



JURONG JUNIOR COLLEGE

JC 2 PRELIMINARY EXAMS 2016

CANDIDATE NAME		CLASS	
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General Certificate of Education

LITERATURE IN ENGLISH

H2 9748/03

Paper 3 Individual and Society

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

READ THESE INSTRUCTIONS FIRST

Write your name, civics 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.

ANSWER ALL THREE QUESTIONS

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 the questions in this paper carry equal marks.

EXAMINER'S USE

Section A	/ 25	Comments:
Section B	/ 25	
Section C	/ 25	
Total	/ 75	

Section A

1.

Either (a) Write a critical appreciation of the following passage, paying attention to its relevance to ideas about the relationship of the individual to society. The passage is from the novel *Far from the Madding Crowd* by Thomas Hardy (1874).

When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to chinks, and diverging wrinkles appeared round them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun.

His Christian name was Gabriel, and on working days he was a young man of sound judgment, easy motions, proper dress, and general good character. On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella: upon the whole, one who felt himself to occupy morally that vast middle space of Laodicean* neutrality which lay between the Communion** people of the parish and the drunken section – that is, he went to church, but yawned privately by the time the congregation reached the Nicene creed, and thought of what there would be for dinner when he meant to be listening to the sermon. Or, to state his character as it stood in the scale of public opinion, when his friends and critics were in tantrums, he was considered rather a bad man; when they were pleased, he was rather a good man; when they were neither, he was a man whose moral colour was a kind of pepper-and-salt mixture.

Since he lived six times as many working-days as Sundays, Oak's appearance in his old clothes was most peculiarly his own – the mental picture formed by his neighbours in imagining him being always dressed in that way. He wore a low-crowned felt hat, spread out at the base by tight jamming upon the head for security in high winds, and a coat like Dr. Johnson's; his lower extremities being encased in ordinary leather leggings and boots emphatically large, affording to each foot a roomy apartment so constructed that any wearer might stand in a river all day long and know nothing of damp – their maker being a conscientious man who endeavoured to compensate for any weakness in his cut by unstinted dimension and solidity.

Mr. Oak carried about him, by way of watch, what may be called a small silver clock; in other words, it was a watch as to shape and intention, and a small clock as to size. This instrument being several years older than Oak's grandfather had the peculiarity of going either too fast or not at all. The smaller of its hands, too, occasionally slipped round on the pivot, and thus, though the minutes were told with precision, nobody could be quite certain of the hour they belonged to. The stopping peculiarity of his watch Oak remedied by thumps and shakes, and he escaped any evil consequences from the other two defects by constant comparisons with and observations of the sun and stars, and by pressing his face close to the glass of his neighbours' windows, till he could discern the hour marked by the green-faced timekeepers within. It may be mentioned that Oak's fob being difficult of access, by reason of its somewhat high situation in the waistband of his trousers (which also lay at a remote height under his waistcoat), the watch was as a necessity pulled out by throwing the body to one side, compressing the mouth and face to a mere mass of ruddy flesh on account of the exertion

required, and drawing up the watch by its chain, like a bucket from a well.

But some thoughtful persons, who had seen him walking across one of his fields on a certain December morning – sunny and exceedingly mild – might have regarded Gabriel Oak in other aspects than these. In his face one might notice that many of the hues and curves of youth had carried on to manhood: there even remained in his remoter crannies some relics of the boy. His height and breadth would have been sufficient to make his presence imposing, had they been exhibited with due consideration. But there is a way some men have, rural and urban alike, for which the mind is more responsible than flesh and sinew: it is a way of curtailing their dimensions by their manner of showing them. And from a quiet modesty that would have become a vestal*** which seemed continually to impress upon him that he had no great claim on the world's room, Oak walked unassumingly and with a faintly perceptible bend, yet distinct from a bowing of the shoulders. This may be said to be a defect in an individual if he depends for his valuation more upon his appearance than upon his capacity to wear well, which Oak did not.

He had just reached the time of life at which "young" is ceasing to be the prefix of "man" in speaking of one. He was at the brightest period of masculine growth, for his intellect and his emotions were clearly separated: he had passed the time during which the influence of youth indiscriminately mingles them in the character of impulse, and he had not yet arrived at the stage wherein they become united again, in the character of prejudice, by the influence of a wife and family. In short, he was twenty-eight, and a bachelor.

Notes: *Laodicean: casual, easy going

**Communion: having religious commitment

***:Vestal: virginal and virtuous

Or (b) Write a critical appreciation of the following poem, considering its treatment of the impact of the sudden death of an individual on the community.

Ambulances Philip Larkin (1922-1985)

Closed like confessionals*, they thread
 Loud noons of cities, giving back
 None of the glances they absorb.
 Light glossy grey, arms on a plaque**,
 They come to rest at any kerb: 5
 All streets in time are visited.

Then children strewn on steps or road,
 Or women coming from the [shops](#)
 Past smells of different dinners, see
 A wild white face that overtops 10
 Red stretcher-blankets momentarily
 As it is carried in and stowed,

And sense the solving emptiness
 That lies just under all we do,
 And for a second get it whole, 15
 So permanent and blank and true.
 The fastened doors recede. Poor soul,
 They whisper at their own distress;

For borne away in deadened air
 May go the sudden shut of loss 20
 Round something nearly at an end,
 And what cohered in it across
 The years, the unique random blend
 Of families and [fashions](#), there

At last begin to loosen. Far 25
 From the exchange of love to lie
 Unreachable inside a room
 The traffic parts to let go by
 Brings closer what is left to come,
 And dulls to distance all we are.

Notes : *Confessionals: small enclosed booths or 'boxes' in a Catholic church where the priest hears the confession of sins. **Plaque: Logo or badge .

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** of the texts that you have studied address the idea of solidarity or mutual support.

Or (b) Compare the ways in which **two** of the texts that you have studied use language to illuminate issues regarding the 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 one of those used in Section B.

MAXINE HONG KINGSTON: *The Woman Warrior*

3

Either (a) 'The world depicted in this work has no time for individuality: it is all about the collective.' How far do you accept this judgement of the *Woman Warrior*?

Or (b) Analyse 'White Tigers' in terms of the "Individual-Society" issue.

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

4

Either (a) Examine the extent to which social forces beyond their control determine the destinies of the characters in the play.

Or (b) To what extent can the play be seen not only as the working out of individual destinies but as an examination of the broader society?

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

5

Either (a) In what ways and with what effects does Soyinka present cultural misunderstandings in the play?

Or (b) What contribution does the character of Olunde make to the examination of Issues regarding the individual and society?

END OF PAPER