

## HILLCREST HIGH SCHOOL



**JUNE 2015**

**ENGLISH HOME LANGUAGE**

**Grade 12**

**PAPER 2**

**Time: 2½ hours**

**Marks: 80**

N.B. This question paper consists of 12 pages

### **INSTRUCTIONS AND INFORMATION FOR CANDIDATES**

**READ THESE INSTRUCTIONS CAREFULLY BEFORE ANSWERING THE QUESTIONS**

1. Draw a 2cm wide margin on the right-hand side of each page of your answer booklet.
2. Read and follow all instructions carefully.
3. Leave a line between answers and rule off on completion of EACH section.
4. It is in your own interests to write and present your work neatly.
5. Number each response as it is numbered on the question paper.
6. Write neatly and legibly. Suggested time management:

<b>SECTION A:</b>	<b>POETRY</b>	<b>50 minutes</b>
<b>SECTION B:</b>	<b>NOVEL</b>	<b>50 minutes</b>
<b>SECTION C:</b>	<b>DRAMA</b>	<b>50 minutes</b>

## CONTENTS

<b>SECTION A: POETRY</b>		
<b>Prescribed poetry: Answer ANY TWO questions</b>		
<b>Question Number</b>	<b>Question type</b>	<b>Marks</b>
1. <i>The Wild Doves at Louis Trichardt</i>	Essay question	10
<b>OR</b>		
2. <i>Autumn</i>	Contextual questions	10
<b>OR</b>		
3. <i>An Abandoned Bundle</i>	Contextual questions	10
<b>OR</b>		
4. <i>Lake Morning in Autumn</i>	Contextual questions	10
<b>AND</b>		
<b>Unseen Poetry: Answer ONE question</b>		
5. <i>Onions</i>	Contextual questions	10
<b>SECTION B: NOVEL</b>		
6. <i>The Great Gatsby</i>	Contextual questions	25
<b>SECTION C: DRAMA</b>		
7. <i>Othello</i>	Essay question	25

Use this checklist to ensure that you have answered the correct number of questions:

SECTION	QUESTION NUMBER	NUMBER OF QUESTIONS TO ANSWER	TICK
A Poetry Prescribed Poetry	1 – 4	2	
A Poetry Unseen Poem	5	ALL	
B Novel Contextual	6	ALL	
C Drama Essay	7	ALL	

## INSTRUCTIONS AND INFORMATION

**1. This paper consists of THREE sections ...**

- SECTION A : POETRY (30 marks)
- SECTION B : NOVEL (25 marks)
- SECTION C : DRAMA (25 marks)

You are required to answer questions from all three sections.

**2. In Section A (Poetry) there are TWO sections :**

- Prescribed Poems : Answer questions on TWO of the four poems.
- Unseen Poem : Answer all of the contextual questions.

**3. Follow the instructions at the beginning of each section carefully.**

**4. Length of answers :**

- Essay questions

Poetry: 250 – 300 words (25 – 30 lines)  
Drama 350 – 400 words (2 – 2 ½ pages)

- Contextual questions.

Be guided by the number of marks allocated to each question, aiming always at conciseness and strict relevance.

**SECTION A:  
PRESCRIBED POETRY**

Answer any TWO of the following questions:

EITHER

**QUESTION 1: ESSAY QUESTION**

*The Wild Doves at Louis Trichardt* by William Plomer

Morning is busy with long files Of ants and men, all bearing loads. The sun's gong beats, and sweat runs down. A mason-hornet shapes his hanging house. In a wide flood of flowers	5
Two crested cranes are bowing to their food. From the north today is ominous news.	
 Midday, the mad cicada-time. Sizzling from every open valve Of the overheated earth	10
The stridulators din it in – Intensive and continuing praise Of the white-hot zenith, shrilling on Toward a note too high to hear.	
 Oven of afternoon, silence of heat.	15
In shadow, or in shaded rooms, This face is hidden in folded arms, That face is now a sightless mask, Tree-shadow just includes these legs.	
The people have all lain down, and sleep In attitudes of the sick, the shot, the dead.	20
 And now in the grove the wild doves begin, Whose neat silk heads are never still, Bubbling their coolest colloquies. The formulae they liquidly pronounce	25
In secret tents of leaves imply (Clearer than man-made music could) Men being absent, Africa is good.	

1. The poem conveys the poet's sentiments about man's presence in Africa.

By close reference to the diction, imagery and structure used in this poem, discuss the above statement in an essay of 250 – 300 words (about ONE page).

[10]

OR

**QUESTION 2: CONTEXTUAL QUESTION**

*Autumn* by Roy Campbell

I love to see, when leaves depart,  
The clear anatomy arrive,  
Winter, the paragon of art,  
That kills all forms of life and feeling  
Save what is pure and will survive. 5

Already now the clanging chains  
Of geese are harnessed to the moon:  
Stripped are the great sun-clouding planes:  
And the dark pines, their own revealing,  
Let in the needles of the noon. 10

Strained by the gale the olives whiten  
Like hoary wrestlers bent with toil  
And, with the vines, their branches lighten  
To brim our vats where summer lingers  
In the red froth and sun-gold oil. 15

Soon on our hearth's reviving pyre  
Their rotted stems will crumble up:  
And like a ruby, panting fire,  
The grape will redden on your fingers  
Through the lit crystal of the cup. 20

- 2.1 Outline how the poet sees winter in a positive light in stanza 1. 2
- 2.2 Carefully explain the meaning of lines 6 and 7. 2
- 2.3 Discuss the effectiveness of the image in lines 18 – 20. 3
- 2.4 Consider stanza 3. Critically analyse how the poet conveys the theme of transformation in this stanza. 3

[10]

OR

### QUESTION 3: CONTEXTUAL QUESTION

*An abandoned bundle* by Oswald Mbuyiseni Mtshali

The morning mist  
and chimney smoke  
of White City Jabavu  
flowed thick yellow  
as pus oozing  
from a gigantic sore. 5

It smothered our little houses  
like fish caught in a net.

Scavenging dogs  
draped in red bandanas of blood  
fought fiercely  
for a squirming bundle. 10

I threw a brick  
they bared fangs  
flicked velvet tongues of scarlet  
and scurried away,  
leaving a mutilated corpse –  
An infant dumped on a rubbish heap-  
'Oh! Baby in the Manger  
sleep well  
on human dung.' 20  
Its mother  
had melted into the rays of the rising sun,  
her face glittering with innocence  
her heart as pure as untrampled dew.

- 3.1 Explore the effect of the image in stanza 1. 3
- 3.2 Discuss how the houses are similar to fish in a net in stanza 2. 2
- 3.3 Comment on how the use of diction and punctuation in lines 17 and 18 create shock and horror in the reader. 2
- 3.4 The poet does not appear to condemn the mother. What then is the intention of the poem? Consider lines 21 – 24 and the poem as a whole in your answer. 3



## UNSEEN POETRY

### QUESTION 5: UNSEEN POEM

Onions By William Matthews (1942–1997)

How easily happiness begins by  
dicing onions. A lump of sweet butter  
slithers and swirls across the floor  
of the sauté pan, especially if its  
errant path crosses a tiny slick  
of olive oil. Then a tumble of onions.

5

errant: wandering

This could mean soup or risotto  
or chutney (from the Sanskrit  
chatni, to lick). Slowly the onions  
go limp and then nacreous  
and then what cookbooks call clear,  
though if they were eyes you could see

10

risotto: rice dish

nacreous: lustrous, pearly

clearly the cataracts in them.  
It's true it can make you weep  
to peel them, to unfurl and to tease  
from the taut ball first the brittle,  
caramel-colored and decrepit  
papery outside layer, the least

15

decrepit: old

recent the reticent onion  
wrapped around its growing body,  
for there's nothing to an onion  
but skin, and it's true you can go on  
weeping as you go on in, through  
the moist middle skins, the sweetest

20

reticent: shy

and thickest, and you can go on  
in to the core, to the bud-like,  
acid, fibrous skins densely  
clustered there, stalky and in-  
complete, and these are the most  
pungent, like the nuggets of nightmare

25

acid: bitter

30

pungent: strong taste/smell

and rage and murmury animal  
comfort that infant humans secrete.  
This is the best domestic perfume.  
You sit down to eat with a rumor  
of onions still on your twice-washed  
hands and lift to your mouth a hint

35

of a story about loam and usual  
endurance. It's there when you clean up  
and rinse the wine glasses and make  
a joke, and you leave the minutest  
whiff of it on the light switch,  
later, when you climb the stairs.

40

loam: rich soil

[Source:www.houghtonmifflinbooks.com]

**QUESTIONS**

- 5.1 What atmosphere is created in the first stanza? Support your answer with reference to the diction. 2
- 5.2 Comment on the effectiveness of the sound device in line 3. 2
- 5.3 Explain what the poet means in lines 12 and 13. 2
- 5.4 Refer to stanzas 3 to 5. Outline in your own words in detail, the process that the poet is describing. 2
- 5.5 Refer to stanzas 6 and 7. What does the poet like about onions? Substantiate your answer. 2

[10]

## SECTION B: NOVEL

*The Great Gatsby* by F Scott Fitzgerald

### QUESTION 6

#### Extract A

Read the extract and answer the questions that follow.

The interior was unprosperous and bare; the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner. It had occurred to me that this shadow of a garage must be a blind, and that sumptuous and romantic apartments were concealed overhead, when the proprietor himself appeared in the door of an office, wiping his hands on a piece of waste. He was a blond, spiritless man, anaemic, and faintly handsome. When he saw us a damp gleam of hope sprang into his light blue eyes. 5

‘Hello, Wilson, old man,’ said Tom, slapping him jovially on the shoulder. ‘How’s business?’

‘I can’t complain,’ answered Wilson unconvincingly. ‘When are you going to sell me that car?’

‘Next week; I’ve got my man working on it now.’ 10

‘Works pretty slow, don’t he?’

‘No, he doesn’t, said Tom coldly. ‘And if you feel that way about it, maybe I’d better sell it somewhere else after all.’

‘I don’t mean that,’ explained Wilson quickly. ‘I just meant – ‘

His voice faded off and Tom glanced impatiently around the garage. Then I heard footsteps on a stairs, and in a moment the thickish figure of a woman blocked out the light from the office door. She was in her middle thirties, and faintly stout, but she carried her flesh sensuously, as some women can. Her face, above a spotted dress of dark blue crêpe-de-chine, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering. She smiled slowly and, walking through her husband as if he were a ghost, shook hands with Tom, looking him flush in the eye. Then she wet her lips, and without turning around spoke to her husband in a soft, coarse voice: 15

‘Get some chairs, why don’t you, so somebody can sit down.’

‘Oh, sure,’ agreed Wilson hurriedly, and went towards the little office mingling immediately with the cement colour of the walls. A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity – except his wife, who moved close to Tom. 20

‘I want to see you,’ said Tom intently. ‘Get on the next train.’

‘All right.’

‘I’ll meet you by the new-stand on the lower level.’

She nodded and moved away from him just as George Wilson emerged with two chairs from his office door. 30

[Chapter 2]

- |       |  |   |
|-------|--|---|
| 6.1.1 | Where has Tom taken Nick?  | 1 |
| 6.1.2 | Why is Tom there?  | 1 |
| 6.2   | ‘He was a blond, <u>spiritless</u> man, <u>anaemic</u> , and faintly handsome.’ (Line 5)<br>Comment on the underlined words. What do they tell us about George Wilson? | 2 |

6.3 Discuss what the conversation between Tom and Wilson reveals about their relationship (lines 5 – 15). Substantiate your answer. 2

6.4 ‘She smiled slowly and, walking through her husband as if he were a ghost, shook hands with Tom, looking him flush in the eye. Then she wether lips, and without turning around spoketo her husband in a soft, coarse voice:  
“Get some chairs, why don’t you, so somebody can sit down.” (Lines 20 – 23)

How does Myrtle’s treatment of her husband contrast with her response to Tom’s presence? Support your answer with close reference to the text.

4

### Extract B

The bottle of whiskey – a second one – was now in constant demand by all present, excepting Catherine, who ‘felt just as good on nothing at all’. Tom rang for the janitor and sent him for some celebrated sandwiches, which were a complete supper in themselves. I wanted to get out and walk eastward towards the park through the soft twilight, but each time I tried to go I became entangled in some wild, strident argument which pulled me back, as if with ropes, into my chair. Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I saw him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life. 5

Myrtle pulled her chair close to mine, and suddenly her warm breath poured over me the story of her first meeting with Tom. 10

‘It was on the two little seats facing each other that are always the last ones left on the train. I was going up to New York to see my sister and spend the night. He had on a dress suit and patent leather shoes, and I couldn’t keep my eyes off him, but every time he looked at me I had to pretend to be looking at the advertisement over his head. When we came into the station he was next to me, and his white shirt-front pressed against my arm, and so I told him I’d have to call a policeman, but he knew I lied. I was so excited that when I got into a taxi with him I didn’t hardly know I wasn’t getting into a subway train. All I kept thinking about, over and over, was “You can’t live forever; you can’t live forever.”’ 15

She turned to Mrs McKee and the room rang full of her artificial laughter. 20

‘My dear,’ she cried, ‘I’m going to give you this dress as soon as I’m through with it. I’ve got to get another one tomorrow. I’m going to make a list of all the things I’ve got to get. A massage and a wave, and a collar for the dog, and one of those cute little ash-trays where you touch a spring, and a wreath with a black silk bow for mother’s grave that’ll last all summer. I got to write down a list so I won’t forget all the things I got to do.’ 25

It was nine o’clock – almost immediately afterwards I looked at my watch and found it was ten. Mr McKee was asleep on a chair with his fists clenched in his lap, like a photograph of a man of action. Taking out my handkerchief I wiped from his cheek the spot of dried lather that had worried me all the afternoon.

The little dog was sitting on the table looking with blind eyes through the smoke, and from time to time groaning faintly. People disappeared, reappeared, made plans to go somewhere, and then lost each other, searched for each other, found each other a few feet away. Sometime towards midnight Tom Buchanan and Mrs Wilson stood face to face discussing in impassioned voices, whether Mrs Wilson had any right to mention Daisy’s name. 30

‘Daisy! Daisy! Daisy!’ shouted Mrs Wilson. ‘I’ll say it whenever I want to! Daisy! Dai – ‘  
Making a short deft movement, Tom Buchanan broke her nose with his open hand. 35

6.5	Place this extract in context.	2
6.6	Refer to lines 1 to 9 of Extract B. Discuss Nick's conflict, by referring in detail to the text.	3
6.7	What do Myrtle's words and behaviour reveal about her? Refer to 'She turned... I got to do' (lines 20-25) in detail.	3
6.8	Refer to lines 30 – 31. Outline how and why Myrtle acquired the dog.	2
6.9.1	Why does Tom hit Myrtle?(line 36)	2
6.9.2	By considering what you have learnt about Tom so far, carefully discuss why this behaviour is typical of him, giving examples to support your answer.	3
		[25]

## **SECTION C: DRAMA**

### **QUESTION 7: *OTHELLO* – ESSAY QUESTION**

**In *Othello*, Shakespeare shows us the devastating impact of betrayal and the futility of loyalty.**

**Discuss to what extent you believe this is true.**

Your response should take the form of a well-constructed essay of 350-400 words (2-2 ½ pages).

**Glossary:**

Devastating: extremely shocking

Futility: worthlessness; pointlessness

[25]

GRAND TOTAL:80