra syllables, suggesting the uncontrolled playfulness of the father's drunken dancing.