



VICTORIA JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATION 2025
HIGHER 2

LITERATURE IN ENGLISH

9539/02

Paper 2

3 hours

Additional Materials: Answer Paper

Set texts may be taken into the examination room. They may bear underlining, highlighting or vertical lines.

Pages can be flagged with paper clips or by folding the page corners. Any other kind of folding or flagging of pages in texts (for example, use of sticky notes or tape flags) is not permitted.

READ THESE INSTRUCTIONS FIRST

Begin each answer on a **FRESH 4-PAGE BOOKLET**.

If you need additional answer paper ask the invigilator for a continuation booklet and **label appropriately**.

Answer **three** questions: one question from Section A, one question from Section B, and one question from Section C.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, ensure your name and class is written at the beginning of each answer.

All questions in this paper carry equal marks.

This document consists of **7** printed pages

[Turn over

Section A

1

Either (a) In the play *Cost of Living* by Martyna Majok (2018), Ani and Eddie are a couple in the midst of a divorce. She has recently been discharged from hospital after a devastating accident that has left her a paraplegic and partial use of one hand. As the divorce has yet to be finalised, Ani is still covered by Eddie's insurance plan for now.

Write a critical appreciation of this extract from the play, considering in detail ways in which your response is shaped by the writer's use of form, style and language.

EDDIE: You need to get some color in here. (*The worst.*) This beige?: No. Feel like I'm walkin into a paper bag. You could get some kinda yellow in here. Some baby blue, some yellow. Good for emotions. I read that. It's therapy. Colors work on yer feelings. Blue's for stress, like—relief. Red's for passion. And yellow I dunno but it's *yellow*. 5
 Ask yer nurses. Watch. They'll tell you. Shit's science.

ANI: (*Bone dry.*) I thought I'd try yoga. Fer my emotions.

EDDIE: ...Can you //¹ do—?

ANI: NO. 10

EDDIE: Okay.
 (*He looks around for something helpful to do.*)

ANI: What're you doin // here—?

EDDIE: (*Looking for tasks.*) OkayOkayOkay. Pillow! Got yer pillow here.
 (*He tries to put it somewhere behind her head or back. Sees she's strapped in all over...*) 15
 I'ma just fluff THAT.
 (*...fluffs and sets the pillow aside.*)
 Okay. Blanket. Just blanket you with THAT.
 (*He tucks a blanket around her chair.*) 20
 You lose weight?
 ...
 I will punch myself later for that. On yer behalf.
 Or—Y'know what:
 (*He takes her paralyzed arm.*) 25
 She's confused at what's going on at first but has no control over it.
 Oh no. Is he really doing this?
 He is. He's really doing this. She can't believe he's doing this.
 He punches himself with her paralyzed hand.
 She doesn't look happy. 30
 He sees her face, not looking happy.
 And he awkwardly puts her hand back down by her side.)

ANI: The fuck is wrong // with you?

EDDIE: I don't know.

ANI: Strap it back in! 35

EDDIE: Sorry sorry.
 (*He straps her wrist back on the arm of the chair.*)

ANI: Flatten it out.

EDDIE: What?

¹ A note on the playscript: Slash // indicates overlapping dialogue.

ANI: My fingers, you gotta—Flatten // out my—Or I'll lose those too. 40

EDDIE: Right.
(He returns her hand to pre-fist position, flattening her fingers on the palm pad of her chair.)
 There you go.
 You good? 45

ANI: Don't I look it?
 What the fuck are you // doin here—?

EDDIE: The bed's the wrong way.

ANI: What?

EDDIE: Yer bed's faced away from the window. 50

ANI: Leave it.

EDDIE: Lemme move the bed

ANI: Leave it.

EDDIE: Lemme just do this real // quick.

ANI: *(Finality)* NO. EDDIE. 55
 Just — // leave it.

EDDIE: Sorry. I do that.

ANI: Okay?

EDDIE: Okay.

ANI: Okay? 60

EDDIE: Okay.
 damn.

ANI: But thank you.

EDDIE: *(Sass.)* You *would be* welcome.

ANI: Why were you just standin outside my place // in the rain like some—? 65

EDDIE: I'm just sayin you could get yerself some light. Ani. By the window. Light's good. Keeps you happy. Serotonin. Vitamins. There is vitamins in the sun that's only in the sun that—and we need it. So listen, it gets cloudy or rainy or some shit like this again 'n see if they'll get you a box.
 One a those boxes with the light comin from it. 70
 Get one 'n put it by yer face.
 It's for serotonin.
 It's supposed to shoot like, serotonin at yer face.
 When there's none outside.
 It's prob'ly covered in yer plan. 75
 'N if not, you lemme know.

ANI: I'm still on yer plan.

EDDIE: Right.

ANI: So you'll know.
 You'll know if I need a box. 80
 To keep me happy.

EDDIE: True.

ANI: We can figure all that out, the insurance, soon's the papers—

EDDIE: We don't gotta // talk about that right now.

ANI: I'm just sayin that for now I'm on yer plan. 'Til the papers. 85

EDDIE: We can hold off on the papers. I'm sayin if you need. Fer the insurance.
 They're just papers.

ANI: They're a lot more than that.
 ...
 Why are you here. 90

Or (b) The following passage is taken from *The Ghost Road* (1995), a novel by Pat Barker. In this extract, Harrington is a patient of Doctor Rivers at Craiglockhart, a psychiatric hospital for World War I soldiers suffering from post-traumatic stress disorder. Rivers uses speech therapy to treat his patients.

Write a critical appreciation of the passage, considering in detail ways in which your response is shaped by the writer's uses of form, style and language.

Also, another of his patients at Craiglockhart, Harrington, who'd had dreadful nightmares, even by Craiglockhart standards, and the nightmares had continued into the semi-waking state, so that they acquired the character of hypnagogic² hallucinations. He saw the severed head, torso and limbs of a dismembered body hurtling towards him out of the darkness. A variant of this was a face bending over him, the lips, nose and eyelids eaten away as if by leprosy. The face, in so far as it was identifiable at all, was the face of a close friend whom Harrington had seen blown to pieces. From these dreams he woke either vomiting or with a wet bed, or both. 5

At the time he witnessed his friend's death Harrington had already been suffering from headaches, split vision, nausea, vomiting, disorder of micturition³, spells of forgetfulness and a persistent gross tremor of the hands, dating from an explosion two months before in which he'd been buried alive. Despite these symptoms he had remained on duty (shoot the MO⁴, thought Rivers) until his friend's death precipitated a total collapse. 10

What was interesting about Harrington was that instead of treatment bringing about an elaboration of the nightmares, so that the horrors began to assume a more symbolic, less directly representational form—the normal path to recovery—something rather more remarkable had happened. His friend's body had begun to reassemble itself. Night after night the eaten-away features had fleshed out again. And Harrington talked to him. Long conversations, apparently, or they seemed long to him on waking, telling his friend about Rivers, about life at Craiglockhart, about the treatment he was receiving ... 15 20

After several weeks of this, he awoke one day with his memory of the first hour after the explosion restored. He had, even in his traumatized state and under heavy fire, crawled round the pieces of his friend's body collecting items of equipment—belt, revolver, cap and lapel badges—to send to the mother. The knowledge that, far from having fled from the scene, he had behaved with exemplary courage and loyalty, did a great deal to restore Harrington's self-esteem, for, like most of the patients at Craiglockhart, he suffered from a deep sense of shame and failure. From then on the improvement was dramatic, though still the conversations with the dead friend continued, until one morning he awoke crying, and realized he was crying, not only for his own loss but also for his friend's, for the unlive 25 30

² *hypnagogic*: relating to the state immediately before falling asleep.

³ *micturition*: the act of passing urine from the body.

⁴ *MO*: abbreviation for Medical Officer.

Section B

THE ENGLISH ROMANTIC PERIOD

2

Either (a) Compare some of the ways in which **two** writers from the English Romantic period explore ideas of love.

Or (b) With reference to the work of **two** writers from the English Romantic period, discuss the presentation and significance of regret.

Section C

WILLIAM SHAKESPEARE: *King Lear*

3

Either (a) “*King Lear* is a play about the corrupting and destructive effects of power.” Discuss.

Or (b) Write a critical commentary on the following passage, relating it to the dramatic presentation of suffering, here and elsewhere in the play.

[Enter Lear, with Cordelia dead in his arms; Edgar, Captain, and Others following.]

Lear:	Howl, howl, howl, howl! O, you are men of stones! Had I your tongues and eyes, I'd use them so That heaven's vault should crack. She's gone for ever. I know when one is dead and when one lives; She's dead as earth. Lend me a looking-glass; If that her breath will mist or stain the stone, Why, then she lives.	5
Kent:	Is this the promis'd end?	
Edgar:	Or image of that horror?	
Albany:	Fall, and cease!	
Lear:	This feather stirs; she lives. If it be so, It is a chance which does redeem all sorrows That ever I have felt.	10
Kent:	O, my good master!	
	[Kneeling.]	
Lear:	Prithee away.	
Edgar:	'Tis noble Kent, your friend.	
Lear:	A plague upon you, murderers, traitors all! I might have sav'd her; now she's gone for ever. Cordelia, Cordelia! stay a little. Ha! What is't thou say'st? Her voice was ever soft, Gentle, and low – an excellent thing in woman. I kill'd the slave that was a-hanging thee.	15 20
Captain:	'Tis true, my lords, he did.	
Lear:	Did I not, fellow? I have seen the day, with my good biting falchion, I would have made them skip: I am old now, And these same crosses spoil me. Who are you? Mine eyes are not o' th' best. I'll tell you straight.	25
Kent:	If fortune brag of two she lov'd and hated, One of them we behold.	
Lear:	This is a dull sight. Are you not Kent?	
Kent:	The same – Your servant Kent. Where is your servant Caius?	
Lear:	He's a good fellow, I can tell you that; He'll strike, and quickly too. He's dead and rotten.	30
Kent:	No, my good lord; I am the very man –	
Lear:	I'll see that straight.	

Kent: That from your first of difference and decay
Have follow'd your sad steps.

Lear: You are welcome hither. 35

Kent: Nor no man else! All's cheerless, dark, and deadly.
Your eldest daughters have fordone themselves
And desperately are dead.

Lear: Ay, so I think.

Albany: He knows not what he says; and vain is it
That we present us to him.

Edgar: Very bootless. 40

[Enter a Messenger.]

Messenger: Edmund is dead, my lord.

Albany: That's but a trifle here.
You lords and noble friends, know our intent.
What comfort to this great decay may come
Shall be applied. For us, we will resign 45
During the life of this old Majesty,
To him our absolute power.
[to Edgar and Kent] You to your rights;
With boot, and such addition as your honours
Have more than merited. All friends shall taste 50
The wages of their virtue and all foes
The cup of their deservings. O, see, see!
Lear: And my poor fool is hang'd! No, no, no life?
Why should a dog, a horse, a rat have life,
And thou no breath at all? Thou'lt come no more, 55
Never, never, never, never, never.
Pray you undo this button. Thank you, sir.
Do you see this? Look on her. Look, her lips.
Look there, look there!
[He dies.] 60

Act 5 Scene 3

END OF PAPER