

# HILLCREST HIGH SCHOOL



September 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 19 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**

<b>SECTION A: POETRY</b>		
<b>Prescribed poetry: Answer any TWO questions</b>		
Question number	Question type	Marks
1. <i>An African Elegy</i>	Essay question	10
<b>OR</b>		
2. <i>Somewhere I have never travelled</i>	Contextual question	10
<b>OR</b>		
3. <i>An African Thunderstorm</i>	Contextual question	10
<b>OR</b>		
4. <i>Vultures</i>	Contextual question	10
<b>AND</b>		
<b>Unseen poetry</b>		
5. <i>A breath of awe</i>	Contextual question	10
<b>SECTION B: Novel</b>		
6. <i>The Picture of Dorian Gray</i>	Essay question	25
<b>OR</b>		
7. <i>The Picture of Dorian Gray</i>	Contextual question	25
<b>SECTION C: Drama</b>		
8. <i>Hamlet</i>	Essay question	25
<b>OR</b>		
9. <i>Hamlet</i>	Contextual 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 – 7	1	
C: Drama Essay/Contextual	8 – 9	1	

**SECTION A: PRESCRIBED POETRY**

Answer TWO of the following questions

**QUESTION 1: ESSAY QUESTION**

**An African Elegy ~ Ben Okiri**

We are the miracles that God made To taste the bitter fruit of Time. We are precious. And one day our suffering Will turn into the wonders of the earth.	5
There are things that burn me now Which turn golden when I am happy. Do you see the mystery of our pain? That we bear poverty And are able to sing and dream sweet things	10
And that we never curse the air when it is warm Or the fruit when it tastes so good Or the lights that bounce gently on the waters? We bless things even in our pain. We bless them in silence.	15
That is why our music is so sweet. It makes the air remember. There are secret miracles at work That only Time will bring forth. I too have heard the dead singing.	20
And they tell me that This life is good They tell me to live it gently With fire, and always with hope. There is wonder here	25
And there is surprise In everything the unseen moves. The ocean is full of songs. The sky is not an enemy. Destiny is our friend.	30

Ben Okiri is able to maintain a positive and optimistic attitude throughout his poem despite negative circumstances.

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 – ½ pages) in length.

**[10]**

**OR**

## QUESTION 2: CONTEXTUAL QUESTION

### Somewhere I Have Never Travelled ~ EE Cummings

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 uncloset 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

- 2.1 What do the words “never” and “gladly” (line 1) suggest about the nature of the speaker’s relationship? (2)
- 2.2 Why has Cummings made reference to the “silence” of her eyes in line 2? (2)
- 2.3 Identify and explain the effectiveness of the figure of speech used in lines 5-6. (3)
- 2.4 Critically discuss the effectiveness of the travel metaphor used in the poem. (3)

[10]

OR

### QUESTION 3: CONTEXTUAL QUESTION

#### An African Thunderstorm ~ David Rubadiri

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 10  
Ride stately on its back,  
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 Refer to line 5: “like a plague of locusts”.  
Comment on the appropriateness of this image in the context of the poem. (3)
- 3.2 What does the word “madman” (line 8) suggest about the nature of the wind? (2)
- 3.3 Explain the effect of the word “sinister” (line 12) in the context of the poem (2)
- 3.4 Refer to stanza 3.  
Critically discuss the how the people in the village react to the storm. (3)

**[10]**

**OR**



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
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- 4.3 Refer to line 20-21": "in easy range of cold telescopic eyes..."  
Comment on the appropriateness of this image in the context of the poem. (3)
- 4.2 Explain the effect of the words "tender offspring" (line 38) in the context of the poem. (2)
- 4.1 What does the word, 'ogre' (line 43) suggest about the speaker's attitude to the  
Commandant of Belson? (2)
- 4.4 The poet's intention in this poem is to show us the complex nature of evil.  
Critically discuss the extent to which you agree with this statement. Justify your  
response by referring to imagery and/or diction. (3)

[10]

**AND**



- 5.1 How does the word “sedulous” (line 3) contribute to your understanding of what the poet is reading? (2)
- 5.2 Explain why the writer describes the clock as “unfazed” (line 7). (2)
- 5.3 Refer to line 4: “each one more complex than a town”.  
Explain the appropriateness of the image in the context of the poem. (3)
- 5.4 Refer to lines 18 – 21: “yet walking out... as before”.  
Critically discuss how these lines convey the speaker's intended message. (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**

Despite the influences of Basil Hallward and Lord Henry Wotton, Dorian Gray is ultimately responsible for his own moral decay.

Critically discuss the extent to which you agree with the statement above in a well-structured essay of 400-450 words (2 – 2 ½ pages).

**OR**

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

**EXTRACT A**

"Thanks, Basil," answered Dorian Gray, pressing his hand. "I knew that you would understand me. Harry is so cynical, he terrifies me. But here is the orchestra. It is quite dreadful, but it only lasts for about five minutes. Then the curtain rises, and you will see the girl to whom I am going to give all my life, to whom I have given everything that is good in me."

A quarter of an hour afterwards, amidst an extraordinary turmoil of applause, Sibyl Vane stepped on to the stage. Yes, she was certainly lovely to look at--one of the loveliest creatures, Lord Henry thought, that he had ever seen. There was something of the fawn in her shy grace and startled eyes. A faint blush, like the shadow of a rose in a mirror of silver, came to her cheeks as she glanced at the crowded enthusiastic house. She stepped back a few paces and her lips seemed to tremble. Basil Hallward leaped to his feet and began to applaud. Motionless, and as one in a dream, sat Dorian Gray, gazing at her. Lord Henry peered through his glasses, murmuring, "Charming! charming!"

The scene was the hall of Capulet's house, and Romeo in his pilgrim's dress had entered with Mercutio and his other friends. The band, such as it was, struck up a few bars of music, and the dance began. Through the crowd of ungainly, shabbily dressed actors, Sibyl Vane moved like a creature from a finer world. Her body swayed, while she danced, as a plant sways in the water. The curves of her throat were the curves of a white lily. Her hands seemed to be made of cool ivory.

Yet she was curiously listless. She showed no sign of joy when her eyes rested on Romeo. The few words she had to speak—

Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this; For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss--

with the brief dialogue that follows, were spoken in a thoroughly artificial manner. The voice was exquisite, but from the point of view of tone it was absolutely false. It was wrong in colour. It took away all the life from the verse. It made the passion unreal.

Dorian Gray grew pale as he watched her. He was puzzled and anxious. Neither of his friends dared to say anything to him. She seemed to them to be absolutely incompetent. They were horribly disappointed.

[Chapter 7]

5

10

15

20

25

**Refer to Text A**

- 7.1.1 Place this extract in context. (3)
- 7.1.2 Contrast Basil and Lord Henry's attitude towards Sybil Vane as revealed in the extract above. (3)
- 7.1.3 Refer to line 25: "They were horribly disappointed."  
Account for Lord Henry and Basil's disappointment. (3)
- 7.1.4 How does the reader know that Sybil's performance is not what Dorian expected it to be? Quote from the extract to support your answer. (3)

**AND**

**EXTRACT B**

Hallward turned again to the portrait and gazed at it. "My God! If it is true," he exclaimed, "and this is what you have done with your life, why, you must be worse even than those who talk against you fancy you to be!" He held the light up again to the canvas and examined it. The surface seemed to be quite undisturbed and as he had left it. It was from within, apparently, that the foulness and horror had come. Through some strange quickening of inner life the leprosy of sin were slowly eating the thing away. The rotting of a corpse in a watery grave was not so fearful.	5
His hand shook, and the candle fell from its socket on the floor and lay there sputtering. He placed his foot on it and put it out. Then he flung himself into the rickety chair that was standing by the table and buried his face in his hands.	
"Good God, Dorian, what a lesson! What an awful lesson!" There was no answer, but he could hear the young man sobbing at the window. "Pray, Dorian, pray," he murmured. "What is it that one was taught to say in one's boyhood? 'Lead us not into temptation. Forgive us our sins. Wash away our iniquities.' Let us say that together. The prayer of your pride has been answered. The prayer of your repentance will be answered also. I worshipped you too much. I am punished for it. You worshipped yourself too much. We are both punished."	10 15
Dorian Gray turned slowly around and looked at him with tear-dimmed eyes. "It is too late, Basil," he faltered.	
"It is never too late, Dorian. Let us kneel down and try if we cannot remember a prayer. Isn't there a verse somewhere, 'Though your sins be as scarlet, yet I will make them as white as snow!'"	20
"Those words mean nothing to me now."	20
"Hush! Don't say that. You have done enough evil in your life. My God! Don't you see that accursed thing leering at us?"	
Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas, whispered into his ear by those grinning lips. The mad passions of a hunted animal stirred within him, and he loathed the man who was seated at the table, more than in his whole life he had ever loathed anything. He glanced wildly around. Something glimmered on the top of the painted chest that faced him. His eye fell on it. He knew what it was. It was a knife that he had brought up, some days before, to cut a piece of cord, and had forgotten to take away with him. He moved slowly towards it, passing Hallward as he did so. As soon as he got behind him, he seized it and turned round.	25 30
[Chapter 13]	

**Refer to Text B**

- 7.2.1 Why do you think Dorian decided to show the portrait to Basil at this point in the novel? (2)
- 7.2.2 Critically discuss why Basil is so astonished by the portrait that Dorian reveals to him. (3)
- 7.2.3 Refer to lines 14-15: “I worshipped you too much. I am punished for it. You worshipped yourself too much. We are both punished.”  
Explain what Basil means in these lines. (3)
- 7.2.4 Refer to lines 25–26: “The mad passions of a hunted animal...loathed anything.”  
Explain why Dorian experiences this intense loathing in the lines referred to above. (2)
- 7.2.5 Describe Basil Hallward’s character as it portrayed in the extract above. (3)

[25]

**Total for Section B: 25 marks**

**SECTION C: *Hamlet* – William Shakespeare**

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

**QUESTION 8: *Hamlet* – Essay Question**

Despite the “corruption” that is evident in Denmark, Hamlet is ultimately responsible for the tragic ending of the play (including his own death). .

Critically assess the validity of this statement in a well-constructed essay of 400–450 words (2–2½ pages).

[25]

**OR**

**QUESTION 8: *Hamlet* – Contextual Question**

**EXTRACT C**

	<i>Enter Polonius</i>	
POLONIUS	The ambassadors from Norway, my good lord, Are joyfully return'd.	
CLAUDIUS	Thou still hast been the father of good news.	
POLONIUS	Have I, my lord? I assure my good liege, I hold my duty, as I hold my soul, Both to my God and to my gracious king: And I do think, or else this brain of mine Hunts not the trail of policy so sure As it hath used to do, that I have found The very cause of Hamlet's lunacy.	5      10
CLAUDIUS	O, speak of that; that do I long to hear.	
POLONIUS	Give first admittance to the ambassadors; My news shall be the fruit to that great feast.	
CLAUDIUS	Thyself do grace to them, and bring them in.	
	<i>Exit Polonius</i>	
	He tells me, my dear Gertrude, he hath found The head and source of all your son's distemper.	15
GERTRUDE	I doubt it is no other but the main; His father's death, and our o'erhasty marriage.	

CLAUDIUS	Well, we shall sift him.	
	...	
POLONIUS	Madam, I swear I use no art at all. That he is mad, 'tis true: 'tis true 'tis pity; And pity 'tis 'tis true: a foolish figure; But farewell it, for I will use no art. Mad let us grant him, then: and now remains That we find out the cause of this effect, Or rather say, the cause of this defect, For this effect defective comes by cause: Thus it remains, and the remainder thus. Perpend. I have a daughter--have while she is mine-- Who, in her duty and obedience, mark, Hath given me this: now gather, and surmise.	20
	Reads	
	'To the celestial and my soul's idol, the most beautified Ophelia,'-- That's an ill phrase, a vile phrase; 'beautified' is a vile phrase: but you shall hear. Thus:	25
	Reads	
	'In her excellent white bosom, these, & c.'	
GERTRUDE	Came this from Hamlet to her?	30
POLONIUS	Good madam, stay awhile; I will be faithful.	
	Reads	
	'Doubt thou the stars are fire; Doubt that the sun doth move; Doubt truth to be a liar; But never doubt I love. 'O dear Ophelia, I am ill at these numbers; I have not art to reckon my groans: but that I love thee best, O most best, believe it. Adieu. 'Thine evermore most dear lady, whilst this machine is to him, HAMLET.'	40
	This, in obedience, hath my daughter shown me, And more above, hath his solicitings, As they fell out by time, by means and place, All given to mine ear.	45
	[Act 2 Scene 2]	50



