



**DUNMAN HIGH SCHOOL**  
**General Certificate of Education Advanced Level**  
**Higher 2**  
**YEAR 6 PRELIMINARY EXAMINATION**

CANDIDATE  
NAME

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**LITERATURE IN ENGLISH**

**9748/03**

Paper 3 The Individual and Society in Literature

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

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, index number and name on all answer scripts.

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.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

## SECTION A

1.

- Either (a)** The following extract is from *Thirteen Ways of Looking at a Hanging* (2010) by Alfian Sa'at. Ricky is a young man condemned to die for drug trafficking and the extract describes his mother and brother visiting him in prison.

Critically comment on the extract, showing how the passage relates to the topic of the individual and society.

His mother would usually start the conversation, with the boy sitting by her side. He was seventeen, and sometimes Ricky felt that he tagged along because there was a cautionary, moral lesson to be witnessed. At times Ricky would feel as if he was something in an aquarium, his features distorted, dappled with unearthly shadows, his speech as inconsequential as a stream of bubbles. 5

Ricky's cynicism often doesn't last, and within a minute into the visit he would realise that there is no point in mentally interrogating the motives of the people at the other side of the glass. "Have you eaten?" his mother would begin. "What did you eat today?" Ricky would describe to her what he had for lunch, and resist the temptation to tell her that he misses her food. The last time he did that, she had broken down and could not stop crying for five minutes. 10

Cooking, in his family, was contact. They were not used to physical expressions of affection, and the only time Ricky remembered hugging his parents was at the airport, when he took his first plane to Australia, about to embark on his university studies. Even then, the hugs were awkward, his mother patting his back and uttering "mmm, mmm", his father, bony, unaccustomed, but nevertheless obliging, allowing Ricky for the first time in his life to receive a whiff of what his father smelt like - a sensation which both repulsed him and filled him with tenderness. 15 20

And then his mother would go on, describing the rest of the family: his father, too ill to leave the house, his aunt, the one who's diabetic and puffing up from steroids, an uncle having an affair with a China mistress. Ricky would listen, his hand on the telephone, smiling or frowning on cue, but most of the time he would be tuning in to the texture of his mother's voice, not its inflections, the sigh at the end of sentences, the fragile laughter. He would never tell her this, but it is the voice that he wants to imagine, if it is at all within his control, at the hour of his death. 25

When it came to the brother's turn, it was Ricky who did most of the talking. The brother was still in the army, and so could only visit on weekends. Ricky felt sorry for him; he knew most army boys would rather spend their precious weekends trying to compensate for all the deprivations they had endured in camp. Because of this, Ricky did not expect him to be very communicative; in fact, he often looked a little sulky, never looking at Ricky straight in the eyes, his shoulders stooped with reluctance. Thus Ricky would ask about his life in camp and once joked how he felt that prison food was still better than the stuff they served in the army. 30 35

When it was time to leave, Ricky observed how his mother's eyes would unfailingly well up with tears. Ricky ended every visit by saying, "Ma, I have to go." He often wondered what effect these words had on her; for him they were the only things he wanted to say. Everything else was just spoken for the sake of reassuring his visitors that he was capable of banal conversation, of recalling events and reminiscing trivia, to demonstrate that his present situation has not driven him mad. Or maybe that was the way he maintained sanity, by distilling the unspeakable to four words, spoken with equanimity and with a desire to 40 45

comfort: "I have to go".

After the departure of his mother and brother, Ricky would retire to his cell, and self-pity would consume him. He could imagine his mother telling the boy, after making their way out of the prison complex, both of them squinting in the sunlight: *Don't ever be like him, don't ever break my heart like him.* But Ricky 50 was often wrong. It was much more likely for the mother to ask "Do you think he's lost weight? He looked so thin just now." And the brother would answer that Ricky had not, that she shouldn't worry, while secretly wondering if it was possible for someone to lose so much weight as to confound any attempt to hang him. 55

Or (b) The following extract is from the play *Be My Baby* (2005) by Ken Ludwig.

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

*In the darkness, we hear the Ronettes' hit song 'Be My Baby' coming through the sound system.*

*The lights come up and two women are riding in the front seat of a car on a bumpy road. The younger woman, Gloria Nance, is 19 years old. She's English, rich, vivacious and very sure of herself. She's the one driving. The other woman, in the passenger seat, is her aunt, Maud Kinch. She's English, in her 50's and rather behind the times. At the moment, she's extremely unhappy. They're driving along a back road outside Aberdeen, Scotland, and the road is full of holes. The time is 1963. The music transfers loudly to the car radio.*

Gloria	(over the noise of the song) We're almost there. We must be ...	
Maud	What?	
Gloria	I said we're almost there!	
Maud	Would you turn that thing down for heaven's sake!	
	(Gloria turns down the radio)	5
	Honestly ... Now what did you say?	
Gloria	I said we're almost at the house and it should be any - ... Wait! There's the barn! Do you see it?! Through the trees! .. Aunt Maud?!	
Maud	Yes?	
Gloria	(ecstatically) Do you see the barn?!	10
Maud	(blankly) ... Stunning. A miraculous barn.	
Gloria	It's Christy's, you know. And he owns all the land between here and the main house. And they named a whole village after his family. Over three hundred years ago. Oh, I love Scotland, don't you?	
Maud	It's very quaint.	15
Gloria	And Christy is a real honest-to-God lord up here. I mean, he's nobility!	
Maud	I'm aware of that	
Gloria	Oh, Maud, why do you hate him so much.	
Maud	What a thing to say.	
Gloria	You know you do. And it's unfair!	20
Maud	(boiling) I'm unfair. <i>I'm</i> unfair?! You completely disregard my advice! You make a mockery of my position. I made a promise to your parents before they died that I would take good care of you, and yet you force me into a position that makes a joke of my responsibility -! My authority!	
Gloria	But he's wonderful!	25
Maud	You are nineteen years old. You haven't the faintest idea what is wonderful and what is not wonderful. You should have waited to get engaged. I blame both of you.	
Gloria	In most societies, the woman is married when she reaches the age of fertility.	30
Maud	How educational.	
Gloria	Aborigine women have all had intercourse by the time they're thirteen. Have I shocked you by saying that?	

Maud	Tremendously.	35
Gloria	In some tribes, they actually celebrate the breaking of the woman's hy –	
Maud	(cutting her off) Let's <i>not</i> discuss it.	
Gloria	Oh, Maud, don't be a prune! I want you to love Christy as much as I do. And don't you simply adore John? He practically raised Christy, single-handed. Christy was orphaned even before I was. Did you know that?	40
Maud	Of course I did.	
Gloria	John is such a stone-face. But it's all show. He just takes some getting used to, that's all.	
Maud	(with intense dislike) That is the understatement of the century. John Campbell is the rudest man that ever walked this earth.	45
Gloria	Well / like him. I think he's funny.	
Maud	I'm sure you do. And I'm sure you'll be very happy living here – in the wilderness.	
Gloria	I'm sick of London.	
Maud	In my opinion, that is so ty-	50
Gloria	(suddenly) <i>Oh, Maud, there's the house!</i> Isn't it gorgeous! Oh, I wish you were getting married, too! It's so exciting. You will live with us? You promised.	
Maud	I said I would think about it.	
Gloria	(distressed) But you have to! We'll be so happy together!	55
Maud	We shall see.	
Gloria	Oh, Maud, I can't live without you. It's impossible, Please say yes. <i>Please!</i>	
Maud	Well, I –	
Gloria	<i>Look! There he is! It's Christy!</i>	60
Maud	Wait until the car stops.	
Gloria	Christy!	
Maud	The car! Mind the car!	
	(Maud is thrown around like a rag doll, as Gloria screeches to a halt)	
Gloria	(jumping out of the car before it completely stops) Christy, we're here! (As Gloria jumps out of the car, we see Christy McCall and John Campbell. Christy is about 25, good-looking and likeable. He's Scots. John is in his 60s, very matter-of-fact and unsmiling. Very Scots. Both men speak with a Scots accent, but John is more marked. Gloria runs to Christy and throws her arms around him.)	65
Christy	<i>Gloria!</i>	70
Gloria	<i>Oh, Christy!</i>	
	(They kiss furiously. They're bursting with sexuality, and their lips and hands are all over each other. Maud gets out of the car, swaying from the near-disaster. She nods to John. They clearly don't like each other in the least.)	75
John	Miss Kinch.	
Maud	Mr Campbell.	
John	Welcome to Scotland.	
Maud	Thank you.	80
John	... They're far too young to get married, you know.	

Maud I'm very well aware of that.

John "Wisdom cries out in the streets and no man regards it."

Maud I agree entirely.

(This entire time, Christy has been kissing Gloria's neck and ears, and Gloria has been getting more and more excited. Now she jumps up and throws her legs around Christy's waist and their petting gets even more intense. They're virtually having sex in front of John and Maud.) 85

John However, I think we'd better set a date for the wedding before a child appears from spontaneous combustion. 90

**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)** Compare the ways in which **two** texts you have studied present how individuals seek liberation from social pressures.

**Or (b)** Compare the ways in which **two** texts you have studied present the impact of social roles on individual identity.

## SECTION C

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

MAXINE HONG KINGSTON: *The Woman Warrior*

3

- Either (a)** 'You can't entrust your voice to the Chinese, either; they want to capture your voice for their own use. They want to fix up your tongue to speak for them.' ( 'A Song for a Barbarian Reed Pipe')

Discuss the importance of individual self-expression in Kingston's depiction of individual and society.

- Or (b)** 'Kingston's narrative strategy reflects the Chinese emphasis on kinship rather than on individual identity by defining herself in terms of her place in a kinship line.'

How far do you agree with this view of the novel in relation to ideas about the individual and society?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

4

- Either (a)** 'All characters are trying to build lives for themselves in the changing world.'

How far do you agree with this view of the play in relation to ideas about the individual and society?

- Or (b)** Comment critically on how *A Streetcar Named Desire* presents the idea of sexuality and its impact on both the individual and society.

WILLIAM SHAKESPEARE: *Othello*

5

- Either (a)** 'The most disastrous consequence of racial alienation for Othello is not the hostility or estrangement of the Venetians but his own acceptance of the framework within which they define him.' How far do you agree with this statement?

- Or (b)** How, and with what effects on the audience, does Shakespeare present Othello and Desdemona's marriage in relation to ideas about the individual and society?



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Copyright Acknowledgements:

Question 1(a) Alfian Sa'at, *Thirteen Ways of Looking at a Hanging* from *Telltale: 11 Stories*, Ethos Books, 2010.

Question 1(b) Ken Ludwig, *Be My Baby*, Houston's Alley Theatre Playbill, 2005.

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