

ST ANDREW'S JUNIOR COLLEGE JC2 PRELIMINARY EXAMINATIONS



Literature in English

9748/03

Higher 2
Paper 3 Individual and Society

17 September 2014
3 hour

Additional Materials: Answer Paper

Set texts may be taken into the examination room. They may bear underlining or highlighting. Any kind of folding or flagging of pages in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

INSTRUCTIONS TO CANDIDATES

Write your name, class and index number on all the work you hand in.

Indent your paragraphs and write in dark blue or black pen on both sides of the paper. The use of liquid paper or white out is not allowed.

Answer **three** questions, **one** from Section A, Section B and Section C respectively. Indicate the questions you attempt.

The books used to compared for Section B **are not allowed** to be used for Section C.

Start each question on a fresh sheet of paper. Submit your answers to each question separately.

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

Each question in this paper carries equal marks. You are advised to manage your time well.

This question paper consists of 7 printed pages and 1 blank page

Section A

Answer one question in this section

Either (a) The following excerpt is taken from Edward Bond's play *Lear* (1971) which focuses on Lear, a paranoid autocrat, building a wall to keep out "imagined" enemies. It is a modern rewrite of Shakespeare's *King Lear*.

Write a critical appreciation of the excerpt, discussing ways in which language, style and dramatic devices are used to explore its themes and the topic of the Individual and Society.

LEAR is led from the house. He stands on the steps surrounded by strangers

Lear: Who is it? What'd you want?

Officer: You are harbouring deserters.

Lear: I don't ask my friends who they are. **5**

Officer: I am returning them under guard to the military commandment.

Man: *(tries to go to LEAR but the SOLDIERS stop him)* For god's sake, what'd you want me for? Yer can see I'm ill! What work can I do? I'm in everyone's way. For god's sake leave me alone.

Officer: You are not going back to work. Certain economic offences have been made capital with retrospective effect. You have been found guilty of dealing on the unauthorized market. The revised sentence in mandatory. **10**

Man: *(bewildered)*. I don't understand that.

Officer: You are a social liability.

Man: *(vaguely)*. Yer can't... I've been dealt with. It's on me records, sir. I don't understand. **15**

Lear: Take me to him. *(LEAR is led to the OFFICER. He puts his hand on the OFFICER's arm. Quietly)*. You're a soldier, how many deaths are on your conscience? Don't burden yourself with two more. Go back and say you can't find them. **20**

Councilor: Lear, every word you say is treason.

Lear: Who's that? Who's there?

Councilor: I was your minister.

Lear: Yes – I know you!

Councilor: Out of respect for your age and suffering, Cordelia has tolerated your activities, but now they must stop. In future, you will not speak in the public or involve yourself in any public affairs. Your visitor will be vetted **25**

by the area military authorities. All these people must go. The government will appoint a man and woman to look after you. You will live in decent quietness, as a man of your years should. **30**

Lear: Are you in their new government?

Councilor: Like many of my colleagues I gave the new undertaking of loyalty. I've always tried to serve people. I see that as my chief duty. If we abandon the administration there'd be chaos.

Lear: Yes, yes – but you won't hang this man for money? **35**

Councilor: It isn't my concern at all. I came to speak to *you*.

Lear: I see. Savages have taken my power. You commit crimes and call them the law! The giant must stand on his toes to prove he's tall! – No, I'm wrong to shout at you, you have so much to do, things to put right, all my mistakes I understand all that. But he's a little swindler! A petty swindler. Think of the crimes you commit everyday in your office, day after day till it's just routine, think of the waste and misery of that. **40**

Councilor: I was sent to talk to you as an old friend, not to be insulted, Lear. He'll be taken back to the wall and hanged. And – as you are interested in my views – I think he should be. **45**

Lear: O I know what you think! Whatever's trite and vulgar and hard and shallow and cruel, with no mercy or sympathy – that's what you think, and you're proud of it! You good, decent, honest, upright, lawful men who believe in order – when the last man dies, you will have killed him! I have lived with murderers and thugs, there are limits to their greed and violence, but you decent, honest man devour the earth! **50**

SOLDIERS P and Q start taking the SMALL MAN out.

Man: No – stop them!

Lear: There's nothing I can do! The government's mad. The law's mad.

Man: (*throws himself at LEAR*). Then why did yer let me come 'ere? O god, I know I am bad sometimes and I don't deserve to – O god, please. **55**

Lear: There's nothing I can do!

Man: Then I should a stayed an' be shot like a dog. I lived like a do, what did it matter? It'd be finished now. Why've I suffered all this?

- Or (b) The following excerpt is taken from *The Secret History* by Donna Tartt (1992) which explores Richard Papen's viewpoint of a murder.

Write a critical appreciation of the excerpt, discussing ways in which language, style and narrative devices are used to explore its themes and the topic of the Individual and Society.

I grew up in Plano, a small silicon village[#] in the north. No sisters, no brothers. My father ran a gas station and my mother stayed at home until I got older and times got tighter and she went to work, answering phones in the office of one of the big chip factories outside San Jose.

Plano. The word conjures up drive-ins, tract home, waves of heat rising from the blacktop. My years there created for me an expendable past, disposable as a plastic cup. Which I suppose was a very great gift, in a way. On leaving home I was able to fabricate a new and far more satisfying history, full of striking, simplistic environmental influences; a colourful past, easily accessible to strangers. 5 10

The dazzle of this fictive childhood – full of swimming pools and orange groves and dissolute, charming show-biz parents – has all but eclipsed the drab original. In fact, when I think about my real childhood I am unable to recall much about it at all except a sad jumble of objects: the sneakers I wore year-round; colouring books and comics from the supermarket and the squashed football I contributed to the neighbourhood games; little of interest, less of beauty. I was quiet, tall for my age, prone to freckles. I didn't have many friends but whether this was due to choice or circumstance I do not now know. I did well in school, it seems, but not exceptionally well; I liked to read but also to watch television, which I did plenty of, lying on the carpet of our empty living room in the long full afternoons after school. 15 20

I honestly can't remember much else about those years except a certain mood that permeated most of them, a melancholy feeling that I associate with watching "The Wonderful World of Disney" on Sunday nights. Sunday was a sad day – early to bed, school the next morning, I was constantly worried my homework was wrong – but as I watched the fireworks go off in the night sky, over the floodlit castles of Disneyland, I was consumed by a more general sense of dread, of imprisonment within the dreary round of school and home: circumstances which, to me at least, presented sound empirical argument for gloom. My father was mean, and our house ugly, and my mother didn't pay much attention to me; my clothes were cheap and my haircut too short and no one at school seemed to like me that much; and since all this had been true for as long as I could remember, I felt things would doubtless continue in this depressing vein as far as I could foresee. In short: I felt my existence was tainted, in some subtle but essential way. 25 30 35

I suppose it's not odd, then, that I have trouble reconciling my life to those of my friends, or at least to their lives as I perceive them to be. Charles and Camilla are orphans (how I longed to be an orphan when 40

I was a child!) reared by grandmothers and great-aunts in a house in Virginia; a childhood I like to think about, with horses and rivers and sweet-gum trees. And Francis. His mother, when she had him, was only seventeen – a thin-blooded, capricious girl with red hair and a rich daddy, who ran off with this drummer for Vance Vane and his Musical Swains. She was home in three weeks and the marriage was annulled in six; and as Francis is fond of saying, the grandparents brought them up like brother and sister, him and his mother, brought them up in such a magnanimous style that even gossips were impressed – English nannies and private schools, summers in Switzerland, winters in France. Consider even the bluff old Bunny, if you would. Not a childhood of reefer coats* and dancing lessons, any more than mine was. But an American childhood. Son of a Clemon football star turned banker. Four brothers, no sisters, in a big noisy house in the suburbs, with sailboats and tennis rackets and golden retrievers; summers on Cape Cod, boarding schools near Boston and tailgate picnics^ during football season; an upbringing vitally present in Bunny in every respect, from the way he shook your hand to the way he told a joke.

[#]Silicon Village: A rundown small town where IT firms set up manufacturing plants because of low cost and cheap labour.

^{*}Reefer Coats: A tight-fitting coat with golden buttons. Traditionally worn by officers.

[^]Tailgate Picnics: Pre-sporting picnic. Normally, it is an elaborate feast with grilled meat, sausages and even champagne.

Section B

Answer one question in this section

2

Either (a) Compare how individuals reconcile their anxieties in any two texts you have studied for the course.

Or (b) “Detached from society, individuals are left to their own devices.”
Discuss this statement with any two texts you have studied for the course.

Section C

Answer one question in this section

WILLIAM SHAKESPEARE: *Othello*

3

- Either (a)** Discuss the dramatic significance of civil monster in the play and how it contributes to the topic of the Individual and Society.
- Or (b)** “Cassio being promoted before Iago is of slight importance in the play”
(Canning)
How far do you agree with the statement?

MAXINE HONG KINGSTON: *The Woman Warrior*

4

- Either (a)** “Storytelling functions as ethnography, a medium for recording cultural values, thus as an assertion of cultural identity”
Discuss the significance of storytelling in light of this statement.
- Or (b)** “Women in Old China did not choose. Women in America could not choose.”
How far do you agree with this statement?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

5

- Either (a)** “The play’s conclusion belongs not to Stanley but to Stella” (Hulley)
In light of this statement, discuss the significance of Stella in the play and how it contributes to the topic of the Individual and Society.
- Or (b)** “Stella’s husband is never so much maliciously intent on destroying his sister-in-law as he is blind to her problems and needs” (Cardullo)
How far do you agree with this statement?