



**DUNMAN HIGH SCHOOL**  
**General Certificate of Education Advanced Level**  
**Higher 2**

**YEAR 6 PRELIMINARY EXAMINATION**

CANDIDATE  
NAME

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**LITERATURE IN ENGLISH**

**9748/03**

Paper 3 The Individual and Society in Literature

**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 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 class, index number 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.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

## SECTION A

1.

**Either (a)** The following piece, *The Company Man* (1979) was written by Ellen Goodman.

Write a critical analysis of the passage, relating its theme and style to the topic of the individual and society.

He worked himself to death, finally and precisely, at 3:00 A.M. Sunday morning.

The obituary didn't say that, of course. It said that he died of a coronary thrombosis – I think that was it – but everyone among his friends and acquaintances knew it instantly. He was a perfect Type A, a workaholic, a classic, they said to each other and shook their heads – and thought for five or ten minutes about the way they lived. 5

This man who worked himself to death finally and precisely at 3:00 A.M. Sunday morning – on his day off – was fifty-one years old and a vice-president. He was, however, one of six vice-presidents, and one of three who might conceivably – if the president died or retired soon enough – have moved to the top spot. Phil knew that.

He worked six days a week, five of them until eight or nine at night, during a time when his own company had begun the four-day week for everyone but the executives. He worked like the Important People. He had no outside "extracurricular interests", unless, of course, you think about a monthly golf game that way. To Phil, it was work. He always ate egg salad sandwiches at his desk. He was, of course, overweight, by 20 or 25 pounds. He thought it was okay, though, because he didn't smoke. 10 15

On Saturdays, Phil wore a sports jacket to the office instead of a suit, because it was the weekend. He had a lot of people working for him, maybe sixty, and most of them liked him most of the time. Three of them will be seriously considered for his job. The obituary didn't mention that.

But it did list his "survivors" quite accurately. He is survived by his wife, Helen, forty-eight years old, a good woman of no particular marketable skills, who worked in an office before marrying and mothering. She had, according to her daughter, given up trying to compete with his work years ago, when the children were small. A company friend said, "I know how much you will miss him." And she answered, "I already have." 20

"Missing him all these years," she must have given up part of herself which had cared too much for the man. "She would be "well taken care of." 25

His "dearly beloved" eldest of the "dearly beloved" children is a hard-working executive in a manufacturing firm down South. In the day and a half before the funeral, he went around the neighborhood researching his father, asking the neighbors what he was like. They were embarrassed. 30

His second child is a girl, who is twenty-four and newly married. She lives near her mother and they are close, but whenever she was alone with her father, in a car driving somewhere, they had nothing to say to each other.

The youngest is twenty, a boy, a high-school graduate who has spent the last couple of years, like a lot of his friends, doing enough odd jobs to stay in grass<sup>1</sup> and food. He was the one who tried to grab at his father, and tried to mean enough to him to keep the man at home. He was his father's favorite. Over the last two years, Phil stayed up nights worrying about the boy. 35

The boy once said, "My father and I only board here."

At the funeral, the sixty-year-old company president told the forty-eight-year-old widow that the fifty-one-year-old deceased had meant much to the company and would be missed and would be hard to replace. The widow didn't look him in the eye. She was afraid he would read her bitterness and, after all, she would need him to straighten out the finances – the stock options and all that. 40

Phil was overweight and nervous and worked too hard. If he wasn't at the office he was worried about it. Phil was a Type A, a heart-attack natural. You could have picked him 45

out in a minute from a lineup.

So when he finally worked himself to death, at precisely 3:00 A.M. Sunday morning, no one was really surprised.

By 5:00 P.M. the afternoon of the funeral, the company president had begun, 50 discreetly of course, with care and taste, to make inquiries about his replacement. One of three men. He asked around: "Who's been working the hardest?"

<sup>1</sup> grass: A slang for the drug, marijuana.

- Or (b) This drama extract from *Pygmalion* (1913) by George Bernard Shaw depicts the first encounter between the characters. Eliza Doolittle, a poor uneducated flower girl who sells flowers in the streets, has come to seek Higgins, a professor of English phonetics, to teach her to speak like a lady. Here, Eliza meets Mrs Pearce, Higgins's housekeeper and Colonel Pickering, a friend of Higgins.

Write a critical analysis of the extract, relating its theme and style to the topic of the individual and society.

MRS PEARCE Stop, Mr. Higgins. I won't allow it. It's you that are wicked. Go home to your parents, girl; and tell them to take better care of you.

ELIZA I ain't got no parents. They told me I was big enough to earn my own living and turned me out.

MRS PEARCE Where's your mother? 5

ELIZA I ain't got no mother. Her that turned me out was my sixth stepmother. But I done without them. And I'm a good girl, I am.

HIGGINS Very well, then, what on earth is all this fuss about? The girl doesn't belong to anybody — is no use to anybody but me. 10  
[He goes to Mrs. Pearce and begins coaxing.]

You can adopt her, Mrs. Pearce: I'm sure a daughter would be a great amusement to you. Now don't make any more fuss. Take her downstairs; and —

MRS PEARCE But what's to become of her? Is she to be paid anything? Do be sensible, sir.

HIGGINS Oh, pay her whatever is necessary: put it down in the housekeeping book. 15  
[Impatiently] What on earth will she want with money? She'll have her food and her clothes. She'll only drink if you give her money.

ELIZA [turning on him] Oh you are a brute. It's a lie: nobody ever saw the sign of liquor on me. [She goes back to her chair and plants herself there defiantly.]

PICKERING [in good-humored remonstrance] Does it occur to you, Higgins, that the girl has 20  
some feelings?

HIGGINS [looking critically at her] Oh no, I don't think so. Not any feelings that we need bother about. [Cheerily] Have you, Eliza?

ELIZA I got my feelings same as anyone else.

HIGGINS [to PICKERING, reflectively] You see the difficulty?

PICKERING Eh? What difficulty? 25

HIGGINS To get her to talk grammar. The mere pronunciation is easy enough.

ELIZA I don't want to talk grammar. I want to talk like a lady.

MRS PEARCE Will you please keep to the point, Mr. Higgins. I want to know on what terms the girl 30  
is to be here. Is she to have any wages? And what is to become of her when you've finished your teaching? You must look ahead a little.

HIGGINS [impatiently] What's to become of her if I leave her in the gutter? Tell me that, Mrs. Pearce.

MRS PEARCE That's her own business, not yours, Mr. Higgins.

HIGGINS Well, when I've done with her, we can throw her back into the gutter; and then it will 35  
be her own business again; so that's all right.

ELIZA Oh, you've no feeling heart in you: you don't care for nothing but yourself!

PICKERING [She rises and takes the floor resolutely.] Here! I've had enough of this. I'm going. 40  
[Making for the door.] You ought to be ashamed of yourself, you ought.

HIGGINS [Snatching a chocolate cream from the piano, his eyes suddenly beginning to twinkle with mischief.] Have some chocolates, Eliza.

ELIZA [Halting, tempted.] How do I know what might be in them? I've heard of girls being 45  
drugged by the like of you.

[HIGGINS whips out his penknife; cuts a chocolate in two; puts one half into his mouth and bolts it; and offers her the other half.]

HIGGINS Pledge of good faith, Eliza. I eat one half: you eat the other. [Eliza opens her mouth 45  
to retort: he pops the half chocolate into it.] You shall have boxes of them, barrels of them, every day. You shall live on them. Eh?

ELIZA [Who has disposed of the chocolate after being nearly choked by it.] I wouldn't have 45  
ate it, only I'm too ladylike to take it out of my mouth.

HIGGINS	Listen, Eliza. I think you said you came in a taxi.	50
ELIZA	Well, what if I did? I've as good a right to take a taxi as anyone else.	
HIGGINS	You have, Eliza; and in future you shall have as many taxis as you want. You shall go up and down and round the town in a taxi every day. Think of that, Eliza.	
MRS PEARCE	Mr. Higgins, you're tempting the girl. It's not right. She should think of the future.	
HIGGINS	At her age! Nonsense! Time enough to think of the future when you haven't any future to think of. No, Eliza: do as this lady does: think of other people's futures; but never think of your own. Think of chocolates, and taxis, and gold, and diamonds.	55
ELIZA	No: I don't want no gold and no diamonds. I'm a good girl, I am. <i>[She sits down again, with an attempt at dignity.]</i>	
HIGGINS	You shall remain so, Eliza, under the care of Mrs. Pearce. And you shall marry an officer in the Guards, with a beautiful moustache: the son of a marquis, who will disinherit him for marrying you, but will relent when he sees your beauty and goodness —	60
PICKERING	Excuse me, Higgins; but I really must interfere. Mrs. Pearce is quite right. If this girl is to put herself in your hands for six months for an experiment in teaching, she must understand thoroughly what she's doing.	65
HIGGINS	How can she? She's incapable of understanding anything. Besides, do any of us understand what we are doing? If we did, would we ever do it?	
PICKERING	Very clever, Higgins; but not sound sense. <i>[To ELIZA]</i> Miss Doolittle —	
ELIZA	<i>[overwhelmed]</i> Ah-ah-ow-oo!	70
HIGGINS	There! That's all you get out of Eliza. Ah-ah-ow-oo! No use explaining. As a military man you ought to know that. Give her her orders: that's what she wants. Eliza: you are to live here for the next six months, learning how to speak beautifully, like a lady in a florist's shop. If you're good and do whatever you're told, you shall sleep in a proper bedroom, and have lots to eat, and money to buy chocolates and take rides in taxis. If you're naughty and idle you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the police to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls. If you are not found out, you shall have a present of seven-and-sixpence to start life with as a lady in a shop. If you refuse this offer you will be a most ungrateful and wicked girl; and the angels will weep for you. <i>[To PICKERING]</i> Now are you satisfied, Pickering? <i>[To MRS PEARCE]</i> Can I put it more plainly and fairly, Mrs. Pearce?	75 80 85

**SECTION B**

**Answer one question in this section, using two texts that you have studied.**

**2.**

**Either (a)** Critically compare the ways in which **two** texts you have studied present the idea that in order to be happy, we must not be too concerned with others.

**Or (b)** 'The life of man is solitary, brutish and short.'

Critically compare the ways in which **two** texts you have studied present an individual's life in relation to his society.

## SECTION C

Answer one question in this section, using one text you have studied.  
The text used in this section cannot be used in Section B.

MAXINE HONG KINGSTON: *The Woman Warrior*

3

**Either (a)** Discuss how Kingston's novel, *The Woman Warrior*, is a sustained endeavour to reconcile a divided identity.

**Or (b)** 'The novel gives voice to the voiceless, subdued by their community.' How far do you agree with this comment in your reading of *The Woman Warrior*?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

4

**Either (a)** 'No one wins. There are only losers.'

With this statement in mind, comment on the presentation of competition in Williams's play.

**Or (b)** 'Williams's play is ultimately about the death of illusion.' Comment.

WILLIAM SHAKESPEARE: *Othello*

5

**Either (a)** 'Shakespeare's *Othello* presents the quandary individuals face when their private affairs intersect with the public.'

How far do you agree with this statement in relation to ideas about the individual and society?

**Or (b)** Critically examine the centrality of women to society in Shakespeare's dramatic presentation of *Othello*.

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*Copyright Acknowledgement:*

Question 1a      © Ellen Goodman; *The Company Man*; 1979.  
Question 1b      © George Bernard Shaw, *Pygmalion*, 1913.

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