



ANDERSON JUNIOR COLLEGE
JC2 Preliminary Examination 2015

LITERATURE IN ENGLISH
Higher 2

9748/03

Paper 3 The Individual and Society in Literature

2 September 2015
3 hours

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 text (e.g. use of post-its, tape flags or paper clips) is not permitted.

READ THESE INSTRUCTIONS FIRST

Write your **PDG and name** on all the work you hand in.
Write in dark blue or black pen on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions. One from each of Sections A, B and C.
You are reminded of the need for good English and clear presentation in your answers.

Indicate your choice of question clearly in the answer script.
At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.
You are to submit your written work only.

Name : _____

PDG : _____

**Please indicate your choice by circling the correct question number*

Question No.	Mark
Section A: Question *1a / 1b	
Section B: Question *2a / 2b	
Section C: Question *3a / 3b 9a / 9b 10a / 10b	

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Section A

Answer one question in this section.

1

- Either (a)** Comment on the following poem, *Mr Darcy* by Victoria Chang, paying particular attention to the ways it addresses the relation between the individual and society.

Mr Darcy is the fictional hero of Jane Austen's 18th century novel, *Pride and Prejudice*. He is considered a very eligible bachelor, pursued by many young ladies eager for marriage to him.

Mr Darcy

In the end she just wanted the house
and a horse not much more what
if he didn't own the house or worse
not even a horse how do we

separate the things from a man the man from 5
the things is a man still the same
without his reins here it rains every fifteen
minutes it would be foolish to

marry a man without an umbrella did
Cinderella really love the prince or 10
just the prints on the curtains in the
ballroom once I went window-

shopping but I didn't want a window when
do you know it's time to get a new
man one who can win more things at the 15
fair I already have four stuffed

pandas from the fair I won fair and square
is it time to be less square to wear
something more revealing in *North and*
South she does the dealing gives him 20

the money in the end but she falls in love
with him when he has the money when
he is still running away if the water is
running in the other room is it wrong

for me to not want to chase it because it owns 25
nothing else when I wave to a man I
love what happens when another man with
a lot more bags waves back

- Or (b) The following scene is taken from the play *Educating Rita* (1985), by Willy Russell. Rita, in her twenties, has signed up for a part-time degree course. This is her second meeting with Frank, her tutor who also teaches literature in the University.

Write a critical appreciation of the extract, relating it to the theme of the individual and society in literature.

Rita: [sniffing] you've not been drinking, have y'?

Frank: No.

Rita: Is that because of me, because of what I said last week?

Frank: [laughing] My God. You think you've reformed me?

Rita: [going to the window] I don't wanna reform y'. Y' can do what y' like. [Quickly] I love that lawn down there. When it's summer do they sit on it? 5

Frank: [going to the window] Who?

Rita: [going back to the desk] The ones who came here all the time. The proper students. 10

Frank: Yes. First glimmer of sun and they're all out there.

Rita: Readin' an' studyin'?

Frank: Reading and studying? What do you think they are, human? Proper students don't read and study.

Rita: Y' what? 15

Frank: A joke, a joke. Yes. They read and study, sometimes. [Pause. RITA dumps her bag on the chair and then goes and hangs her coat on the door.]

Rita: It looks the way I was a kid I always wanted to go to a boardin' school. 20

Frank: God forbid it; why?

Rita: [going to her chair at the desk] I always thought they sounded great, schools like that, y'know with a tuck-shop an' a matron an' prep. An' a pair of kids called Jones minor an' Jones major. I told

- me mother once. [*She opens her bag and takes out the copy of Howard's End, ring bound file, note-pad, ruler and pencil-case, placing them methodically on the desk in front of her.*] She said I was off me cake. 25
- Frank: [*with an exaggerated look at her*] What in the name of God is being off one's cake? 30
- Rita: Soft. Y'know, mental.
- Frank: Aha. I must remember that. The next student to ask me if Isabel Archer was guilty of protestant masochism shall be told that one is obviously very off one's cake!
- Rita: Don't be soft. You can't say that. 35
- Frank: Why ever not?
- Rita: You can't. if you do, it's slummin' it. Comin' from you it's sound dead affected, wouldn't it?
- Frank: Dead affected?
- Rita: You say that to your proper students they'll think you're off your – 40 y'know...
- Frank: Cake, yes. Erm – Rita, why didn't you ever become what you call a proper student?
- Rita: What? After goin' to the school I went to?
- Frank: Was it bad? 45
- Rita: [*starts sharpening the pencils one by one into perfect spikes, leaving the shavings on the desk.*]
Nah. Just normal, y'know; borin', ripped-up books, broken glass everywhere, knives an' fights. An' that was just in the staffroom. Nah, they tried their best, I suppose, always tellin' us we stood 50 more of a chance if we studied. But studyin' was just for the wimps, wasn't it? See, if I'd started takin' school seriously I would have had to become different from me mates, an' that's not allowed.
- Frank: By whom? 55
- Rita: By your mates, by your family, by everyone. So y'never admit

that school could be anythin' other than useless.

[FRANK passes her the ashtray but she ignores it and continues sharpening the pencils on to the table.]

- Rita: Like what you've got to be into is music an' clothes an' lookin' for a feller, y'know the real qualities of life. Not that I went along with it so reluctantly. I mean, there was always somethin' in me head, tappin' away, tellin' me I might have got it all wrong. But I'd just play another record or buy another dress an' stop worryin'.
There's always somethin' to make you forget about it. So y'do, y'keep goin', tellin' yourself life's great. There's always another club to go to, a new feller to be chasin', a laugh an' a joke with the girls. Till, one day, y'own up to yourself an' y'say, is this it? Is this the absolute maximum I'm can expect from this livin' lark? An' that's the big moment that one, that's the point when y'have to decide whether it's gonna be another of dress or a change in yourself. An' it's really temptin' to go out an' get another dress, y'know, it is. Cos it's easy, it doesn't cost anythin', it doesn't upset anyone around y'. like cos they don't want y' to change. 60 65 70
- Frank: But you – erm – you managed to resist another new dress? 75
- Rita: Can't y'tell? Look at the state of this; I haven't had a new dress in twelve months. An' I'm not gonna get one either, not till – till I pass me first exam. Then I'll get a proper dress, the sort of dress you'd only see on an educated woman, on the sort of woman who knows the difference between Jane Austen an' Tracy Austin.* 80
[She finishes sharpening the last pencil, and arranges it in line with the others. She gathers the pencil shavings into her hand and chucks them in the waste-bin.]
Let's start. 85

* Tracy Austin – well-known tennis player of Britain in the 1980s.

Section B

**Answer one question in this section, using two texts that you have studied.
The texts used in this section cannot be used in Section C.**

2

Either (a) “Obedience is the greatest virtue an individual can possess.”

With this comment in mind, compare the ways in which **two** texts you have studied present the individual’s interactions with society.

Or (b) Compare and contrast the ways in which **two** texts you have studied present society as a nurturing presence in the lives of its individuals.

Section C

Answer one question in this section, using one text that you have studied.
The text used in this section cannot be used in Section B.

NATHANIEL HAWTHORNE: *The Scarlet Letter*

3

Either (a) Consider Hawthorne's presentation of Roger Chillingworth as his own greatest enemy, rather than the society in which he lives.

Or (b) "A wise person makes his own decisions; an ignorant person follows the public opinion."

Discuss the presentation of wisdom in Hawthorne's wider depiction of the Puritan society and its individuals.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

9

Either (a) Explore the significance of Blanche's madness in Williams's depiction of the individual and society.

Or (b) Discuss the ways in which Williams uses dramatic devices in *A Streetcar Named Desire* to present individual estrangement and disconnection with society.

WILLIAM SHAKESPEARE: *Othello*

10

Either (a) "It is Iago's self-perceived status as an outsider in his society that is the true source of the drama in *Othello*."

To what extent do you agree with this view of the play in relation to the topic of the individual and society?

Or (b) In what ways, and with what effects, does the change in setting in *Othello* illuminate the individual's response to society?