



2017 Preliminary Examination II Pre-University 3

Literature in English Higher 2

9748/03

Paper 3 The Individual and Society in Literature

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

READ THESE INSTRUCTIONS FIRST

Write your name, admission number 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 paper clips, highlighters, glue or correction fluid.

Answer **all** the questions, one from each section.
You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten the answers to Section A, B and C **together**.
All questions in this paper carry equal marks.

This question paper consists of 6 printed pages.

[Turn Over

Section A

Answer one question in this section.

1

Either (a) Write a critical appreciation of the following poem (1993) by Lynn Moreland paying particular attention to ways in which it relates to the topic of the individual and society.

Catch-22¹Dilemma

You supervisors dance on the rim of this machine certain of your power, your values	5
clear and calm in your purpose I trainee am tumbled and tossed	10
caught in the spin jerked about by the hierarchy's agitation my vision clouded by products	15
that whiten and soften the dark edge of reality And you and I know that the spinning always stops when you open the lid to check.	20

¹ *Catch-22: A paradoxical situation from which an individual cannot escape due to contradictory rules that the individual is subject to, a situation in which there is no good solution or resolution possible – it is practically lose-lose for the individual.*

Or (b) The following extract is from the closing scene of *The Zoo Story* (1959) by Edward Albee (1928-2016). The protagonist, businessman Peter, attempts to defend his regular park bench from a random stranger, Jerry, who approached him earlier and struck up a conversation.

Write a critical appreciation of the extract, relating it to the theme of the individual and society.

Peter: [*quivering*] I've come here for years; I have hours of great pleasure, great satisfaction, right here. And that's important to a man. I'm a responsible person, and I'm a GROWN-UP. This is my bench and you have no right to take it away from me.

Jerry: Fight for it, then. Defend yourself; defend your bench. 5

Peter: You've *pushed* me to it. Get up and fight.

Jerry: Like a man?

Peter: [*still angry*] Yes, like a man, if you insist on mocking me even further.

Jerry: I'll have to give you credit for one thing: you *are* a vegetable, and a slightly near-sighted one, I think...

Peter: THAT'S ENOUGH... 10

Jerry: ...but, you know, as they say on TV all the time – you know – and I mean this, Peter, you have a certain dignity; it surprises me...

Peter: STOP!

Jerry: [*rises lazily*] Very well, Peter, we'll battle for the bench, but we're not evenly matched. [*He takes out and clicks an ugly-looking knife.*] 15

Peter: [*suddenly awakening to the reality of the situation*] You are mad! You're stark raving mad! YOU'RE GOING TO KILL ME!
[*But before Peter has time to think what to do, JERRY tosses the knife at Peter's feet.*]

Jerry: There you go. Pick it up. You have the knife and we'll be even more 20
evenly matched.

Peter: [*horrified*] No!
[*JERRY rushes over to Peter, grabs him by the collar; PETER rises; their faces almost touch.*]

Jerry: Now you pick up that knife and you fight with me. You fight for your self- 25
respect; you fight for that god-damned bench.

Peter: [*struggling*] No! Let...let go of me! He...Help!

Jerry: [*slaps Peter on each 'fight'*] You fight, you miserable bastard; fight for that 30
bench; fight for your parakeets; fight for your cats; fight for your two daughters; fight for your wife; fight for your manhood; you pathetic little vegetable. [*Spits in Peter's face*] You couldn't even get your wife with a male child.

Peter: [*breaks away, enraged*] It's a matter of genetics, not manhood, you...you monster. [*He darts down, picks up the knife and backs off a little; breathing heavily.*] I'll give you one last chance; get out of here and leave 35
me alone! [*He holds the knife with a firm arm, but far in front of him, not to attack, but to defend.*]

Jerry: [*sighs heavily*] So be it!
[*With a rush he charges Peter and impales himself on the knife. Tableau: For just a moment, complete silence, Jerry impaled on the knife at the end of Peter's still firm arm. Then PETER screams, pulls away, leaving the knife in Jerry. JERRY is motionless, on point. Then he, too, screams, and it must be the sound of an infuriated and fatally wounded animal. With the*] 40

[Turn Over

- knife in him, he stumbles back to the bench that Peter had vacated. He crumbles there, sitting, facing Peter, his eyes wide in agony, his mouth open.]* 45
- Peter: *[whispering]* Oh my god, oh my God, oh my God...
[PETER repeats these words many times, very rapidly. JERRY is dying; but now his expression seems to change. His features relax, and while his voice varies, sometimes wrenched with pain, for the most part he seems removed from his dying. He smiles.] 50
- Jerry: Thank you, Peter. I mean that, now; thank you very much.
[PETER's mouth drops open. He cannot move; he is transfixed.]
 Oh, Peter, I was so afraid I'd drive you away. *[He laughs as best he can.]*
 You don't know how afraid I was you'd go away and leave me. And now I'll tell you what happened at the zoo. I think...I think this is what happened at the zoo...I think. I think while I was at the zoo I decided that I would walk north...northerly, rather...until I found you...or somebody...and I decided that I would talk to you...I would tell you things...and things I would tell you would...Well; here we are. You see? Here we are. But ...I don't know ...could I have planned all this? No...no, I couldn't have. But I think I did. And now I've told you what you wanted to know, haven't I? And now you know all about what happened at the zoo. And now you'll know what you'll see in your TV, and the face I told you about...you remember...the face I told you about...my face, the face you see right now. Peter...Peter?...Peter...thank you. I came unto you *[He laughs, so faintly.]* and you have comforted me. Dear Peter. 55 60 65
- Peter: *[almost fainting]* Oh my God!
- Jerry: You'd better go now. Somebody might come by, and you don't want to be here when anyone comes. 70
- Peter: *[does not move, but begins to weep]* Oh my God, oh my God.
- Jerry: *[most faintly, now; he is very near death]* You won't be coming back here anymore, Peter; you've been dispossessed. You've lost your bench, but you've defended your honour. And Peter, I'll tell you something now; you're not really a vegetable; it's all right, you're an animal. You're an animal, too. But you'd better hurry now, Peter. Hurry, you'd better go...see? *[JERRY takes a handkerchief and with great effort and pain wipes the knife handle clean of fingerprints.]* Hurry away, Peter.
[PETER begins to stagger away.]
 Wait...wait, Peter. Take your book...book. Right here...beside me...on your bench...my bench, rather. Come...take your book. 80
[PETER starts for the book, but retreats.]
 Hurry...Peter.
[PETER rushes to the bench, grabs the book, retreats.]
 Very good, Peter...very good. Now...hurry away. 85
[PETER hesitates for a moment, then flees, stage-left.]
 Hurry away... *[His eyes are closed now.]* Hurry away, your parakeets are making the dinner...the cats...are setting the table...
- Peter: *[off-stage, a pitiful howl]* OH MY GOD!
- Jerry: *[his eyes still closed, he shakes his head and speaks; a combination of scornful mimicry and supplication]* Oh...my...God. *[He is dead.]* 90

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 read present tension in the relationship between the individual and society.

Or (b) Compare the ways in which two texts you have studied present how individuals respond to social injustice.

[Turn Over

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) Discuss the significance of minor characters in *The Scarlet Letter*, and how they contribute to the theme of the individual and society.
- Or** (b) In what ways, and with what effects, is narrative method used to show the theme of the individual and society in *The Scarlet Letter*?

WILLIAM SHAKESPEARE: *Othello*

4

- Either** (a) 'Jealousy renders us all unrecognisable.'
- Discuss the presentation of jealousy in *Othello*, and how it affects the relationship between the individual and society.
- Or** (b) In what ways, and with what effects, does Shakespeare present tragedy, in relation to the individual and society in *Othello*?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

5

- Either** (a) 'In the end, we all just want to feel like we belong.'
- Discuss the desire for 'belonging', in relation to the theme of the individual and society, in *A Streetcar named Desire*.
- Or** (b) In what ways, and with what effects, does Williams' portrayal of a selfish society contribute the theme of the individual and society in *A Streetcar Named Desire*.

END OF PAPER

