



MERIDIAN JUNIOR COLLEGE
JC2 Preliminary Examination
Higher 2

H2 LITERATURE IN ENGLISH

9748/03

Paper 3: Individual and Society

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

READ THESE INSTRUCTIONS FIRST

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.

This document consists of 5 printed pages and 1 blank page.

| <i>Candidates must fill in this section</i> | | <i>Examiner's Use only</i> | |
|--|---------------------|-----------------------------------|---------------------------|
| <i>Name</i> | | <i>Question No.</i> | <i>Total Score</i> |
| | | 1 () | 25 |
| | | 2 () | 25 |
| <i>Registration No.</i> | <i>Class</i> | 3 () | 25 |
| | | TOTAL: | 75 |

SECTION A

Answer one question in this section.

1

EITHER (a) Write a critical commentary on the following extract from LeRoi Jones' (Amiri Baraka) Dutchman (1966), paying particular attention to the way it explores relationships between the individual and society.

The play is set on a subway train carriage. Clay, a twenty-year-old African-American is having a conversation with Lula, a thirty-year-old white woman he just met on the train.

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| CLAY: Are you angry about something? Did I say something wrong? | |
| LULA: Everything you say is wrong. (<i>Mock smile</i>) That's what makes you so attractive. Ha. In that funnybook jacket with all the buttons. (<i>More animate, taking hold of his jacket</i>) What've you got that jacket and tie on in all this heat for? Did your people ever burn witches or start revolutionaries over the price of tea? Boy, those narrow-shoulder clothes come from a tradition you ought to feel oppressed by. A three-button suit. What right do you have to be wearing a three-button suit and striped tie? Your grandfather was a slave. He didn't go to Harvard. | 5 |
| CLAY: My grandfather was a night watchman. | |
| LULA: And you went to a coloured college where everybody thought they were Averell Harriman ¹ . | 10 |
| CLAY: All except me. | |
| LULA: And who did you think you were? Who do you think you are now? | |
| CLAY (<i>laughs as if to make light of the whole trend of the conversation</i>): Well, in college I thought I was Baudelaire ² . But I've slowed down since. | 15 |
| LULA: I bet you never once thought you were a black nigger. (<i>Mock serious, then she howls with laughter</i> CLAY is stunned but after initial reaction, he quickly tries to appreciate the humour. LULA almost shrieks.) | |
| A black Baudelaire. | |
| CLAY: That's right. | 20 |
| LULA: Boy, you are corny. I take back what I said before. Everything you say is not wrong. It's perfect. You should be on television. | |
| CLAY: You act like you're on television already. | |
| LULA: That's because I am an actress. | |
| CLAY: I thought so. | 25 |
| LULA: Well, you're wrong. I'm no actress. I told you I always lie. I'm nothing, honey, and don't you ever forget it. (<i>Lighter</i>) Although my mother was a Communist. The only person in my family ever to amount to anything. | |
| CLAY: My mother was a Republican. | |
| LULA: And your father voted for the man rather than the party. | 30 |
| CLAY: Right! | |
| LULA: Yea for him. Yea, yea for him. | |
| CLAY: Yea! | |
| LULA: And yea for America where he is free to vote for the mediocrity of his choice! Yea! | 35 |
| CLAY: Yea! | |
| LULA: And yea for both your parents who even though they differ about so crucial a matter as the body politic still forged a union of love and sacrifice that was destined | |

¹ Averell Harriman: A prominent white American diplomat.

² Baudelaire: Charles Baudelaire; influential 19th century French Symbolist poet.

| | |
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| to flower at the birth of noble Clay... what's your middle name? | |
| CLAY: Clay. | 40 |
| LULA: A union of love and sacrifice that was destined to flower at the birth of the noble Clay Clay Williams. Yea! And most of all yea yea for you, Clay Clay. The Black Baudelaire! Yes! (<i>And with knifelike cynicism</i>) My Christ. My Christ. | |
| CLAY: Thank you ma'am. | |
| LULA: May the people accept you as a ghost of the future. And love you, that you might not kill them when you can. | 45 |
| CLAY: What? | |
| LULA: You are a murderer. Clay, and you know it. (<i>Her voice darkening with significance</i>) You know godamn well what I mean. | |
| CLAY: I do? | 50 |
| LULA: So we'll pretend the air is light and full of perfume. | |
| CLAY: (<i>sniffing at her blouse</i>): It is. | |
| LULA: And we'll pretend the people cannot see you. That is, the citizens. And that you are free of your own history. And I am free of my history. We'll pretend that we are both anonymous beauties smashing along through the city's entrails. (<i>She yells as loud as she can.</i>) GROOVE! | 55 |

In this extract, the monster confronts Dr. Victor Frankenstein, his creator, and recounts his experiences after his genesis, including hiding in a wood near a cottage, and learning how to speak and read through prolonged observation of the cottagers in secret.

⁴ *Paradise Lost* (1667). By John Milton. Epic poem in blank verse about Satan's rebellion against God, leading angels to war and being cast out of Heaven into Hell. It also recounts the temptation of Adam and Eve by Satan, and their expulsion from the Garden of Eden.

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| every way to fit myself for an interview with them which would decide my fate. I postponed this attempt for some months longer, for the importance attached to its success inspired me with a dread lest I should fail. | |
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(Chapter 15)

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 two texts present how the individual and society respond to unintended consequences.

Or **(b)** “Society often forgives the criminal; it never forgives the dreamer.” (Oscar Wilde)

In the light of this statement, explore how two texts present individuals trying to change the societies they live in.

**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) Discuss the significance of *The Scarlet Letter* as a “romance” to Hawthorne’s exploration of the individual’s relationship with society.
- Or** (b) “Without Pearl, the novel is meaningless.”
With this comment in mind, discuss the importance of Pearl to the novel’s exploration of the individual’s relationship with society.

TENNESSEE WILLIAMS: *A STREETCAR NAMED DESIRE*

4

- EITHER** (a) Comment on Williams’ presentation of appearances and superficiality, and how it explores issues relating to the individual and society in the play.
- Or** (b) “Don’t hang back with the brutes!”

In the light of this statement, discuss William’s presentation of brutes and brutishness in the play.

F. SCOTT FITZGERALD: *THE GREAT GATSBY*

5

- EITHER** (a) “The Great Gatsby is first and foremost a moral tale.”
In the light of this comment, explore the idea that the novel is a moral tale about the individual’s relationship with society.
- Or** (b) Critically consider the significance of Jordan Baker in the novel, and how it sheds light on the theme of the individual and society.

End of Paper

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