



HWA CHONG INSTITUTION
JC 2 Preliminary Examination
Higher 2

**CANDIDATE
NAME**

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CT GROUP

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LITERATURE IN ENGLISH

Paper 3 Individual in Society

9748/03

27 August 2015

3 hours

Additional Materials: Answer Paper

READ THESE INSTRUCTIONS FIRST

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

Write your name and class 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.

DO NOT WRITE IN ANY BARCODES.

Answer **three** questions, one from each Section A and 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
Answer one question in this section

1 (a) Write a critical commentary on the following extract from the novel *Jasmine Nights*, by the Thai writer S.P. Somtow (born 1952), relating it to the theme of individual in society.

It is January of the year 1963 and I am a creature of two worlds. In one of these worlds I am a child. The world is circumscribed by high stucco walls topped with broken glass. By day the sun streams down and the mangoes glisten in the orchard behind the blue Gothic mansion with its faux Corinthian columns, the house of my three grandmothers and of our familial patriarch. Evenings, the jasmine bushes bloom, and the night air sweats the choking sensuality of their fragrance. Three other houses stand on the estate: my bachelor's uncle's, uncompromisingly Californian in its split-level ranch style and adobe brick walls; the wooden house of my three maiden aunts, whom I call the three Fates, with its pointed eaves, backing out on to a pavilion above the pond, where I live among intimate strangers; and last, the ruined house, which is the entrance to my other world. 5 10

In my other world I am not a child. I am what I choose to be. I speak the language of the wind. I have synthesized this world out of images in history books and story books and books of poetry and from half-remembered scenes of England. It is cool in this world. There is a room with as many books as there are stars. There is an attic where I have fought the Trojan War a thousand times over, fine-tuning the outcome with my fellow Olympians. There are more rooms in the ruined house than I have ever counted. There are tapestries and busts of forgotten people and cobras that slither through century-old piles of laundry. 15

I have lived inside the walled universe for almost three years. Travel in and out of the universe is accomplished by means of a silver-green Studebaker car driven by a man in a kaki uniform, whose name I have still not learned. I am an alien here. I sweat like a pig all the time. I forget to bathe. I have never uttered a word of the language; my tongue will not form the words, even though over the years I have begun to grasp their meaning. My numerous relations do not know I understand them, and they address me in a stilted Victorian English which I refer to as 'eaughin', since it so frequently makes use of the phoneme 'eaugh'. Some of the servants have begun to realize I am not deaf; they regard my refusal to speak Thai as an eccentricity, one of the many inscrutabilities of the privileged. They call me Master Little Frog. My secret name is Justin. 20 25

I have not seen my parents in three years. There is a photograph of them beside my bed. They are standing in front of a snowbank. It is England, or perhaps Canada. They are waving to me. It is a smudgy photograph, taken with a Kodak Brownie from the steps of a Caravelle jet plane. The frame is exquisite –black laquer inlaid with Vietnamese mother-of-pearl, with a minutely carved rendition of our family crest, a design of mating nagas. I am not entirely sure what has caused me to be separated from them, and why I have been shipped to the walled universe. Sometimes I think I am to blame. Sometimes I think they are on a secret mission in Russia, spying on an atom bomb plant under the guise of mink-farming Siberian peasants. Sometimes I think they gone to Mars where they are doing reconnaissance work for the American president. I have written a poem, over two hundred stanzas long and still unfinished, in which I enumerate all the places where they might be; I keep the poem inside a box of blue marble whose lid is a three-dimensional reproduction of Botticelli's Venus. One of the three Fates brought it back from Italy last summer. The marble box is my most precious possession, along with a portable Hermes typewriter that once belonged to Rupert Murdoch. 30 35 40

Or

b) The following dialogue comes from *Every Good Boy Deserves Favour* (1977), by Tom Stoppard. Alexander, a political dissident, is imprisoned in a mental hospital. Write a critical commentary on the extract relating it to the theme of individual in society.

OFFICE

- Doctor : Next!
(Alexander goes into the OFFICE.)
Your behavior is causing alarm. I'm beginning to think you're off your head.
Quite apart from being a paranoid schizophrenic. I have to consider seriously
whether an Ordinary Hospital can deal with your symptoms. 5
- Alexander : I have no symptoms, I have opinions.
- Doctor : Your opinions are your symptoms. Your disease is dissent. Your kind of
Schizophrenia does not presuppose changes of personality noticeable to
others. I might compare your case to that of Pyotr Grigorenko of whom it has
been stated by our leading psychiatrists at the Serbsky Institute, that his 10
outwardly well adjusted behavior and formally coherent utterances were
indicative of a pathological development of the personality. Are you getting the
message? I can't help you. And furthermore your breath stinks of aeroplane
glue or something – what have you been eating?
- Alexander : Nothing 15
- Doctor : And that's something else – we have never had a hunger strike here, except
once and that was in protest against the food, which is psychologically coherent
and it did wonders for the patients' morale, though not for the food...
(Pause.)
You can choose your own drugs. 20
You don't even have to take them.
Just say you took them.
(Pause.)
Well, what do you want?
- Alexander : (Flatly, not poetically) 25
I want to get back to the bad old times
when a man got a sentence appropriate to his crimes -
ten years' hard for a word out of place,
twenty-five years if they didn't like your face,
and no one pretended that you were off your head. 30
In the good old Archipelago you're either well or dead -
And the -
- Doctor : Stop it!
My God, how long can you go on like that?
- Alexander : In the Arsenal'naya I was not allowed writing materials on medical grounds. If 35
you want to remember things it helps if they rhyme.
- Doctor : You gave me a dreadful shock. I thought I had discovered an entirely new form

of mental disturbance. Immortality smiled upon me, one quick smile, and was gone.

- Alexander : Your name may not be entirely lost to history. 40
- Doctor : What do you mean?-it's not *me*! I'm told what to do. Look, if you'll eat something, I'll send for your son.
- Alexander : I don't want him to come here.
- Doctor : If you don't eat something I'll send for your son.
(Pause.) 45
 You mustn't be so rigid
(ALEXANDER starts to leave.
Pause.)
- Alexander : I don't know.
- Doctor : Do you believe that sane people are put in mental hospitals? 50
- Alexander : Yes.
- Doctor : They didn't help..

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 that you have studied present the effects of time on individual in society
- Or (b)** Compare the ways in which the imagery of **two** authors that you have studied present the relationship between individual and society.

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) 'A blessing on the righteous Colony of the Massachusetts, where iniquity is dragged out into the sunshine!' (Chapter 2)
- Or (b) Discuss Hawthorne's presentations of social punishment in *The Scarlet Letter*.

JONATHAN SWIFT: *Gulliver's Travels*

4

- Either (a) Consider Swift's treatments of the human body in *Gulliver's Travels*, and what these contribute to the larger presentation of the societies that Gulliver encounters.
- Or (b) In what ways does Swift use conflicts between the individual and society as a constituent of satire in *Gulliver's Travels*?

MAXINE HONG KINGSTON: *The Woman Warrior*

5

- Either (a) 'Once upon a time the world was so thick with ghosts, I could hardly breathe ...' (Shama)
- How do 'ghosts' contribute to the presentation of the individual and society in Kingston's novel?
- Or (b) Discuss the importance of the story of 'No Name Woman' to Kingston's wider depiction of the individual and society.

PHILIP LARKIN: from *Collected Poems*

6

- Either (a) 'Oh well,
I suppose it's not the place's fault," I said. ('I Remember, I Remember')

Discuss the importance of 'place' in Larkin's poems, as part of his poetic treatment of the individual in a social background. You should refer to at least **two** poems from your selection.

- Or (b) Examine Larkin's poetic presentation of work, job or trade in poems from your selection, and what this contributes to a wider picture of the individual in society. You should refer to at least **two** poems.

MARGARET ATWOOD: *The Journals of Susanna Moodie*

7

- Either (a) 'Atwood transforms Susanna from a typical early Victorian to a person with a distinctly modern sensibility.'
How does Atwood's poetry show social and environmental factor effecting this 'transformation'? You should refer closely to at least **two** poems from the Journals in your answer.

- Or (b) 'The landscape was saying something
but I couldn't hear.' ('Visit to Toronto, with Companions')

Discuss Atwood's poetic presentations of Mrs Moodie's relationships with her immediate environment. You should refer to at least **two** poems.

BOEY KIM CHENG: *Another Place*

8

- Either (a) 'While I was with my fellow pilgrims, lodged in places which were alive, I did not need
the words ... But now they slowly emerge ...' (Preface to *Another Place*)
How effectively do you think the poems of *Another Place* record an individual 'pilgrimage' through varying social backgrounds? In answering, you should refer to at least **two** poems from your selection.

- Or (b) 'If poetry could drum courage,
correct the economists, reform the politicians
and bake a million loaves ...' ('The Howrah Station')

Discuss Boey Kim Cheng's presentation of himself as poet in a social context. You should refer to at least **two** poems from your selection.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

9

- Either (a) *'Her appearance is incongruous to this setting. She is daintily dressed ...as if she were arriving at a summer tea or cocktail party in the garden district.'*
(Scene 1- Blanche's first appearance)

Consider Williams's use of the 'incongruous' within a social 'setting' in *A Streetcar Named Desire*.

- Or (b) Discuss Williams's characterization of Stella, and her adjustment to her social environment, in *A Streetcar Named Desire*.

WILLIAM SHAKESPEARE: *Othello*

10

- Either (a) "The main characters occupy important positions in the state, but the play is essentially a domestic tragedy." How far do you agree with this comment on *Othello*?
- Or (b) Discuss the dramatic importance of reputation in *Othello*.

WOLE SOYINKA: *Death and the King's Horseman*

11

- Either (a) Discuss Soyinka's treatment of death in *Death and the King's Horseman*, considering what it contributes to the depiction of the individual and society in the play.
- Or (b) Discuss Soyinka's dramatic portrayal of Sergeant Amusa in *Death and the King's Horseman*, in relation to the character's position in the society of the play,