



CANDIDATE
NAME

CT GROUP

CENTRE
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LITERATURE IN ENGLISH

Paper 3 The Individual and Society in Literature

9748/03

11 September 2017

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

READ THESE INSTRUCTIONS FIRST

Write your name and 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.

DO **NOT** WRITE IN ANY BARCODES.

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 your work securely together.

Submit your answer to each question separately.

All questions in this paper carry equal marks.

1 (a) Write a critical appreciation of the following extract adapted from the poem by George Carlin (published in 2004), paying particular attention to the ways in which it examines the relationship between the individual and society.

I'm a modern man, A man for the millennium, Digital and smoke free. A diversified multicultural postmodern deconstructionist, Politically anatomically and ecologically incorrect. I've been uplinked and downloaded. I've been inputted and outsourced. I know the upside of downsizing. I know the downside of upgrading. I'm a high tech lowlife.	1
A cutting edge state-of-the-art bicoastal multi-lasker, And I can give you a gigabyte in a nanosecond. I'm new wave but I'm old school, And my inner child is outward bound. I'm a hot wired heat seeking warm hearted cool customer, Voice activated and biodegradable. I interface from a database, And my database is in cyberspace, So I'm interactive, I'm hyperactive, And from time-to-time, I'm radioactive.	5
Behind the eight ball, Ahead of the curve, Riding the wave, Dodging a bullet, Pushing the envelope. I'm on point, On task, On message, And off drugs. I got no need for coke and speed, I got no urge to binge and purge. I'm in the moment, On the edge, Over the top, But under the radar.	10
I wear power ties, I tell power lies, I take power naps, I run victory laps. A raging workaholic. A working ragaholic.	15
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Out of rehab,	
And in denial.	45
I read junk mail,	
I eat junk food,	
I buy junk bonds,	
I watch trash sports.	
I'm gender specific,	50
Capital intensive,	
User friendly,	
And lactose intolerant.	
I bought a microwave at a mini mall.	
I bought a mini van in a mega store.	55
I eat fast food in the slow lane.	
I'm toll free,	
Bite sized,	
Ready to wear,	
And I come in all sizes.	60
A fully equipped,	
Factory authorized,	
Hospital tested,	
Clinically proven,	
Scientifically formulated medical miracle.	65
I've been pre-washed,	
Pre-cooked,	
Pre-heated,	
Pre-screened,	
Pre-approved,	70
Pre-packaged,	
Post-dated,	
Freeze-dried,	
Double-wrapped,	
Vacuum-packed,	75
And I have an unlimited broadband capacity.	
I'm a rude dude,	
But I'm the real deal.	

Or (b) The extract below is adapted from the novel *To The Lighthouse* (1927) by Virginia Woolf.

The novel centres on the Ramsays and their visits to the Isle of Skye in Scotland between 1910 and 1920. In the first section of the novel, "The Window", Mrs. Ramsay assures her son James that they should be able to visit the lighthouse on the next day. Mr. Ramsay, who voices his certainty that the weather will not be clear, denies this prediction.

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

"Yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added. 1

To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawnmower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling — all these were so coloured and distinguished in his mind that he had already his private code, his secret language, though he appeared the image of stark and uncompromising severity, with his high forehead and his fierce blue eyes, impeccably candid and pure, frowning slightly at the sight of human frailty, so that his mother, watching him guide his scissors neatly round the refrigerator, imagined him all red and ermine on the Bench or directing a stern and momentous enterprise in some crisis of public affairs. 5 10 15

"But," said his father, stopping in front of the drawing-room window, "it won't be fine." 20
Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought), but also with some secret conceit at his own accuracy of judgement. What he said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being, least of all of his own children, who, sprung from his loins, should be aware from childhood that life is difficult; facts uncompromising; and the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness (here Mr. Ramsay would straighten his back and narrow his little blue eyes upon the horizon), one that needs, above all, courage, truth, and the power to endure. 25 30

"But it may be fine—I expect it will be fine," said Mrs. Ramsay, making some little twist of the reddish brown stocking she was knitting, impatiently. If she finished it tonight, if they did go to the Lighthouse after all, it was to be given to the Lighthouse keeper for his little boy, who was threatened with a tuberculous hip; together with a pile of old magazines, and some tobacco, indeed, whatever she could find lying about, not really wanted, but only littering the room, to give those poor fellows, who must be bored to death sitting all day with nothing to do but polish the lamp and trim the wick and rake about on their scrap of garden, something to amuse them. For how would you like to be shut up for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn? she would ask; and to have no letters or newspapers, and to see nobody; if you were married, not to see your wife, not to know how your children were — if they were ill, if they had fallen down and broken their legs 35 40

or arms; to see the same dreary waves breaking week after week, and then a dreadful storm coming, and the windows covered with spray, and birds dashed against the lamp, and the whole place rocking, and not be able to put your nose out of doors for fear of being swept into the sea? How would you like that? she asked, addressing herself particularly to her daughters. So she added, rather differently, one must take them whatever comforts one can. 45

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 you have studied present how characters deal with loss in their respective social worlds.

Or (b) "In such a world, uniqueness is uselessness and uniformity is bliss, because social stability is everything".

With this comment in mind, compare the ways in which **two** of the texts you have studied present the relationship between 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 used in Section B.**

NATHANIEL HAWTHORNE: *The Scarlet Letter*

3

- Either (a)** Comment critically on how *The Scarlet Letter* explores the concept of government and its impact on both the individual and society.
- Or (b)** In what ways, and with what effects, does the novel explore New England's society attitudes to 'the outcast woman'?

F. SCOTT FITZGERALD: *The Great Gatsby*

4

- Either (a)** 'A man is known by the company he keeps.'
- Discuss Fitzgerald's presentation of the individual's relationship with society in light of this comment.
- Or (b)** How, in your view, does Fitzgerald use the motif of dreams to explore the relationship between the individual and society?

MAXINE HONG KINGSTON: *The Woman Warrior*

5

- Either (a)** Discuss the significance of Moon Orchid's experiences in the city in relation to ideas about the individual and society.
- Or (b)** In relation to ideas about the individual and society, explore Kingston's presentation of the narrator's relationship with her mother in *The Woman Warrior*.

PHILIP LARKIN: *Selected Poems*

6

- Either** (a) In relation to the theme of the individual and society, discuss Larkin's presentation of himself as an outsider in your selection. You should refer to at least two poems from your selection.
- Or** (b) What use does Larkin make use of social events in order to explore the link between the individual and society? You should refer to at least two poems from your selection.

MARGARET ATWOOD: *The Journals of Susanna Moodie*

7

- Either** (a) 'The poems explore the feelings of an individual joining a well-established, hostile society.'
- Discuss *The Journals of Susanna Moodie* in the light of this comment.
- Or** (b) Explore Atwood's presentation of the experience of deaths and their effects on the individual's relationship with society in *The Journals of Susanna Moodie*. You should refer to at least two poems from your selection.

BOEY KIM CHENG: *Another Place*

8

- Either** (a) How, and with effects, does Boey Kim Cheng present poverty in his exploration of the relationship between an individual and society?
- Or** (b) How, and with what effects, do Boey Kim Cheng's poems explore his evolving feelings about the individual and society?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

9

- Either** (a) Discuss how, and with what effects, William's presentation of the past life of his characters shows tension in their relationships with society?
- Or** (b) 'Blanche's tragedy is that she is a victim of society and its expectations.' Discuss.

WILLIAM SHAKESPEARE: *Othello*

10

- Either** (a) Discuss the dramatic significance of violence in the play and how it contributes to the topic of the individual and society in literature.
- Or** (b) How, and with what effects, does Shakespeare use irony to explore the relationship between an individual and society in *Othello*?

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

11

- Either** (a) In what ways, and with what effects, does Soyinka present cultural misunderstandings in the play?
- Or** (b) In what ways, and with what effects, does Soyinka use Olunde's situation to dramatise the relationship between the individual and society?

END

