

ST ANDREW'S JUNIOR COLLEGE JC2 PRELIMINARY EXAMINATIONS



Literature in English

9748/03

Higher 2
Paper 3 Individual and Society

15 Sep 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.

INSTRUCTIONS TO CANDIDATES

Write your name, class and index number on all the work you hand in.

Indent your paragraphs and write in dark blue or black pen on both sides of the paper. The use of liquid paper or white out is not allowed.

Answer **three** questions, **one** from Section A, Section B and Section C respectively. Indicate the questions you attempt.

The books used for comparison in Section B **are not to be used** for Section C.

Start each question on a fresh sheet of paper. Submit your answers to each question separately.

You are reminded of the need for good English and clear presentation in your answers.

Each question in this paper carries equal marks. You are advised to manage your time well.

This question paper consists of 7 printed pages and 1 blank page

Section A

Answer one question in this section.

1. **Either (a)** The following extract is taken from Lorraine Hansberry's play, "A Raisin in the Sun" (1959). Ruth and Walter are married; and Walter is trying to convince Ruth to help him with funding for a business plan.

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

RUTH Walter—

WALTER Mama would listen to you. You know she listen to you more than she do me and Bennie. She think more of you. All you have to do is just sit down with her when you drinking your coffee one morning and talking 'bout things like you do and—*(He sits down beside her and demonstrates graphically what he thinks her methods and tone should be)*—you just sip your coffee, see, and say easy like that you been thinking 'bout that deal Walter Lee is so interested in, 'bout the store and all, and sip some more coffee, like what you saying ain't really that important to you— And the next thing you know, she be listening good and asking you questions and when I come home—I can tell her the details. This ain't no fly-bynight proposition, baby. I mean we figured it out, me and Willy and Bobo. 5 10

RUTH *(With a frown)* Bobo?

WALTER Yeah. You see, this little liquor store we got in mind cost seventy-five thousand and we figured the initial investment on the place be 'bout thirty thousand, see. That be ten thousand each. Course, there's a couple of hundred you got to pay so's you don't spend your life just waiting for them clowns to let your license get approved — 15

RUTH You mean graft? 20

WALTER *(Frowning impatiently)* Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't nothing happen for you in this world 'less you pay somebody off!

RUTH Walter, leave me alone! *(She raises her head and stares at him vigorously—then says, more quietly)* Eat your eggs, they gonna be cold. 25

WALTER *(Straightening up from her and looking off)* That's it. There you are. Man say to his woman: I got me a dream. His woman say: Eat your eggs. *(Sadly, but gaining in power)* Man say: I got to take hold of this here world, baby! And a woman will say: Eat your eggs and go to work. *(Passionately now)* Man say: I got to change my life, I'm choking to death, baby! And his woman say—*(In utter anguish as he brings his fists down on his thighs)* —Your eggs is getting cold! 30

RUTH *(Softly)* Walter, that ain't none of our money.

WALTER *(Not listening at all or even looking at her)* This morning, I was lookin' in 35

the mirror and thinking about it ... I'm thirty-five years old; I been married eleven years and I got a boy who sleeps in the living room—*(Very, very quietly)*—and all I got to give him is stories about how rich white people live ...

- RUTH Eat your eggs, Walter. 40
- WALTER *(Slams the table and jumps up)*—DAMN MY EGGS—DAMN ALL THE EGGS THAT EVER WAS!
- RUTH Then go to work.
- WALTER *(Looking up at her)* See—I'm trying to talk to you 'bout myself—*(Shaking his head with the repetition)*— and all you can say is eat them eggs and go to work. 45
- RUTH *(Wearily)* Honey, you never say nothing new. I listen to you every day, every night and every morning, and you never say nothing new. *(Shrugging)* So you would rather be Mr. Arnold than be his chauffeur. So—I would rather be living in Buckingham Palace. 50
- WALTER That is just what is wrong with the colored woman in this world ... Don't understand about building their men up and making 'em feel like they somebody. Like they can do something.
- RUTH *(Drily, but to hurt)* There are colored men who do things.
- WALTER No thanks to the colored woman. 55

Or (b) The extract below is from Viet Thanh Nguyen's *The Sympathizer* (2015). The narrator is a Vietnamese man who has been imprisoned for his political beliefs.

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

If allowed to stay together, I told my aunt, we could have incorporated ourselves into a respectably sized, self-sufficient colony, a pimple on the buttocks on the American body politic, with readymade politicians, police officers, and soldiers, with our own bankers, salesmen, and engineers, with doctors, lawyers, and accountants, with cooks, cleaners, and maids, with factory owners, mechanics and clerks, with thieves, prostitutes, and murderers, with writers, priests, nuns, and monks, with Buddhist, Catholics, and the Cao Dai, with people from the north, the centre, and the south, with the talented, the mediocre, and the stupid, with patriots, traitors, and neutralists, with the honest, the corrupt, and the indifferent, sufficiently collective to elect our own representative to the Congress and have a voice in our own America, a Little Saigon as delightful, delirious and dysfunctional as the original, which was exactly why we were not allowed to stay together but were instead dispersed by bureaucratic fiat to all the longitudes and latitudes of our new world. Wherever we found ourselves, we found each other, small clans gathering in basements, in churches, in backyards on the weekends, at beaches where we brought out own food and drink in grocery bags rather than buying from the more expensive concessions. We did our best to conjure up the culinary staples of our culture, but since we were dependent on Chinese markets our food had an unacceptably Chinese tinge, another blow in the gauntlet of our humiliation that left us with the sweet-and-sour taste of unreliable memories, just correct enough to evoke the past, just wrong enough to remind us that the past, just wrong enough to remind us that the past was forever gone, missing along with the proper variety, subtlety, and complexity of our universal solvent, fish sauce. Oh, fish sauce! How we missed it, dear Aunt, how nothing tasted right without it, how we longed for the grand cru of Phu Quoc Island and its vats brimming with the finest vintage of pressed anchovies! This pungent liquid of condiment of the darkest sepia hue was much denigrated by foreigners for its supposedly horrendous reek, lending new meaning to the phrase "there's something fishy around here," for we were the fishy ones. We used fish sauce the way Transylvanian villages wore cloves of garlic to ward off vampires, in our case to establish a perimeter with those Westerners who could never understand that what was truly fishy was the nauseating stench of cheese. What was fermented fish compared to curdled milk?

But out of deference to our hosts we kept our feelings to ourselves, sitting close to one another on prickly sofas and scratchy carpets, our knees touching under crowded kitchen tables on which sat crenelated ashtrays measuring time's passage with the accumulation of ashes, chewing on dried squid and the cud of remembrance until our jaws ached, trading stories heard second- and thirdhand about our scattered countrymen. This was the way we learned of the clan turned into slave labour by a farmer in Modesto, and the naïve girl who flew to Spokane to marry her GI sweetheart and was sold to a brothel, and the widower with nine children who went out into a Minnesotan winter and lay down in the snow on his back with mouth open until he was buried and frozen, and the ex-Ranger who bought a gun and dispatched his wife and two children before killing himself in Cleveland, and the regretful

refugees on Guam who petitioned to go back to our homeland, never to be heard from again, and the spoiled girl seduced by heroin who disappeared into the Baltimore streets, and the politician's wife demoted to bedpans in a nursing home who one day snapped, attacked her husband with a kitchen knife, then was committed to a mental ward, and the quarter of teenagers who arrived without families and fell in together in Queens, robbing two liquor and killing a clerk before being imprisoned for twenty years in life. 50

Section B

Answer one question in this section

2

Either (a) In what ways, and with what effects, do the writers use pride as a means to explore the topic of the Individual and Society? You should compare two of your texts.

Or (b) Explore how individuals remain hopeful in hardship. You should compare two of your texts.

Section C

Answer one question in this section

WILLIAM SHAKESPEARE: *Othello*

3

Either (a) How, and with what effects, does Shakespeare dramatise Roderigo to explore the relationship between the Individual and Society?

Or (b) “It is a great price for a small vice.” (Act 4, Scene 3)
In what ways, and with what effects, does Shakespeare present the relationship between price and vice in the play to examine the topic of the Individual and Society?

MAXINE HONG KINGSTON: *The Woman Warrior*

4

Either (a) Explore Kingston’s presentation of food to examine the issue of assimilation in the book.

Or (b) “Roundness builds the community but destroys the individuals”
In light of the quote, how, and with what effects, does Kingston present roundness to explore the relationship between the Individual and Society?

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

5

Either (a) How, and with what effects, does Williams use colour to explore the relationship between the Individual and Society?

Or (b) “Stella’s conscience is hardly present because of Stanley’s moral compass.”
How far do you agree with the statement?

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