

JUNIOR LYCEUM ANNUAL EXAMINATIONS 2008

Educational Assessment Unit – Education Division

Total

FORM 5**ENGLISH LITERATURE****Time: 2 hours**

Name: _____ Index No: _____ Class: _____

Choose ONE question from Section A, ONE question from Section B, and ONE question from Section C. Answer ALL questions in Section D. All sections carry equal marks.

You are reminded of the necessity for good English and orderly presentation of material. Answers should be accompanied by evidence from the text.

SECTION A – DRAMA**(25 marks)**

Choose ONE question from this section.

MACBETH

1. Comment on the significance of the passage below in the play. You may wish to concentrate on two or more of the following topics that are offered as a guide:

- The relation of the passage to the plot of the play;
- Its relation to the central themes of the play;
- What the passage reveals about any of the play's characters;
- Interesting and effective use of language;
- The passage as performed on stage.

Banquo: Thou hast it now, King, Cawdor, Glamis, all,
As the weird women promised; and, I fear,
Thou played'st most foully for 't; yet it was said,
It should not stand in thy posterity;
But that myself should be the root and father 5.
Of many kings. If there come truth from them -
As upon thee, Macbeth, their speeches shine,
Why, by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? But hush; no more. 10.
Sennet sounded. Enter Macbeth as King; Lady Macbeth as Queen; Lennox, Rosse, Lords, and Attendants.

Macbeth: Here's our chief guest.

Lady Macbeth: If he had been forgotten,
It had been as a gap in our great feast, 15.
And all-thing unbecoming.

Macbeth: [To Banquo] Tonight we hold a solemn supper, Sir,
And I'll request your presence.

Banquo: Let your highness
Command upon me, to the which my duties 20.
Are with a most indissoluble tie
For ever knit.

Macbeth: Ride you this afternoon?

Banquo: Ay, my good lord.

Macbeth: We should have else desired your good advice 25
(Which still hath been both grave and prosperous)
In this day's council; but we'll take tomorrow.
Is 't far you ride?

2. Compare and contrast the characters of Duncan and Macbeth.
3. How far did Lady Macbeth and the witches influence Macbeth's decisions and actions?

TWELFTH NIGHT

4. Comment on the significance of the passage below in the play. You may wish to concentrate on two or more of the following topics that are offered as a guide:

- The relation of the passage to the plot of the play;
- Its relation to the central themes of the play;
- What the passage reveals about any of the play's characters;
- Interesting and effective use of language;
- The passage as performed on stage.

Viola: Grace and good disposition attend your ladyship.
You'll nothing, madam, to my lord by me?

Olivia: Stay!

I prithee, tell me what thou think'st of me?

Viola: That you do think you are not what you are. 5.

Olivia: If I think so, I think the same of you.

Viola: Then think you right; I am not what I am.

Olivia: I would you were as I would have you be.

Viola: Would it be better, madam, than I am?

I wish it might, for now I am your fool. 10.

Olivia: [*Aside*] O, what a deal of scorn looks beautiful
In the contempt and anger of his lips!

A murd'rous guild shows not itself more soon

Than love that would seem hid; love's night is noon.

[*To Viola*] Cesario, by the roses of the spring, 15.

By maidhood, honour, truth, and everything,

I love thee so that, maugre all thy pride,

Nor wit nor reason can my passion hide,

Do not extort thy reasons from this clause –

For that I woo thou therefore hast no cause. 20.

But rather reason thus with reason fetter –

Love sought, is good; but given unsought, is better.

Viola: By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth.

And that no woman has, nor never none 25.

Shall mistress be of it, save I alone.

And so adieu, good madam; never more

Will I my master's tears to you deplore.

Olivia: Yet come again; for thou perhaps mayst

That heart, which now abhors, to like his love. 30.

5. Malvolio has been called '*an affectionate ass*'. How far do you agree with this description?

6. The disguise of Viola leads to both comic and heartbreaking situations. Show how these situations help to make the play more interesting and entertaining.

BURNING EVEREST AND MARIZA'S STORY

7. In *Mariza's Story* the street kids are deprived of many basic needs such as love, protection and education. With close reference to specific episodes, show how this affects their behaviour towards society and other street kids.

8. *Burning Everest* ends with Jim saying “*All right, sis. Wrong mountain, that's all*”. Jim then sets fire to the poster. Explain why the poster is important to Jim and the circumstances that lead to his burning it.

9. The selfishness, indifference and insensitivity of adults cause young people to suffer. Show how true this is in the case of both Jim and Mariza.

THE GLASS MENAGERIE

10. “In a sense, all characters betray each other.” Discuss this statement with reference to the characters and events of *The Glass Menagerie*.

11. Do you think *The Glass Menagerie* is an interesting play to see? Give reasons for your answer.

12. Describe the importance of memory in *The Glass Menagerie*.

SECTION B: POETRY

(25 marks)

Choose ONE question from this section.

1. Poetry can be described as the sharing of an emotional experience. Write about *two* poems from two different themes to make you share and understand such experiences.
2. Choose *two* poems about the same theme. Discuss the way the theme is treated in each poem. You should also refer to imagery, diction, rhyme, and rhythm.
3. Choose two poems you have enjoyed reading. Show how these are relevant to modern society.

SECTION C: PROSE

(25 marks)

Choose ONE question from this section.

ANIMAL FARM

1. Discuss the battle of the Cowshed and show how it helps bring out the characters of Boxer and Snowball.
2. By the end of the book we realise that the animals' rebellion fails to create an ideal society. What causes this failure?
3. "*Animal Farm* is not about animals; it is about people". Show how George Orwell uses animals in order to write about people.

THE GREAT AUTOMATIC GRAMMATIZATOR AND OTHER STORIES

4. With reference to three stories show how some of the characters in *The Automatic Grammatizator and Other Stories* do not turn out to be as honest or as normal as they first appear.
5. Certain characters in *The Automatic Grammatizator and Other Stories* resort to unusual ways of making money. By referring to three stories describe the strategies used by these characters and explain why they devise such schemes.
6. In a number of stories in *The Automatic Grammatizator and Other Stories* relationships between men and women do not prove to be particularly strong. Discuss with reference to three stories.

SECTION D – UNSEEN TEXT

(25 marks)

Answer ALL the questions in this section.

I know what the caged bird feels, alas!
 When the sun is bright on the upland slopes:
 When the wind stirs soft through the springing grass,
 And the river flows like a stream of glass;
 When the first bird sings and the first bud opes¹
 And the faint perfume from its chalice² steals –
 I know what the caged bird feels!

I know why the caged bird beats his wing
 Till its blood is red on the cruel bars;
 For he must fly back to his perch and cling
 When he fain³ would be on the bough a-swing;
 And a pain still throbs in the old, old scars
 And they pulse again with a keener sting –
 I know why he beats his wing!

I know why the caged bird sings, ah me,
 When his wing is bruised and his bosom sore, –
 When he beats his bars and he would be free;
 It is not a carol of joy or glee,
 But a prayer that he sends from his heart's deep core,
 But a plea, that upward to Heaven he flings –
 I know why the caged bird sings!

Paul Laurence Dunbar

1. opes – **opens**
2. chalice - **a cup or goblet; here, the cup shaped part of a budding flower.**
3. fain – **gladly; eagerly**

1. Put a tick (3) in front of either a, b, c or d.

The bird in this poem may be considered as a symbol. It represents

- a. a bird which is kept as a pet in a cage because it can sing sweetly.
- b. people who encounter restrictions and are deprived of their freedom.
- c. life's gifts and joys with beautiful scenery and birds of song.
- d. the exciting possibilities of life that even a bird could have.

2m []

2. Why does the poet call the poem 'Sympathy'?

2m []

3. In the first stanza, the speaker refers to five situations in the countryside. List these five situations.

5m []

- i.

- ii. _____
- iii. _____
- iv. _____
- v. _____

4. In the second stanza, why does the caged bird beat its wings? 2m []

5. In the last stanza, why does the caged bird sing? 2m []

6. Write down the rhyme scheme of the poem. 2m []

7. Find an example of the two following figures of speech and comment on their effectiveness.

4m []

simile: _____

meaning: _____

personification: _____

meaning: _____

8. a. In the second stanza, what do you think are the “old, old scars”? 3m []

b. Why do they “pulse again with a keener sting”? 3m []
