

# HILLCREST HIGH SCHOOL



June 2018

## 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 14 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, ALL of SECTION B and ALL of SECTION C as follows:
  - a. SECTION A: Poetry
    - Prescribed poetry – Answer TWO questions
    - Unseen poetry – Answer ONE question
  - b. SECTION B: Novel Contextual
    - Answer ALL questions
  - c. SECTION C: Drama Literary Essay
    - Answer the given 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**

<b>SECTION A: POETRY</b>		
<b>Prescribed poetry: Answer any TWO questions</b>		
Question number	Question type	Marks
1. <i>Vultures</i>	Essay question	10
<b>OR</b>		
2. <i>The Zulu Girl</i>	Contextual question	10
<b>OR</b>		
3. <i>Funeral Blues</i>	Contextual question	10
<b>OR</b>		
4. <i>Motho ke Motho ke Batho Babang</i>	Contextual Question	10
<b>AND</b>		
<b>Unseen poetry</b>		
5. <i>Everything Has Changed (except graves)</i>	Contextual question	10
<b>SECTION B: Novel</b>		
6. <i>The Picture of Dorian Gray</i>	Contextual question	25
<b>SECTION C: Drama</b>		
7. <i>Hamlet</i>	Essay question	25

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

<b>SECTION</b>	<b>QUESTION NUMBER</b>	<b>NUMBER OF QUESTIONS TO ANSWER</b>	<b>TICK</b>
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**

**Vultures**

In the greyness  
and drizzle of one despondent  
dawn unstirred by harbingers  
of sunbreak a vulture  
perching high on broken 5  
bones of a dead tree  
nestled close to his  
mate his smooth  
bashed-in head, a pebble  
on a stem rooted in 10  
a dump of gross  
feathers, inclined affectionately  
to hers. Yesterday they picked  
the eyes of a swollen  
corpse in a water-logged 15  
trench and ate the  
things in its bowel. Full  
gorged they chose their roost  
keeping the hollowed remnant  
in easy range of cold 20  
telescopic eyes...

Strange  
indeed how love in other  
ways so particular  
will pick a corner 25  
in that charnel-house  
tidy it and coil up there, perhaps  
even fall asleep - her face  
turned to the wall!

...Thus the Commandant at Belsen 30  
Camp going home for  
the day with fumes of  
human roast clinging  
rebelliously to his hairy  
nostrils will stop 35  
at the wayside sweet-shop  
and pick up a chocolate  
for his tender offspring  
waiting at home for Daddy's  
return...

Praise bounteous providence if you will that grants even an ogre a tiny glow-worm tenderness encapsulated in icy caverns of a cruel heart or else despair for in the very germ of that kindred love is lodged the perpetuity of evil.	45           50
---	--

~ Chinua Achebe

In his poem “Vultures”, Achebe wished to show the complex nature of evil.

Discuss how successful Achebe was in achieving his intended message. 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.

[10]

OR

**QUESTION 2: CONTEXTUAL QUESTION**

**The Zulu Girl**

When in the sun the hot red acres smoulder  
Down where the sweating gang its labour plies  
A girl flings down her hoe, and from her shoulder  
Unslings her child tormented by flies.

She takes him to a ring of shadow pooled 5  
By the thorn-tree: purpled with the blood of ticks,  
While her sharp nails, in slow caresses ruled  
Prowl through his hair with sharp electric clicks.

His sleepy mouth, plugged by the heavy nipple, 10  
Tugs like a puppy, grunting as he feels;  
Through his frail nerves her own deep languor's ripple  
Like a broad river sighing through the reeds.

Yet in that drowsy stream his flesh imbibes  
An old unquenched, unsmotherable heat-  
The curbed ferocity of beaten tribes, 15  
The sullen dignity of their defeat.

Her body looms above him like a hill  
Within whose shade a village lies at rest,  
Or the first cloud so terrible and still  
That bears the coming harvest in its breast. 20  
~ Roy Campell

- 2.1 What do the words “hot red” (line 1) suggest about the setting of the poem? (2)
- 2.2 Explain the effect of the word “unsmotherable” (line 14) in the context of the poem. (2)
- 2.3 Identify and explain the effectiveness of the figure of speech in line 10. (3)
- 2.4 Campbell’s poem is a recreation of the hardships experienced by the Zulu people.  
Do you agree with this statement? Justify your response by referring to the diction in the poem. (3)

[10]

**OR**

### QUESTION 3: CONTEXTUAL 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,  
My working week and my Sunday rest, 10  
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,  
Pack up the moon and dismantle the sun,  
Pour away the ocean and sweep up the wood; 15  
For nothing now can ever come to any good.

~ WH Auden

- 3.1 Refer to lines 1-3: “Stop all the... muffled drum”.  
How do these lines contribute to the mood of the first stanza? (2)
- 3.2 What does line 9 suggest about the nature of the relationship between the poet and the man that has died? (2)
- 3.3 Refer to lines 13-14: “The stars are not... dismantle the sun”.  
Discuss the significance of this description in the context of the poem. (3)
- 3.4 The concluding lines of the final stanza “Pour away... to any good” suggest that the persona wants to blot out everything except his own mourning.  
Do you agree with this statement? Justify your response by referring to the diction in these lines. (3)

[10]

OR

#### QUESTION 4: CONTEXTUAL QUESTION

##### Motho ke Motho ke Batho Babang

By holding my mirror out of the window I see

Clear to the end of the passage.

There's a person down there.

A prisoner polishing a doorhandle.

In the mirror I see him see

5

My face in the mirror,

I see the fingertips of his free hand

Bunch together, as if to make

An object the size of a badge

Which travels up to his forehead

10

The place of an imaginary cap.

(This means: A warder.)

Two fingers are extended in a vee

And wiggle like two antennae.

(He's being watched.)

15

A finger of his free hand makes a watch-hand's arc

On the wrist of his polishing arm without

Disrupting the slow-slow rhythm of his work.

(Later. Maybe, later we can speak.)

Hey! Wat maak jy daar?

20

—a voice from around the corner.

No. Just polishing baas.

He turns his back to me, now watch

His free hand, the talkative one,

Slips quietly behind

25

—Strength brother, it says,

In my mirror,

A black fist.

~ Jeremy Cronin

- 4.1 What does the word, 'person' (line 3) suggest about the persona's attitude to his fellow prisoner? (2)
- 4.2 Explain the effect of the word 'slow-slow' (line 18) in the context of the poem. (2)
- 4.3 Refer to line 13-14: "Two fingers are... like two antennae".  
Comment on the appropriateness of this image in the context of the poem. (3)
- 4.4 This poem is about solidarity.  
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.

Everything Has Changed (except graves)

I stood at the ruins  
of my former school  
where I was patiently moulded;  
wild plants own every space now;  
my soul was paralyzed. 5  
What happened to the roofs  
the doors and windows?  
Can these dumb lonely  
walls still recognize me?

Everything has changed; 10  
the ground  
where we ran and laughed  
and the corner of the playground  
where I pummelled a schoolmate  
almost to a pulp 15  
are scarfed with wattle  
to conceal my shame.

A short distance away  
stands a renovated Church  
(a Dutch Reformed formerly, 20  
now a Methodist)  
embraced by a mute little cemetery  
that claims the past  
(the dividing fence has vanished) 25  
though growth strangles it  
to near extinction;  
cold names of departed whites  
who were part of this community  
and made monumental contributions  
are etched on the headstones. 30

Sometimes whites come here  
to clean and put flowers  
on their family graves;  
a voice whispers to me  
but I do not recognize its face 35  
because everything in Lushington  
has changed  
except the graveyard.

~ Mzi Mahola

[Source: *We Will Remember Them* compiled by the South African Council for English Education Easter Cape 2018]

- 5.1 Refer to line 8.  
Discuss what this suggests about the speaker's experience at school. (2)
- 5.2 What impression do the words, 'pummelled' (line 14) and "shame" (line 17) create about the persona? (2)
- 5.3 Refer to lines 25-26: "though growth... near extinction"  
Explain why this image of the cemetery is effective within the context of the poem. (3)
- 5.4 The mood of the first stanza enhances the central idea of the poem.  
Do you agree with this statement? Justify your response. (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**

<p>‘Let us go to the theatre to-night,’ said Lord Henry. ‘There is sure to be something on, somewhere. I have promised to dine at White’s, but it is only with an old friend, so I can send him a wire to say that I am ill, or that I am prevented from coming in consequence of a subsequent engagement. I think that would be a rather nice excuse: it would have all the surprise of candour.’</p>	
<p>‘It is such a bore putting on one’s dress-clothes,’ muttered Hallward. ‘And when one has them on, they are so horrid.’</p>	5
<p>‘Yes’, answered Lord Henry, dreamily, ‘the costume of the nineteenth century is detestable. It is so sombre, so depressing. Sin is the only real colour-element left in modern life.’</p>	
<p>‘You really must not say things like that before Dorian, Harry.’</p>	
<p>‘Before which Dorian? The one who is pouring out tea for us, or the one in the picture?’</p>	10
<p>‘Before either.’</p>	
<p>‘I should like to come to the theatre with you, Lord Henry,’ said the lad.</p>	
<p>‘Then you shall come; and you will come too Basil, won’t you?’</p>	
<p>‘I can’t, really. I would sooner not. I have a lot of work to do.’</p>	
<p>‘Well, then, you and I will go alone Mr Gray.’</p>	15
<p>‘I should like that awfully.’</p>	
<p>The painter bit his lip and walked over, cup in hand, to the picture. ‘I shall stay with the real Dorian,’ he said, sadly.</p>	
<p>‘Is it the real Dorian?’ cried the original of the portrait, strolling across to him. ‘Am I really like that?’</p>	
<p>‘Yes; you are just like that.’</p>	20
<p>‘How wonderful Basil!’</p>	
<p>‘At least you are like it in appearance. But it will never alter,’ sighed Hallward. ‘That is something.’</p>	
<p>‘What a fuss people make about fidelity!’ exclaimed Lord Henry. ‘Why, even in love it is purely a question for physiology. It has nothing to do with our own will. Young men want to be faithful, and are not: old men want to be faithless, and cannot: that is all one can say.’</p>	25
<p>‘Don’t go to the theatre to-night Dorian,’ said Hallward. ‘Stop and dine with me.’</p>	
<p>[Chapter 1]</p>	

**Refer to Text A**

- 6.1.1 What era is this novel set in? Provide a quote from the extract to support your answer. (2)
- 6.1.2 Place this extract in context. (3)
- 6.1.3 Discuss the relationship between Basil and Dorian at this point in the novel. (3)
- 6.1.4 Refer to lines 23 – 25
- Explain, in your own words, what Lord Henry is saying about love. (3)
- 6.1.5 Refer to line 26: “Don’t go to... with me.”
- Why does Basil not want Dorian to go to the theatre with Lord Henry? (2)

**AND**

**TEXT B**

<p>‘Never marry at all, Dorian. Men marry because they are tired; women because they are curious; both are disappointed.’</p> <p>‘I don’t think I am likely to marry, Harry. I am much too much in love. That is one of your aphorisms. I am putting it into practice, as I do everything that you say.’</p> <p>...</p> <p>‘No one has [heard of her]. People will some day, however. She is a genius.’</p> <p>‘My dear boy, no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals.’</p> <p>‘Harry, how can you?’</p> <p>‘My dear Dorian, it is quite true. I am analysing women at the present, so I ought to know. The subject is not so abstruse as I thought it was. I find that, ultimately, there are only two kinds of women, the plain and the coloured. The plain women are very useful. If you want to gain a reputation for respectability, you have merely to take them down to supper. The other women are very charming. They commit one mistake, however. They paint in order to try and look young. Our grandmothers painted in order to try and talk brilliantly. <i>Rouge</i> and <i>esprit</i> used to go together. That is all over now. As long as a woman can look ten years younger than her own daughter, she is perfectly satisfied. As for conversation, there are only five women in London worth talking to, and two of these can’t be admitted into decent society. However, tell me about your genius. How long have you known her?’</p> <p>‘Ah! Harry, your views terrify me.’</p> <p>‘Never mind that. How long have you known her?’</p> <p>‘About three weeks.’</p> <p>‘And where did you come across her?’</p> <p>‘I will tell you, Harry: but you mustn’t be unsympathetic about it. After all, it never would have happened if I had not met you. You filled me with a wild desire to know everything about life. For days after I met you something seemed to throb in my veins. As I lounged in the Park, or strolled down Piccadilly, I used to look at everyone who passed me, and wonder, with a mad curiosity, what sort of lives they led. Some of them fascinated me. Others filled me with terror. There was an exquisite poison in the air. I had a passion for sensations.’</p> <p>[Chapter 4]</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p>
---	--

**Refer to Text B**

- 6.2.1 Who is Dorian in love with and what does she do for a living? (2)
- 6.2.2 Discuss Harry and Dorian’s attitude towards women. Refer to the extract in your response. (4)
- 6.2.3 Refer to lines 23 – 28
- Explain the effect that meeting Lord Henry had on Dorian. (2)

**Refer to Text A and B**

- 6.3.1 Compare and contrast Lord Henry and Basil Hallward’s characters as they are revealed in the extracts above. (4)

[25]

**Total for Section B: 25 marks**

**SECTION C: DRAMA ESSAY**

**QUESTION 7: *Hamlet* – William Shakespeare**

Hamlet is a play in which nothing can be taken at face value: appearances are frequently deceptive, and many characters engage in play-acting, spying and pretence.

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**