



ANDERSON JUNIOR COLLEGE
JC2 Preliminary Examination 2016

LITERATURE IN ENGLISH
Higher 2

9748/03

Paper 3 The Individual and Society in Literature

21 September 2016
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 : _____

Section A

Answer one question in this section.

1

- Either (a)** Write a critical appreciation of the following poem by Amy Lowell (published 1916) paying particular attention to ways in which it examines relationships between the individual and society.

The Allies
August 14th, 1914

Into the brazen, burnished sky, the cry hurls itself. The zigzagging cry of hoarse throats, it floats against the hard winds, and binds the head of the serpent to its tail, the long snail-slow serpent of marching men. Men weighed down with rifles and knapsacks, and parching with war. The cry jars and splits against the brazen, burnished sky.

5

This is the war of wars, and the cause? Has this writhing worm of men a cause?

Crackling against the polished sky is an eagle with a sword. The eagle is red and its head is flame.

In the shoulder of the worm is a teacher.

10

His tongue laps the war-sucked air in drought, but he yells defiance at the red-eyed eagle, and in his ears are the bells of new philosophies, and their tinkling drowns the sputter of the burning sword. He shrieks, "God damn you! When you are broken, the word will strike out new shoots."

His boots are tight, the sun is hot, and he may be shot, but he is in the shoulder of the worm.

15

A dust speck in the worm's belly is a poet.

He laughs at the flaring eagle and makes a long nose with his fingers. He will fight for smooth, white sheets of paper, and uncurdled ink. The sputtering sword cannot make him blink, and his thoughts are wet and rippling. They cool his heart.

20

He will tear the eagle out of the sky and give the earth tranquillity, and loveliness printed on white paper.

The eye of the serpent is an owner of mills.

He looks at the glaring sword which has snapped his machinery and struck away his men.

25

But it will all come again, when the sword is broken to a million dying stars, and there are no more wars.

Bankers, butchers, shop-keepers, painters, farmers -- men, sway and sweat.
They will fight for the earth, for the increase of the slow, sure roots
of peace, for the release of hidden forces. They jibe at the eagle
and his scorching sword. 30

One! Two! -- One! Two! -- clump the heavy boots. The cry hurtles
against the sky.

Each man pulls his belt a little tighter, and shifts his gun
to make it lighter. Each man thinks of a woman, and slaps out a curse
at the eagle. The sword jumps in the hot sky, and the worm crawls on
to the battle, stubbornly. 35

This is the war of wars, from eye to tail the serpent has one cause:
PEACE! 40

Or (b) The extract below is from the play *A Raisin in the Sun*, by Lorraine Hansberry (first performed in 1959).

Mama and Ruth, Beneatha's sister-in-law, discuss the man that Beneatha is dating.

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

The Younger living room

BENEATHA	As for George. Well. George looks good—he's got a beautiful car and he takes me to nice places and, as my sister in-law says, he is probably the richest boy I will ever get to know and I even like him sometimes—but if the Youngers are sitting around waiting to see if their little Bennie is going to tie up the family with the Murchisons, they are wasting their time.	5
RUTH	You mean you wouldn't marry George Murchison if he asked you someday? That pretty, rich thing? Honey, I knew you was odd—	
BENEATHA	No I would not marry him if all I felt for him was what I feel now. Besides, George's family wouldn't really like it.	
MAMA	Why not?	10
BENEATHA	Oh, Mama—The Murchisons are honest-to-God-real- <i>live</i> -rich colored people, and the only people in the world who are more snobbish than rich white people are rich colored people. I thought everybody knew that. I've met Mrs. Murchison. She's a scene!	
MAMA	You must not dislike people 'cause they well off, honey	15
BENEATHA	Why not? It makes just as much sense as disliking people 'cause they are poor, and lots of people do that.	
RUTH	(<i>A wisdom-of-the-ages manner. To Mama.</i>) Well, she'll get over some of this --	
BENEATHA	Get over it? What are you talking about Ruth? Listen, I'm going to be a doctor. I'm not worried about who I'm going to marry yet—if I ever get married.	20
MAMA AND RUTH	<i>If!</i>	
MAMA	Now, Bennie --	
BENEATHA	Oh, I probably will. . . but first I'm going to be a doctor, and George, for one, still thinks that's pretty funny. I couldn't be bothered with that. I am going to be a doctor and everybody around here better understand that!	25
MAMA	(<i>Kindly</i>) 'Course you going to be a doctor, honey, God willing.	
BENEATHA	(<i>Drily</i>) God hasn't got a thing to do with it.	
MAMA	Beneatha—that just wasn't necessary.	30
BENEATHA	Well—neither is God. get sick of hearing about God.	
MAMA	Beneatha!	
BENEATHA	I mean it! I'm just tired of hearing about God all the time. What has He got to do with anything? Does he pay tuition?	
MAMA	You 'bout to get your fresh little jaw slapped!	35
RUTH	That's just what she needs, all right!	
BENEATHA	Why? Why can't I say what I want to around here, like everybody else?	
MAMA	It don't sound nice for a young girl to say things like that -- you wasn't brought up that way. Me and your father went to trouble to get you and Brother to church every Sunday.	40
BENEATHA	Mama, you don't understand. It's all a matter of ideas, and God is just one	

idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. It's just that I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no blasted God— 45
there is only man and it is he who makes miracles!

MAMA absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across face. After, there is only silence and the daughter drops her eyes from her mother's face, and MAMA is very tall before her. 50

MAMA Now—you say after me, in my mother's house there is still God. (*There is a long pause BENEATHA stares at the floor wordlessly. MAMA repeats the phrase with precision and cool emotion.*) In my mother's house there is still God.

BENEATHA In my mother's house there is still God. 55
(*A long pause*)

MAMA (*Walking away from BENEATHA, too disturbed for triumphant posture. Stopping and turning back to her daughter*) There are some ideas we ain't going to have in this house. Not as long as I am at the head of this family.

BENEATHA Yes, ma'am 60
(*MAMA walks out of the room.*)

RUTH (*Almost gently, with profound understanding*) You think you a woman, Bennie--but you still a little girl. What you did was childish--so you got treated like a child.

BENEATHA I see. (*Quietly*) I also see that everybody thinks it' all right for Mama to be a 65
tyrant. But all the tyranny in the world will never put a God in the heavens!
(*She picks up her books and goes out.*)

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 ways in which **two** of the texts you have read use irony to explore the relationship between an individual and society.

Or (b) "If you want to make enemies, try to change something."

With this comment in mind, compare ways in which **two** texts you have studied present the effects of the individuals' actions on their societies.

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) In what ways do the scaffold scenes in *The Scarlet Letter* contribute to the theme of the individual and society?
- Or** (b) In what ways, and with what effects, is the notion of sin explored in the world of *The Scarlet Letter*?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

9

- Either** (a) Discuss Williams's presentation of violence in the play in relation to ideas about the individual and society?
- Or** (b) Discuss the significance of Blanche's relationship with her sister to the play's exploration of the individual and society.

WILLIAM SHAKESPEARE: *Othello*

10

- Either** (a) "Our general's wife is now the general." (Iago: Act 2 Scene 3)
- Consider the significance of Desdemona's role in the society portrayed in *Othello*.
- Or** (b) Discuss some of the ways Shakespeare uses imagery to present the dramatic tensions between the individual and societal expectations?