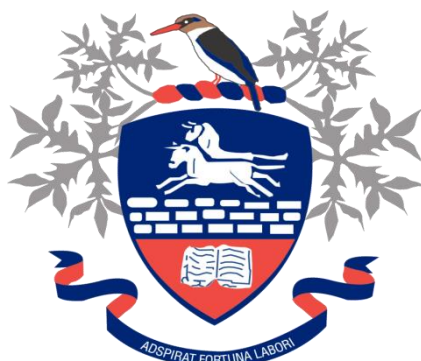


HILLCREST HIGH SCHOOL



May 2019

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

SECTION A: POETRY		
Prescribed poetry: Answer any TWO questions		
Question number	Question type	Marks
1. <i>Motho ke Motho ke Batho Babang</i>	Essay question	10
OR		
2. <i>Vultures</i>	Contextual question	10
OR		
3. <i>The Zulu Girl</i>	Contextual question	10
OR		
4. <i>Funeral Blues</i>	Contextual Question	10
AND		
Unseen poetry		
5. <i>Calvinia, 1976</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

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

Jeremy Cronin's poem "Motho ke Motho ke Batho Babang" highlights the resilience of the human spirit and the power of unity – even in the face of punishment and oppression.

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.

[10]

OR

QUESTION 2: CONTEXTUAL 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	

- 2.1 Refer to lines 14-17: 'the eyes of a swollen...things in its bowel.'
What impression of the vultures is created in these lines? (2)
- 2.2 Refer to lines 32-33: '...with fumes of human roast...'.
How do these words contribute to your understanding of the speaker's feelings towards the
Commandant? (2)
- 2.3 Refer to lines 1-6: 'In the greyness...of a dead tree...'.
Discuss how the diction in these lines contributes to the speaker's mood. (3)
- 2.4 Refer to the final lines: 'for in the very germ... the perpetuity of evil.'
Comment on how these lines convey the central idea of the poem. (3)

QUESTION 3: 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 15
An old unquenched, unsmotherable heat-
The curbed ferocity of beaten tribes,
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

- 3.1 What impression is created by the word “gang” (line 2)? (2)
- 3.2 How do the words “unquenched, unsmotherable” (line 14) contribute to the mood of the poem? (2)
- 3.3 Refer to lines 7-8: 'While her sharp... sharp electric clicks'. (3)
Discuss the effectiveness of this image in the context of the poem.
- 3.4 Critically discuss how this poem can be seen as one of hope and the triumph over exploitation. (3)

[10]

QUESTION 4: 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

- 4.1 How do the words “Silence” (line 3) and “muffled” (line 3) contribute to your understanding of the persona’s mood in the first stanza? (2)
- 4.2 Refer to line 14: “Pack up...the sun”
Discuss how this line contributes to your understanding of the intended message of the poem. (2)
- 4.3 Refer to line 9: “He was my North... and West...”
Discuss the significance of this image in the context of the poem. (3)
- 4.4 Critically discuss the nature of the relationship between the persona and the man who has died. Be sure to refer to the diction and tone in your response. (3)

[10]

AND

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

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

Calvinia, 1976

Kicking pebbles along cracked pavements,
my brother and I strolled through this Karoo town.
Past pale houses, dusky streets, past the Saamstaan store
where we could always find a spinning top, stop
to listen for the sound of windmills, or watch
the trucks pass by with their smell of sheep: 5
their cargo destined for a place alongside potatoes
and an occasional vegetable on blue china plates.

In Calvinia, I slept in my Oupa's bed, both of us tired
from mending farm fences, or from circling this small town 10
in the hours between the day's labour, evening quiet.
We would wake at dawn, and he would lead me to the kitchen
to pour five spoons of sugar into my enamel coffee mug.
Memory speaks of the thermos full and waiting,
waiting to be emptied, along with the small jars 15
that lined one pantry shelf – lard to spread on our toast,
or for the frying of Sunday morning's feast.

My brother and I opened a chest of drawers
in Oupa's room one day – inside lay a store of treats:
Wilson's toffees, the peppermint creams he placed 20
in our palms after dinner, or presented in small plastic bags
when he came to visit in Cape Town. As he grew older,
and I grew older, I began to realise the purpose of his trips
to the Cape – not the gift of sweets, but a hospital bed,
transfusions, chemotherapy. 25

He began to visit once a week, but only to sit, drink tea,
smile weakly at my brother, me. Before long
he no longer visited, but became a regular shadow
on the living-room wall. It wasn't too long
before the hospital became his home, and the hospital 30
was not his home for long.

~ Jacques Rousseau

[Source: *Poems from all over* compiled by Rustam Kozain]

- 5.1 What impact does the word “strolled” (line 2) have on the poem? (2)
- 5.2 What impression is created of the persona’s childhood in the second stanza? Refer closely to the diction in your response. (3)
- 5.3 Explain, in your own words, the realisation that the persona had in stanza 3. (2)
- 5.4 Critically discuss the relationship between the persona and his Oupa. Be sure to refer to the diction and tone in 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

"Harry, don't talk like that. As long as I live, the personality of Dorian Gray will dominate me. You can't feel what I feel. You change too often."

"Ah, my dear Basil, that is exactly why I can feel it. Those who are faithful know only the trivial side of love: it is the faithless who know love's tragedies." And Lord Henry struck a light on a dainty silver case and began to smoke a cigarette with a self-conscious and satisfied air, as if he had summed up the world in a phrase. There was a rustle of chirruping sparrows in the green lacquer leaves of the ivy, and the blue cloud-shadows chased themselves across the grass like swallows. How pleasant it was in the garden! And how delightful other people's emotions were!—much more delightful than their ideas, it seemed to him. One's own soul, and the passions of one's friends—those were the fascinating things in life. He pictured to himself with silent amusement the tedious luncheon that he had missed by staying so long with Basil Hallward. Had he gone to his aunt's, he would have been sure to have met Lord Goodbody there, and the whole conversation would have been about the feeding of the poor and the necessity for model lodging-houses. Each class would have preached the importance of those virtues, for whose exercise there was no necessity in their own lives. The rich would have spoken on the value of thrift, and the idle grown eloquent over the dignity of labour. It was charming to have escaped all that! As he thought of his aunt, an idea seemed to strike him. He turned to Hallward and said, "My dear fellow, I have just remembered."

5

10

15

...

"Don't look so angry, Basil, it was at my aunt, Lady Agatha's. She told me she had discovered a wonderful young man who was going to help her in the East End, and that his name was Dorian Gray. I am bound to state that she never told me he was good-looking. Women have no appreciation of good looks; at least, good women have not. She said that he was very earnest and had a beautiful nature. I at once pictured to myself a creature with spectacles and lank hair, horribly freckled, and tramping about on huge feet. I wish I had known it was your friend."

20

"I am very glad you didn't, Harry."

"Why?"

"I don't want you to meet him."

25

"You don't want me to meet him?"

"No."

"Mr. Dorian Gray is in the studio, sir," said the butler, coming into the garden.

[Chapter 1]

Refer to Text A

- 6.1.1 Place this extract in context. (3)
- 6.1.2 Briefly discuss how Basil met Dorian Gray. (2)
- 6.1.3 Why does Lord Henry refer to the lunch he was supposed to go to at his aunt's house as "tedious" (line 10)? (2)
- 6.1.4 Refer to line 25: "I don't want you to meet him."
Account for Basil's attitude in this line. (3)

AND

TEXT B

Yes; he would try to be to Dorian Gray what, without knowing it, the lad was to the painter who had fashioned the wonderful portrait. He would seek to dominate him—had already, indeed, half done so. He would make that wonderful spirit his own. There was something fascinating in this son of love and death.

Suddenly he stopped and glanced up at the houses. He found that he had passed his aunt's some distance, and, smiling to himself, turned back. When he entered the somewhat sombre hall, the butler told him that they had gone in to lunch. He gave one of the footmen his hat and stick and passed into the dining-room.

"Late as usual, Harry," cried his aunt, shaking her head at him.

He invented a facile excuse, and having taken the vacant seat next to her, looked round to see who was there. Dorian bowed to him shyly from the end of the table, a flush of pleasure stealing into his cheek.

...

Lord Henry laughed. "I don't desire to change anything in England except the weather," he answered. "I am quite content with philosophic contemplation. But, as the nineteenth century has gone bankrupt through an over-expenditure of sympathy, I would suggest that we should appeal to science to put us straight. The advantage of the emotions is that they lead us astray, and the advantage of science is that it is not emotional."

"But we have such grave responsibilities," ventured Mrs. Vandeleur timidly.

"Terribly grave," echoed Lady Agatha.

Lord Henry looked over at Mr. Erskine. "Humanity takes itself too seriously. It is the world's original sin. If the caveman had known how to laugh, history would have been different."

"You are really very comforting," warbled the duchess. "I have always felt rather guilty when I came to see your dear aunt, for I take no interest at all in the East End. For the future I shall be able to look her in the face without a blush."

"A blush is very becoming, Duchess," remarked Lord Henry.

"Only when one is young," she answered. "When an old woman like myself blushes, it is a very bad sign. Ah! Lord Henry, I wish you would tell me how to become young again."

[Chapter 3]

Refer to Text B

6.2.1 Refer to line 3: "There was something fascinating in this son of love and death."

Briefly discuss Dorian's background.

(3)

6.2.2 Refer to lines 2-3: He would seek to...spirit his own."

Explain, in your own words, Lord Henry's plans for Dorian.

(3)

6.2.3 Refer to line 9: "Dorian bowed... into his cheek."

Account for Dorian's reaction to Lord Henry.

(3)

6.2.4 Refer to lines 10-14: "I am quite... it is not emotional."

Explain Lord Henry's solution to problems in London.

(2)

Refer to Text A and B

6.3 Critically discuss what is revealed about Lord Henry's character in Text A and B.

(4)

[25]

Total for Section B: 25 marks

SECTION C: DRAMA ESSAY

QUESTION 7: *Hamlet* – William Shakespeare

Choose ONE of the topics below and write a well-constructed essay of 400-450 words:

7.1 *There are only two females in the play and they are both flawed.*

Discuss whether you think this is a valid assessment of Shakespeare's presentation of Gertrude and Ophelia in a well-constructed essay of between 400-450 words.

OR

7.2 *The inaction of Hamlet coupled with his almost obsessive concern with morality ultimately lead to his demise.*

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