



VICTORIA JUNIOR COLLEGE
JC2 PRELIMINARY EXAMINATION 2017
HIGHER 2

LITERATURE IN ENGLISH

9748/03

Paper 3

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 class 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 the essays separately and label them accurately.

All questions in this paper carry equal marks.

This document consists of **7** printed pages

[Turn over

Section A

Answer one question in this section

1

Either (a) The following extract is taken from Ernest Hemingway's short story, *In Another Country* (1927). Write a critical appreciation of the passage, relating it to your reading on the theme of the individual and society in literature.

There were three boys who came each day who were about the same age I was. They were all three from Milan, and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier, and after we were finished with the machines, sometimes we walked back together to the Café Cova, which was next door to the Scala¹. We walked the short way through the communist quarter because we were four together. The people hated us because we were officers, and from a wine-shop some one would call out, "A basso gli ufficiali!"² as we passed. Another boy who walked with us sometimes and made us five wore a black silk handkerchief across his face because he had no nose then and his face was to be rebuilt. He had gone out to the front from the military academy and been wounded within an hour after he had gone into the front line for the first time. They rebuilt his face, but he came from a very old family and they could never get the nose exactly right. He went to South America and worked in a bank. But this was a long time ago, and then we did not any of us know how it was going to be afterward. We only knew then that there was always the war, but that we were not going to it any more.

We all had the same medals, except the boy with the black silk bandage across his face, and he had not been at the front long enough to get any medals. The tall boy with a very pale face who was to be a lawyer had been a lieutenant of Arditi³ and had three medals of the sort we each had only one of. He had lived a very long time with death and was a little detached. We were all a little detached, and there was nothing that held us together except that we met every afternoon at the hospital. Although, as we walked to the Cova through the tough part of town, walking in the dark, with light and singing coming out of the wine-shops, and sometimes having to walk into the street when the men and women would crowd together on the sidewalk so that we would have had to jostle them to get by, we felt held together by there being something that had happened that they, the people who disliked us, did not understand.

We ourselves all understood the Cova, where it was rich and warm and not too brightly lighted, and noisy and smoky at certain hours, and there were always girls at the tables and the illustrated papers on a rack on the wall. The girls at the Cova were very patriotic, and I found that the most patriotic people in Italy were the café girls – and I believe they are still patriotic.

The boys at first were very polite about my medals and asked me what I had done to get them. I showed them the papers, which were written in very beautiful language and full of *fratellanza* and *abnegazione*⁴, but which really said, with the adjectives removed, that I had been given the medals because I was an American. After that their manner changed a little toward me, although I was their friend against outsiders. I was a friend, but I was never really

¹ The Scala: An opera house in Milan, Italy

² "A basso gli ufficiali!": "Down with the officers!" in Italian

³ Arditi: Elite assault troops in the Italian army

⁴ *fratellanza* and *abnegazion*: Brotherhood and sacrifice in Italian

one of them after they had read the citations, because it had been different with them and they had done very different things to get their medals. I had been wounded, it was true; but we all knew that being wounded, after all, was really an accident. I was never ashamed of the ribbons, though, and sometimes, after the cocktail hour, I would imagine myself having done all the things they had done to get their medals; but walking home at night through the empty streets with the cold wind and all the shops closed, trying to keep near the street lights, I knew that I would never have done such things, and I was very much afraid to die, and often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again. 40

The three with the medals were like hunting-hawks; and I was not a hawk, although I might seem a hawk to those who had never hunted; they, the three, knew better and so we drifted apart. But I stayed good friends with the boy who had been wounded his first day at the front, because he would never know now how he would have turned out; so he could never be accepted either, and I liked him because I thought perhaps he would not have turned out to be a hawk either. 45
50

- Or (b) The following extract is taken from George S. Kaufman's play, *The Still Alarm* (1930). Write a critical appreciation of the passage, relating it to your reading on the theme of the individual and society in literature.

VITAL NOTE: *It is important that the entire play should be acted calmly and politely, in the manner of an English drawing-room comedy. No actor ever raises his voice; every line must be read as though it were an invitation to a cup of tea. If this direction is disregarded, the play has no point at all. The Scene is a hotel bedroom.*

BOB. Come! Come in!

BELLBOY (*enters R.*). Mr. Barclay?

BOB. Well?

BELLBOY. I've a message from the clerk, sir. For Mr. Barclay personally.

BOB (*crosses to boy*). I'm Mr Barclay. What is the message? 5

BELLBOY. The hotel is on fire, sir.

BOB. What's that?

BELLBOY. The hotel is on fire.

ED. This hotel?

BELLBOY. Yes, sir. 10

BOB. Well -- is it bad?

BELLBOY. It looks pretty bad, sir.

ED. You mean it's going to burn down?

BELLBOY. We think so -- yes, sir.

BOB (*a low whistle of surprise*). Well! We'd better leave. 15

BELLBOY. Yes, sir.

BOB. Going to burn down, huh?

BELLBOY. Yes, sir. If you'll step to the window you'll see.

(**BOB** goes to R. window.)

BOB. Yes, that is pretty bad. H'm (*To ED*). I say, you really ought to see this --- 20

ED (*crosses up to R. window – peering out*). It's reached the floor right underneath.

BELLBOY. Yes, sir. The lower part of the hotel is about gone, sir.

BOB (*still looking out – looks up*). Still all right up above, though. (*Turns to boy*). Have they notified the Fire Department?

BELLBOY. I wouldn't know, sir. I'm only the bellboy. 25

BOB. Well, that's the thing to do, obviously – (*Nods head to each one as if the previous line was a bright idea*) – notify the Fire Department. Just call them up, give them the name of the hotel --

ED. Wait a minute. I can do better than that for you. (*To the boy*). Ring through to the Chief, and tell him that Ed Jamison told you to telephone him. (*To BOB*). We went to school together, you know. 30

BOB. That's fine. (*To the boy*). Now, get that right. Tell the Chief that Mr. Jamison said to ring him.

ED. Ed Jamison.

BOB. Yes, Ed Jamison. 35

BELLBOY. Yes, sir. (*Turns to go.*)

BOB. Oh! Boy! (*Pulls out handful of change; picks out a coin*). Here you are.

BELLBOY. Thank you, sir. (*Exit BELLBOY. ED sits R. of table, lights cigarette and throws match downstage, then steps on it. There is a moment's pause.*)

BOB. Well! (*Crosses and looks out L. window*). Say, we'll have to get out of here pretty soon. 40

ED (*going to window*). How is it – no better?

BOB. Worse, if anything. It'll be up here in a few moments.

ED. What floor is this?

BOB. Eleventh. 45

ED. Eleven. We couldn't jump, then.

BOB. Oh, no. You never could jump. (*Comes away from window to dresser*). Well, I've got to get my things together. (*Pulls out suitcase*)

ED (*smoothing out the plans*). Who made these for you?

BOB. A fellow here – Rawlins. (*Turns a shirt in his hands*). I ought to call one of the other hotels for a room. 50

ED. Oh, you can get in.

BOB. They're pretty crowded. (*Feels something on the sole of his foot; inspects it*). Say, the floor's getting hot.

ED. I know it. It's getting stuffy in the room, too. Phew! (*He looks around, then goes to the phone*). Hello. – Ice water in eleven-eighteen. (*Crosses to R. of table.*) 55

BOB (*at bed*). That's the stuff. (*Packs*). You know, if I move to another hotel I'll never get my mail. Everybody thinks I'm stopping here.

ED. (*studying the plans*). Say, this isn't bad.

BOB (*eagerly*). Do you like it? (*Remembers his plight*). Suppose I go to another hotel and there's a fire there, too! 60

ED. You've got to take some chance.

BOB. I know, but here I'm sure. (*Phone rings*). Oh, answer that, will you, Ed? (*To dresser and back.*)

ED (*crosses to phone*). Sure. (*At phone*). Hello – Oh, that's good. Fine. What? – Oh! Well, wait a minute. (*To BOB*). The firemen are downstairs and some of them want to come up to this room. 65

BOB. Tell them, of course.

ED (*at phone*). All right. Come right up. (*Hangs up, crosses and sits R. of table*). Now we'll get some action. 70

BOB (*looks out of window L.*). Say, there's an awful crowd of people on the street.

ED (*absently, as he pores over the plans*). Maybe there's been some kind of accident.

BOB (*peering out, suitcase in hand*). No. More likely they heard about the fire. (*A knock at the door R.*) Come in.

BELLBOY (*enters*). I beg pardon, Mr. Barclay, the firemen have arrived. 75

BOB. Show them in. (*Crosses to R. The door opens. In the doorway appear two FIREMEN in full regalia. The FIRST FIREMAN carries a hose and rubber coat; the SECOND has a violin case, R.C.*)

FIRST FIREMAN (*enters R. Very apologetically*). Mr. Barclay.

BOB. I'm Mr. Barclay. 80

FIRST FIREMAN. We're the firemen, Mr. Barclay. (*They remove their hats.*)

BOB. How de do?

ED. How de do?

BOB. A great pleasure, I assure you. Really must apologize for the condition of this room, but — 85

FIRST FIREMAN. Oh, that's all right. I know how it is at home.

BOB. May I present a friend of mine, Mr. Ed Jamison —

FIRST FIREMAN. How are you?

ED. How are you, boys? (**SECOND FIREMAN** *nods*). I know your Chief.

FIRST FIREMAN. Oh, is that so? He knows the Chief – dear old Chiefie. (**SECOND FIREMAN** *giggles.*) 90

BOB (*embarrassed*). Well, I guess you boys want to get to work, don't you?

FIRST FIREMAN. Well, if you don't mind. We would like to spray around a little bit.

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 you have studied present the power of individuals to resist social forces.

Or (b) Explore how two of the writers you have studied present the significance of the past for an individual in society.

Section C

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

BOEY KIM CHENG: *Clear Brightness*

3

- Either (a)** How and with what effect does Boey's poetry present an individual's search for reconciliation? You should refer to at least two poems from your selection.
- Or (b)** Discuss Boey's presentation of home as a means of exploring the relationship between an individual and society. You should refer to at least two poems from your selection.

F SCOTT FITZGERALD: *The Great Gatsby*

4

- Either (a)** Explore Fitzgerald's presentation of Jay Gatsby's vision in relation to the theme of the individual and society.
- Or (b)** Discuss Fitzgerald's presentation of moral indifference in *The Great Gatsby*.

PHILIP LARKIN: *Collected Poems*

5

- Either (a)** Explore Larkin's use of humour as a means of exploring the relationship between an individual and society. You should refer to at least two poems from your selection.
- Or (b)** "And saw it all again in different terms" ('The Whitsun Weddings')
Discuss the presentation of a change in perspective in relation to ideas about the individual and society. You should refer to at least two poems from your selection.

End of Paper