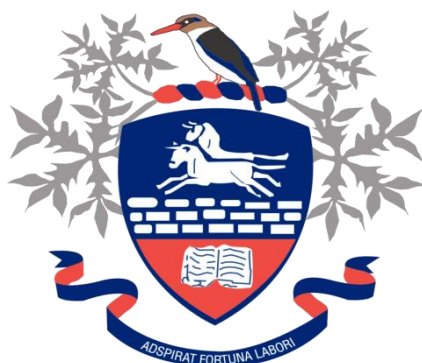


HILLCREST HIGH SCHOOL



September 2017

ENGLISH HOME LANGUAGE

Grade 12

Paper 2 (Literature)

Time: 2 ½ hours

Marks: 80

Examiner: Miss S. Boyce; Mrs N. Atkinson

Moderator: Mrs N. Atkinson

N.B. This question paper consists of 16 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. In Section A (Poetry) there are TWO questions:
 - Prescribed poems: Answer questions on TWO of the four poems.
 - Unseen poem: Answer all the questions set on the poem.
7. Choice of answers for Sections B (Novel) and Section C (Drama):
 - a. Answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL QUESTION**.
 - b. If you answer the essay question in Section B, then you must answer the contextual question in Section C.
 - c. If you answer the contextual question in Section B, then you must answer the essay question in Section C.
8. Number your answers correctly according to the numbering system used in this question paper.
9. 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.
10. Write neatly and legibly.

CONTENTS

SECTION A: POETRY		
Prescribed poetry: Answer any TWO questions		
Question number	Question type	Marks
1. <i>The Garden of Love</i>	Essay question	10
OR		
2. <i>Funeral Blues</i>	Contextual question	10
OR		
3. <i>An African Thunderstorm</i>	Contextual question	10
OR		
4. <i>Vultures</i>	Contextual question	10
AND		
Unseen poetry		
5. <i>this learning poem is for you</i>	Contextual question	10
SECTION B: Novel		
6. <i>The Picture of Dorian Gray</i>	Essay question	25
OR		
7. <i>The Picture of Dorian Gray</i>	Contextual question	25
SECTION C: Drama		
8. <i>Hamlet</i>	Essay question	25
OR		
9. <i>Hamlet</i>	Contextual 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 – 7	1	
C: Drama Essay/Contextual	8 – 9	1	

SECTION A: PRESCRIBED POETRY

Answer TWO of the following questions

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

The poem “The Garden of Love” highlights Blake’s contempt for the restriction that organised religion placed on the individual.

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]

QUESTION 2: 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, 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,
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

- 2.1 What do the words “Stop” (line 1) and “cut” suggest about the nature of the speaker’s grief? (2)
- 2.2 Explain the effect of using “He is Dead” (line 6) instead of using the person’s name. (2)
- 2.3 Why has Auden made reference to the cardinal points in line 9 of the poem? (3)
- 2.4 Critically discuss the effectiveness of the use of hyperbole in the poem. (3)

[10]

OR

QUESTION 3: CONTEXTUAL QUESTION

An African Thunderstorm

From the west
Clouds come hurrying with the wind
Turning sharply
Here and there
Like a plague of locusts 5
Whirling,
Tossing up things on its tail
Like a madman chasing nothing.

Pregnant clouds
Ride stately on its back, 10
Gathering to perch on hills
Like sinister dark wings;
The wind whistles by
And trees bend to let it pass.

In the village 15
Screams of delighted children,
Toss and turn
In the din of the whirling wind,
Women,
Babies clinging on their backs 20
Dart about
In and out
Madly;
The wind whistles by
Whilst trees bend to let it pass. 25

Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes
Rumble, tremble and crack 30
Amidst the smell of fired smoke
And the pelting march of the storm.

- 3.1 What does the word “plague” (line 6) suggest about the nature of the wind? (2)
- 3.2 Explain the effect of the word “madman” (line 8) in the context of the poem. (2)
- 3.3 Refer to line 13-14: “The wind whistles by/And trees bend to let it pass.”
Comment on the appropriateness of this image in the context of the poem. (3)
- 3.4 Refer to line 29-32: “As jagged blinding...march of the storm”.
Critically discuss how the storm is characterised in these lines. (3)

[10]

OR

QUESTION 4: 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... 40

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

- 4.1 What does the word, 'gorged' (line 18) suggest about the speaker's attitude towards the vultures? (2)
- 4.2 Explain the effect of the word "harbingers" (line 3) in the context of the poem. (2)
- 4.3 Refer to line 44-47: "a tiny glow-worm...cruel heart".
Comment on the appropriateness of this image in the context of the poem. (3)
- 4.4 The poet's intention in this poem is to show us to be grateful that even in the most evil places there is a tiny amount of love or tenderness
Critically discuss the extent to which 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.

this learning poem is for you

this learning poem is for you
my sleeping child
before i become confused and forget
which is the star and which you

but you are so much more than any star 5
that even i, forgetful as i am
unused to separating light from light
find yours the brighter of the two

why should i compare you to a star
when the brown earth glows like the sun 10
water gleams, and autumn leaves
fly like sparks from a whistling wheel

god has given light enough
to those who seek it
but i am learning too 15
his special grace in choosing you

~ Shabbir Banoobhai

Source: <http://www.poetryforlife.co.za/index.php/poem-selection/south-african-selection/83-this-learning-poem-is-for-you>

- 5.1 How does the word “more” (line 5) contribute to your understanding of what the poet is trying to convey in the poem? (2)
- 5.2 Explain why the writer calls this a “learning” poem. (2)
- 5.3 Refer to line 10: “when the brown earth glows like the sun”. Explain the appropriateness of the image in the context of the poem. (3)
- 5.4 Refer to lines 13 – 16: “god has given... in choosing you”. Critically discuss how these lines convey the speaker's attitude toward his child. (3)

[10]
Total for Section A: 30 marks

SECTION B: *The Picture of Dorian Gray* – Oscar Wilde

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

Question 6: *The Picture of Dorian Gray* – Essay Question

All three of the main characters in *The Picture of Dorian Gray*, Basil Hallward, Lord Henry Wotton and Dorian Gray, are responsible to some extent for Dorian Gray’s moral corruption.

Discuss the validity (truth) of this statement, providing evidence to support your view.

Your response should take the form of a well-constructed essay of 400 – 450 words (2 ½ pages).
[25]

OR

Question 7: *The Picture of Dorian Gray* – Contextual Question

EXTRACT A

Read the extracts below and then answer the questions that follow.

As he was sitting at breakfast next morning, Basil Hallward was shown into the room.

“I am so glad I have found you, Dorian,” he said, gravely. I called last night, and they told me you were at the Opera. Of course I know that was impossible. But I wish you had left word where you had really gone to. I passed a dreadful evening, half afraid that one tragedy might be followed by another. I think you might have telegraphed for me when you heard of it first. I read of it quite by chance in a late edition of *The Globe* that I picked up at the club. I came here at once, and was miserable at not finding you. I can’t tell you how heart-broken I am about the whole thing. I know what you must suffer. But where were you? Did you go down and see the girl’s mother? For a moment I thought of following you there. They gave the address in the paper. Somewhere in the Euston Road, isn’t it? But I was afraid of intruding upon a sorrow that I could not lighten. Poor woman! What a state she must be in! And her only child, too! What did she say about it all?”

5

10

“My dear Basil, how do I know?” murmured Dorian Gray, sipping some pale-yellow wine from a delicate gold-beaded bubble of Venetian glass, and looking dreadfully bored. “I was at the Opera. You should have come on there. I met Lady Gwendolen, Harry’s sister, for the first time. We were in her box. She is perfectly charming; and Patti sang divinely. Don’t talk about horrid subjects. If one doesn’t talk about a thing, it has never happened. It is simply expression, as Harry says, that gives reality to things. I may mention that she was not the woman’s only child. There is a son, a charming fellow, I believe. But he is not on the stage. He is a sailor, or something. And now, tell me about yourself and what you are painting.”

15

20

“You went to the Opera?” said Hallward, speaking very slowly, and with a strained touch of pain in his voice. “You went to the Opera while Sibyl Vane was lying dead in some sordid lodging? You can talk of other

Refer to Text A

- 7.1.1 Account for Basil Hallward’s visit. (2)
- 7.1.2 Refer to lines 3 to 12. Comment on Basil Hallward’s character as it is revealed in these lines. (3)
- 7.1.3 Refer to lines 14 to 20.
Critically discuss Dorian Gray’s response by referring to tone and diction. (3)
- 7.1.4 Refer to lines 22 to 26. Critically analyse Basil Hallward’s reaction to Dorian’s answer. (3)

AND

EXTRACT B

...“And so when I got this offer from Paris I determined to make your portrait the principal thing in my exhibition. It never occurred to me that you would refuse. I see now that you were right. The picture cannot be shown. You must not be angry with me, Dorian, for what I have told you. As I said to Harry, once, you are made to be worshipped.”

Dorian Gray drew a long breath. The colour came back to his cheeks, and a smile played about his lips. The peril was over. He was safe for the time. Yet he could not help feeling infinite pity for the painter who had just made this strange confession to him, and wondered if he himself would ever be so dominated by the personality of a friend. Lord Henry had the charm of being very dangerous. But that was all. He was too clever and too cynical to be really fond of. Would there ever be someone who would fill him with a strange idolatry? Was that one of the things that life had in store?

“It is extraordinary to me, Dorian,” said Hallward, “that you should have seen this in the portrait. Did you really see it?”

“I saw something in it,” he answered, “something that seemed to me very curious.”

“Well, you don’t mind my looking at the thing now?”

Dorian shook his head. “You must not ask me that, Basil. I could not possibly let you stand in front of that picture.”

“You will someday, surely?”

“Never.”

“Well, perhaps you are right. And now goodbye, Dorian. You have been the one person in my life who has really influenced my art. Whatever I have done that is good, I owe to you. Ah! You don’t know what it cost me to tell you all that I have told you.”

“My dear Basil,” said Dorian, “what you have told me? Simply that you felt that you admired me too much. That is not even a compliment.”

“It was not intended as a compliment. It was a confession. Now that I have made it, something seems to have gone out of me. Perhaps one should never put one’s worship into words.”

“It was a very disappointing confession.”

“Why, what did you expect, Dorian? You didn’t see anything else in the picture, did you? There was nothing else to see?”

“No; there was nothing else to see. Why do you ask? But you mustn’t talk about worship. It is foolish. You and I are friends, Basil, and we must always remain so.”

“You have got Harry,” said the painter, sadly.

“Oh, Harry!” cried the lad, with a ripple of laughter. “Harry spends his days in saying what is incredible, and his evenings in doing what is improbable. Just the sort of life I would like to lead. But still I don’t think I would go to Harry if I were in trouble. I would sooner go to you, Basil.”

...

As he left the room, Dorian Gray smiled to himself. Poor Basil! How little he knew of the true reason! And how strange it was that, instead of having been forced to reveal his own secret, he had succeeded, almost by chance, in wresting a secret from his friend!

...

He sighed, and touched the bell. The portrait must be hidden at all costs. He could not run such a risk of discovery again. [Chapter 9]

Refer to Text B

- 7.2.1 Basil Hallward and Dorian Gray both have fears about the portrait. Describe how their fears are different. (3)
- 7.2.2 a) Refer to line 7: “wondered if he himself would ever be so dominated by the personality of a friend.” Explain the irony in this line. (2)
- b) Refer to line 38: “You and I are friends, Basil, and we must always remain so.” Explain the irony in this line in light of what happens in the novel. (2)
- 7.2.3 Refer to line 50: “The portrait must remain hidden at all costs.” Explain how the portrait could be said to represent the theme of appearance versus reality. Refer to the novel to support your answer. (3)
- 7.2.4 Using extracts A and B as your starting point, and your knowledge of the novel as a whole, contrast the relationship between Basil Hallward and Dorian Gray with the relationship between Lord Henry Wotton and Dorian Gray. (4)

[25 marks]

Total for Section B : 25

SECTION C: *Hamlet* – William Shakespeare

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: *Hamlet* – Essay Question

Revenge is one of the centrally important issues in *Hamlet*.

Critically assess the validity of this statement.

Your response should take the form of a well-constructed essay of 400–450 words (2–2½ pages).

[25]

OR

QUESTION 8: *Hamlet* – Contextual Question

EXTRACT C

	<i>Enter the Queen and Polonius</i>	
POLONIUS	He will come straight. Look you lay home to him, Tell him his pranks have been too broad to bear with, And that your grace hath screened and stood between Much heat and him. I'll silence me even here. Pray you be round with him.	5
HAMLET	<i>(Without)</i> Mother, mother, mother!	
QUEEN	I'll warrant you Fear is not me. Withdraw, I hear him coming. <i>Polonius hides behind the arras.</i>	
	<i>Enter Hamlet</i>	10
HAMLET	Now, mother, what's the matter?	
QUEEN	Hamlet, thou hast thy father much offended.	
HAMLET	Mother, you have my father much offended.	
QUEEN	Come, come, you answer with an idle tongue.	
HAMLET	Go, go, you question with a wicked tongue.	15
QUEEN	Why, how now Hamlet?	
HAMLET	What's the matter now?	
QUEEN	Have you forgot me?	
HAMLET	No, by the rood not so, You are the queen, your husband's brother's wife, And would it were not so, you are my mother.	20
QUEEN	Nay then, I'll set those to you that can speak. Going	
HAMLET	<i>(Seizes her arm)</i> Come, come, and sit you down, you shall not budge You go not till I set you up a glass Where you may see the inmost part of you.	25

QUEEN	What wilt thou do? Thou wilt not murder me? Help, help, ho!	30
POLONIUS	<i>(Behind the arras)</i> What, ho! Help, help, help!	
HAMLET	<i>(Draws)</i> How now! a rat? Dead, for a ducat, dead! <i>He makes a pass through the arras</i>	
POLONIUS	<i>(Falls)</i> O, I am slain!	35
QUEEN	O me, what hast thou done?	
HAMLET	Nay, I know not, Is it the king? <i>He lifts up the arras and discovers Polonius, dead</i>	
QUEEN	O what a rash and bloody deed is this!	
HAMLET	A bloody deed – almost as bad, good mother, As kill a king and marry with his brother.	
QUEEN	As kill a king! [Act 3 Scene 4]	

Refer to Extract C

- 9.1.1 Place this extract in context. (3)
- 9.1.2 Refer to lines 1-5: “He will come... round with him.”
What do these lines reveal about Polonius’ character? (3)
- 9.1.3 Refer to lines 12-13: “Hamlet, thou... much offended.”
Explain these lines in your own words. (2)
- 9.1.4 Refer to line 36: “O what a... is this!”
Explain how this line contradicts the persona of Hamlet that has been established in the play thus far. (3)
- 9.1.5 Critically discuss what this extract reveals about Hamlet’s attitude towards his mother. (3)

EXTRACT D

HAMLET	Who is this they follow? And with such maimed rights? This doth betoken The corse they follow did with desp’rate hand Fordo its own life. ‘Twas of some estate. Couch we awhile, and mark. <i>They sit under a yew.</i>	5
LAERTES	What ceremony else?	
HAMLET	<i>(Aside)</i> That is Laertes, A very noble youth – mark.	10
LAERTES	What ceremony else?	
DOCTOR	Her obsequies have been as far enlarged As we have warranty. Her death was doubtful, And but that great command o’erswys the order,’	

	She should in ground unsanctified have lodged Till the last trumpet. For charitable prayers, Shards, flints and pebbles should be thrown on her. Yet here she is allowed her virgin crants, Her maiden strewments, and the bringing home Of bell and burial.	15
LAERTES	... Lay her I'th'earth, And from her fair and unpolluted flesh May violets spring! (<i>The coffin is laid within the grave</i>) I tell thee, churlish priest, A minist'ring angel shall my sister be, When thou liest howling.	20
HAMLET QUEEN	What, the fair Ophelia? (<i>Scattering flowers</i>) Sweets to the sweet. Farewell! I hoped thou shouldst have been my Hamlet's wife. I thought thy bride-bed to have decked, sweet maid, And not have strewed thy grave.	25
HAMLET	... Why, I will fight with him upon this theme Until my eyelids no longer wag.	30
QUEEN HAMLET	O my son, what theme? I loved Ophelia, forty thousand brothers Could not with all their quantity of love Make up my sum... What wilt thou do for her?	35
KING	O, he is mad, Laertes. [Act 5 Scene 1]	

Refer to Extract D

- 9.2.1 Refer to lines 11 – 13: “Her obsequies have... o’ersways the order”.
What do these lines reveal about the doctor’s attitude to Ophelia’s death? (3)
- 9.2.2 Refer to lines 21 - 26: 'Lay her I'th'earth...thou liest howling".
If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Motivate your instructions with reference to both body language and tone. (3)
- 9.2.3 Refer to lines 36-38: “I loved Ophelia... do for her?”
Discuss whether you believe Hamlet’s words by making reference to the play as a whole. (3)
- 9.2.4 Refer to line 39: “O, he is mad, Laertes”.
Explain why Claudius makes this statement to Laertes. (2)

Total for Section C: 25 marks

Total for Paper: 80 marks