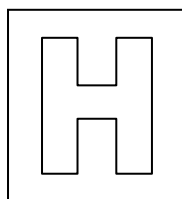


Candidate Name: \_\_\_\_\_

Class    Adm No

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## 2015 Preliminary Examination II

### Pre-university 3

#### LITERATURE IN ENGLISH HIGHER 2

Paper 3 The Individual and Society in Literature

9748/03

Tuesday

22 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 name, admission number and class in the spaces at the top of this page and on any separate answer paper used.

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 the answers to Sections A, B and C together.

All questions in this paper carry equal marks.

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This question paper consists of 5 printed pages.

[Turn over

## Section A

Answer one question in this section.

1

**Either (a)** The following extract is from the play *Trifles* by Susan Glaspell (1876-1948). John Wright, a farmer, is murdered and his wife has been taken into custody to assist with the investigation. The sheriff and the county attorney are in the victim's farmhouse looking for evidence, and with them are the wives of the sheriff and a neighbour.

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

- Mrs Hale: I could've come. I stayed away because it weren't cheerful—and that's why I ought to have come. I—I've never liked this place. Maybe because it's down in a hollow and you don't see the road. I dunno what it is, but it's a lonesome place and always was. I wish I had come over to see Minnie Foster sometimes. I can see now—*(shakes her head)* 5
- Mrs Peter: Well, you mustn't reproach yourself, Mrs Hale. Somehow we just don't see how it is with other folks until—something comes up.
- Mrs Hale: Not having children makes less work—but it makes a quiet house, and Wright out to work all day, and no company when he did come in. Did you know John Wright, Mrs Peters? 10
- Mrs Peter: Not to know him; I've seen him in town. They say he was a good man.
- Mrs Hale: Yes—good; he didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs Peters. Just to pass the time of day with him—*(shivers)* Like a raw wind that gets to the bone, *(pauses, her eye falling on the cage)* I should think she would 'a wanted a bird. But what do you suppose went with it? 15
- Mrs Peter: I don't know, unless it got sick and died.
- Mrs Hale: You weren't raised round here, were you? *(MRS PETERS shakes her head)* You didn't know—her?
- Mrs Peter: Not till they brought her yesterday. 20
- Mrs Hale: She—come to think of it, she was kind of like a bird herself—real sweet and pretty, but kind of timid and—fluttery. How—she—did—change. *(silence; then as if struck by a happy thought and relieved to get back to everyday things)* Tell you what, Mrs Peters, why don't you take the quilt in with you? It might take up her mind. 25
- Mrs Peter: Why, I think that's a real nice idea, Mrs Hale. There couldn't possibly be any objection to it, could there? Now, just what would I take? I wonder if her patches are in here—and her things. *[They look in the sewing basket.]*
- Mrs Hale: Here's some red. I expect this has got sewing things in it. *(brings out a fancy box)* What a pretty box. Looks like something somebody would give you. Maybe her scissors are in here. *(Opens box. Suddenly puts her hand to her nose)* Why—*(MRS PETERS bends nearer, then turns her face away)* There's something wrapped up in this piece of silk. 30
- Mrs Peter: Why, this isn't her scissors. 35
- Mrs Hale: *(lifting the silk)* Oh, Mrs Peters—it's—
- Mrs Peter: It's the bird.
- Mrs Hale: *(jumping up)* But, Mrs Peters—look at it! It's neck! Look at its neck! It's all—other side to.
- Mrs Peter: Somebody—wrung—its—neck. 40
- [Their eyes meet. A look of growing comprehension, of horror. Steps are heard outside. MRS HALE slips box under quilt pieces, and sinks into her chair. Enter SHERIFF and COUNTY ATTORNEY. MRS PETERS rises.]*

County  
 Attorney: *(as one turning from serious things to little pleasantries)* Well ladies, have you decided whether she was going to quilt it or knot it? 45

Mrs Peter: We think she was going to—knot it.

County  
 Attorney: Well, that's interesting, I'm sure. *(seeing the birdcage)* Has the bird flown?

Mrs Hale: *(putting more quilt pieces over the box)* We think the—cat got it.

County  
 Attorney: *(preoccupied)* Is there a cat?  
*[MRS HALE glances in a quick covert way at MRS PETERS.]* 50

Mrs Peter: Well, not now. They're superstitious, you know. They leave.

County  
 Attorney: *(to SHERIFF PETERS, continuing an interrupted conversation)* No sign at all of anyone having come from the outside. Their own rope. Now let's go up again and go over it piece by piece. *(they start upstairs)* It would have to have been someone who knew just the— 55

Mrs Hale: She liked the bird. She was going to bury it in that pretty box.

Mrs Peters: *(in a whisper)* When I was a girl—my kitten—there was a boy took a hatchet, and before my eyes—and before I could get there—*(covers her face an instant)* If they hadn't held me back I would have—*(catches herself, looks upstairs where steps are heard, falters weakly)*—hurt him. 60

Mrs Hale: *(with a slow look around her)* I wonder how it would seem never to have had any children around, *(pause)* No, Wright wouldn't like the bird—a thing that sang. She used to sing. He killed that, too.

Mrs Peters: *(moving uneasily)* We don't know who killed the bird.

Mrs Hale: I knew John Wright 65

Mrs Peters: It was an awful thing was done in this house that night, Mrs Hale. Killing a man while he slept, slipping a rope around his neck that choked the life out of him.

**Or (b)** The poem below (published in 1979) was written by Jimmy Santiago Baca.

Write a critical appreciation of the poem, discussing ways in which it explores the theme of the individual and society in literature.

**So Mexicans are Taking Jobs from Americans**

O Yes? Do they come on horses  
with rifles, and say,

Ese gringo, gimmee your job?

And do you, gringo, take off your ring,  
drop your wallet into a blanket  
spread over the ground, and walk away? 5

I hear Mexicans are taking your jobs away.  
Do they sneak into town at night,  
and as you're walking home with a whore,  
do they mug you, a knife at your throat,  
saying, I want your job? 10

Even on TV, an asthmatic leader  
crawls turtle heavy, leaning on an assistant,  
and from a nest of wrinkles on his face,  
a tongue paddles through flashing waves  
of lightbulbs, of cameramen, rasping  
"They're taking our jobs away." 15

Well, I've gone about trying to find them,  
asking just where the hell are these fighters.  
The rifles I hear sound in the night  
are white farmers shooting blacks and browns  
whose ribs I see jutting out  
and starving children,  
I see the poor marching for a little work,  
I see small white farmers selling out  
to clean-suited farmers living in New York,  
who've never been on a farm,  
don't know the look of a hoof or the smell  
of a woman's body bending all day long in fields. 20

I see this, and I hear only a few people  
got all the money in this world, the rest  
count their pennies to buy bread and butter. 25

Below that cool green sea of money,  
millions and millions of people fight to live,  
search for pearls in the darkest depths  
of their dreams, hold their breath for years  
trying to cross poverty to just having something. 30

The children are dead already. We are killing them,  
that is what America should be saying;  
on TV, in the streets, in offices, should be saying,  
"We aren't giving the children a chance to live." 35

Mexicans are taking our jobs, they say instead.  
What they really say is, let them die,  
and the children too. 40

### 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)** 'The institutions of society pattern our actions and even shape our expectations.'

In the light of this comment, compare the ways in which **two** texts you have studied explore the relationship between the individual and society.

**Or (b)** Compare the ways in which **two** texts you have studied present individuals' reactions to social injustice.

### 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)** Explore Hawthorne's presentation of Dimmesdale's religious role in the Puritan society.

**Or (b)** Discuss the ways in which Hawthorne presents Hester's feelings towards the Puritan society as a means of exploring the relationship between an individual and society.

#### **WILLIAM SHAKESPEARE: *Othello***

**4**

**Either (a)** Consider the ways in which Shakespeare uses social prejudices to explore the relationship between the individual and society.

**Or (b)** Discuss Shakespeare's characterisation of Emilia in *Othello*, and what it contributes to the theme of the individual and society in the play.

#### **TENNESSEE WILLIAMS: *A Streetcar Named Desire***

**5**

**Either (a)** How do Williams's depictions of the psychology of Blanche contribute to the theme of the individual under social pressures in *A Streetcar Named Desire*?

**Or (b)** In what ways, and with what effects, does Williams explore individual escape from the constraints of family and society?

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