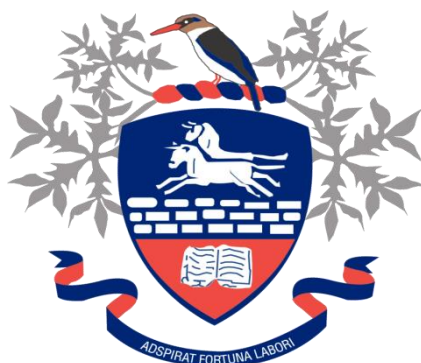


HILLCREST HIGH SCHOOL



June 2017

ENGLISH HOME LANGUAGE

Grade 12

Paper 2 (Literature)

Time: 2 ½ hours

Marks: 80

Examiner: Miss S. Boyce

Moderator: Mrs N. Atkinson

N.B. This question paper consists of 12 pages

INSTRUCTIONS TO 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. Rule off on completion of EACH section.
4. It is in your own interests to write and present your work neatly.
5. Use your time carefully. Suggested time management:
 - Section A: approximately 50 minutes
 - Section B: approximately 50 minutes
 - Section C: approximately 50 minutes

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Read the entire question paper.
3. Consult the table of contents on page 3 and read the questions. Choose the ones you are going to answer.
4. This question paper consists of THREE sections (you are required to answer questions from all three sections):
 - a. SECTION A: Poetry (30 marks)
 - b. SECTION B: Novel (25 marks)
 - c. SECTION C: Drama (25 marks)
5. Follow the instructions at the beginning of each section carefully.
6. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:
 - a. SECTION A: Poetry
 - Prescribed poetry – Answer TWO questions
 - Unseen poetry – Answer ONE question
 - b. SECTION B: Novel Contextual
 - Answer ONE question
 - c. SECTION C: Drama Literary Essay
 - Answer ONE question
7. Number your answers correctly according to the numbering system used in this question paper.
8. Length of answers:
 - a. Essay questions on poetry should be answered in about 250 – 300 words
 - b. Essay questions in the Drama section should be answered in 400 – 450 words.
 - c. The length of answers to contextual questions should be determined by the mark allocation. Aim for conciseness and relevance.
9. Write neatly and legibly.

CONTENTS

SECTION A: POETRY		
Prescribed poetry: Answer any TWO questions		
Question number	Question type	Marks
1. <i>Funeral Blues</i>	Essay question	10
OR		
2. <i>The Garden of Love</i>	Contextual question	10
OR		
3. <i>Remember</i>	Contextual question	10
OR		
4. <i>Somewhere I Have Never Travelled</i>	Contextual Question	10
AND		
Unseen poetry		
5. <i>The Owl and the Moon: Night Outside Durban</i>	Contextual question	10
SECTION B: Novel		
6. <i>The Picture of Dorian Gray</i>	Contextual question	25
SECTION C: Drama		
7. <i>Hamlet</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 Essay/Contextual	6	ALL	
C: Drama Essay/Contextual	7	1	

SECTION A: PRESCRIBED POETRY

Answer TWO of the following questions

QUESTION 1: ESSAY QUESTION

Funeral Blues

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead 5
Scribbling on the sky the message 'He is Dead'.
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West, 10
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

The stars are not wanted now; put out every one, 15
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

~ WH Auden

The poem “Funeral Blues” is an exploration of grief and sorrow. Auden successfully conveys these emotions through his diction, tone and imagery. .

Critically discuss the extent to which you agree with this statement. Be sure to refer closely to the diction, tone and imagery in your response.

Your essay should be 250 – 300 words (1 – 1 ½ pages) in length.

OR

[10]

QUESTION 2: CONTEXTUAL QUESTION

The Garden of Love

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut, 5
And Thou shalt not writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be: 10
And Priests in black gowns, were walking their rounds,
And binding with briars, my joys & desires.

~ William Blake

- 2.1 What does the word “shut” (line 5) suggest about the nature of the Church as Blake sees it. (2)
- 2.2 Explain the effect of the words “graves” (line 9) and “tombstones” (line 10) in the context of the poem. (2)
- 2.3 Why has Blake made use of capitalization in the poem? Explain your answer by making reference to specific examples. (3)
- 2.4 Critically discuss the change that Blake experiences upon revisiting the garden that he had known as a child. (3)

[10]

OR

QUESTION 4: CONTEXTUAL QUESTION

Somewhere I Have Never Travelled

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will unclothe me 5
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skilfully, mysteriously)her first rose

or if your wish be to close me, i and 10
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility: whose texture
compels me with the colour of its countries, 15
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands 20

~ ee cummings

- 4.1 What does the word, 'never' (line 1) suggest about the relationship between the speaker and his love? (2)
- 4.2 Explain the effect of the word 'frail' (line 4) in the context of the poem. (2)
- 4.3 Refer to line 5 - 6: 'your slightest look... myself as fingers'
Comment on the appropriateness of this image in the context of the poem. (3)
- 4.4 This is an unconventional love poem.
Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)

[10]

AND

**UNSEEN POETRY:
QUESTION 5: CONTEXTUAL QUESTION**

Read the following poem and answer the questions set on it.

Courage – it takes more

It takes more than breath to be alive
more than blood to find your line
more than a hand to throw a stone;

it takes a heart, a heart
beaten into bricks and built into a house 5
a house where humanity finds a home.
The house is in the street and the
street lies on the land, a land of
corpses and speeches, a land of

lies. The lies we tell to keep 10
the best for our own – family country god
whatever we imagine is our home.

The best of us are rivers who give themselves to oceans,
rivers who throw themselves over cliffs into oceans
rivers who never look back never regret what they've given 15
and the more they give the more flows out -

Will you won't you will you won't you walk behind Mandela -
follow his feet along Justice street? Won't you will you
beat your heart into a home for all humanity?

He was not alone - a million hands held him up 20
colossus – and there is no house
without mortar no wall without foundation
no Mandela without Mbeki Sisulu Dadoo
no Biko without Ngoyi without Sobukwe, without Goldberg
no Fisher without Slovo without First; 25
and will you walk behind them, and shout freedom
through your thirst, spend your breath for justice
to prison or to death?

It takes more heart than you think you have
but you are a river and 30
heroes are heroes because we make them heroes

motho ke motho ka batho babang
river, ocean falling, falling into the sun -
and when languages are forgotten
and our day of life is done
only when we stand together
can we say that we have won
one heart one love

35

one.

~ Phillipa Yaa de Villiers

Source: <http://www.poetryforlife.co.za/index.php/poem-selection/south-african-selection/116-phillippa-yaa-de-villiers>

- 5.1 How does the word “more” contribute to your understanding of what the poet is trying to convey in the poem? (2)
- 5.2 Explain what the word “corpses” (line 9) conveys about the speaker’s feelings about the people in our country. (2)
- 5.3 Refer to line 13: “The best of us are rivers... to oceans”.
Explain the appropriateness of the image in the context of the poem. (3)
- 5.4 Discuss the extended metaphor used in the poem. (3)

[10]
Total for Section A: 30 marks

SECTION B: Novel Contextual

Answer ALL the questions below.

Question 6: *The Picture of Dorian Gray* – Oscar Wilde

TEXT A

As they entered they saw Dorian Gray. He was seated at the piano, with his back to them, turning over the pages of a volume of Schumann’s “Forest Scenes.” “You must lend me these, Basil,” he cried. “I want to learn them. They are perfectly charming.”	
“That entirely depends on how you sit to-day, Dorian.”	
“Oh, I am tired of sitting, and I don’t want a life-sized portrait of myself,” answered the lad, swinging round on the music-stool in a wilful, petulant manner. When he caught sight of Lord Henry, a faint blush coloured his cheeks for a moment, and he started up. “I beg your pardon, Basil, but I didn’t know you had any one with you.”	5
“This is Lord Henry Wotton, Dorian, an old Oxford friend of mine. I have just been telling him what a capital sitter you were, and now you have spoiled everything.”	10
“You have not spoiled my pleasure in meeting you, Mr. Gray,” said Lord Henry, stepping forward and extending his hand. “My aunt has often spoken to me about you. You are one of her favourites, and, I am afraid, one of her victims also.”	
“I am in Lady Agatha’s black books at present,” answered Dorian with a funny look of penitence. “I promised to go to a club in Whitechapel with her last Tuesday, and I really forgot all about it. We were to have played a duet together—three duets, I believe. I don’t know what she will say to me. I am far too frightened to call.”	15
“Oh, I will make your peace with my aunt. She is quite devoted to you. And I don’t think it really matters about your not being there. The audience probably thought it was a duet. When Aunt Agatha sits down to the piano, she makes quite enough noise for two people.”	20
“That is very horrid to her, and not very nice to me,” answered Dorian, laughing.	
Lord Henry looked at him. Yes, he was certainly wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth’s passionate purity. One felt that he had kept himself unspotted from the world. No wonder Basil Hallward worshipped him.	25
“You are too charming to go in for philanthropy, Mr. Gray—far too charming.” And Lord Henry flung himself down on the divan and opened his cigarette-case.	
[Chapter 2]	

Refer to Text A

- 6.1.1 Place this extract in context. (3)
- 6.1.2 How do Lord Henry and Basil Hallward know each other? (1)
- 6.1.3 Refer to line 14: “I am in Lady Agatha’s black books at present”
What does this line mean? (2)
- 6.1.4 Discuss the first impression the writer makes of Dorian Gray. Refer closely to the diction in the extract in your answer. (4)

AND

TEXT B

Lord Henry had not yet come in. He was always late on principle, his principle being that punctuality is the thief of time. So the lad was looking rather sulky, as with listless fingers he turned over the pages of an elaborately illustrated edition of Manon Lescaut that he had found in one of the book-cases. The formal monotonous ticking of the Louis Quatorze clock annoyed him. Once or twice he thought of going away.

At last he heard a step outside, and the door opened. "How late you are, Harry!" he murmured.

"I am afraid it is not Harry, Mr. Gray," answered a shrill voice.

He glanced quickly round and rose to his feet. "I beg your pardon. I thought—"

"You thought it was my husband. It is only his wife. You must let me introduce myself. I know you quite well by your photographs. I think my husband has got seventeen of them."

"Not seventeen, Lady Henry?"

"Well, eighteen, then. And I saw you with him the other night at the opera." She laughed nervously as she spoke, and watched him with her vague forget-me-not eyes. She was a curious woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest. She was usually in love with somebody, and, as her passion was never returned, she had kept all her illusions. She tried to look picturesque, but only succeeded in being untidy. Her name was Victoria, and she had a perfect mania for going to church.

...

"Ah! that is one of Harry's views, isn't it, Mr. Gray? I always hear Harry's views from his friends. It is the only way I get to know of them. But you must not think I don't like good music. I adore it, but I am afraid of it. It makes me too romantic. I have simply worshipped pianists—two at a time, sometimes, Harry tells me. I don't know what it is about them. Perhaps it is that they are foreigners. They all are, ain't they? Even those that are born in England become foreigners after a time, don't they? It is so clever of them, and such a compliment to art. Makes it quite cosmopolitan, doesn't it? You have never been to any of my parties, have you, Mr. Gray? You must come. I can't afford orchids, but I share no expense in foreigners. They make one's rooms look so picturesque. But here is Harry! Harry, I came in to look for you, to ask you something—I forget what it was—and I found Mr. Gray here. We have had such a pleasant chat about music. We have quite the same ideas. No; I think our ideas are quite different. But he has been most pleasant. I am so glad I've seen him."

"I am charmed, my love, quite charmed," said Lord Henry, elevating his dark, crescent-shaped eyebrows and looking at them both with an amused smile. "So sorry I am late, Dorian. I went to look after a piece of old brocade in Wardour Street and had to bargain for hours for it. Nowadays people know the price of everything and the value of nothing."

"I am afraid I must be going," exclaimed Lady Henry, breaking an awkward silence with her silly sudden laugh. "I have promised to drive with the duchess. Good-bye, Mr. Gray. Good-bye, Harry. You are dining out, I suppose? So am I. Perhaps I shall see you at Lady Thornbury's."

[Chapter 4]

Refer to Text B

- 6.2.1 Explain why Lord Henry is always late. (2)
- 6.2.2 What do Dorian and Lady Henry have in common? (1)
- 6.2.3 Describe Lady Henry's character as it portrayed in the extract above. (3)
- 6.2.4 Refer to lines 33 – 35
- What do these lines reveal about the nature of marriage in Victorian England? (3)

Refer to Text B

6.2.5 Refer to line 16: “Ah! that is one of Harry’s views... views from his friends.”

What does this line suggest about Lord Henry? (2)

6.2.6 Lord Henry is a selfish and thoughtless character.

Using material from EXTRACT A and EXTRACT B as a starting point, critically discuss the validity of this statement. (4)

[25]

Total for Section B: 25 marks

SECTION C: DRAMA ESSAY

QUESTION 7: *Hamlet* – William Shakespeare

HAMLET

The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps,
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.
(2/2/627-634)

Hamlet's tragic flaw lies in his indecision. It is this flaw that is the direct cause of all of the tragedy at the end of the play.

Critically discuss the extent to which you agree with the statement above in a well-constructed essay of 400 – 450 words.

[25]

Total for Section C: 25 marks

Total for Paper: 80 marks