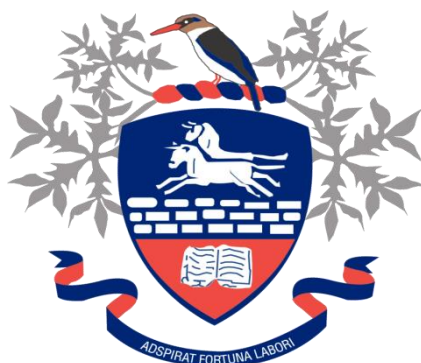


# HILLCREST HIGH SCHOOL



August/September 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 18 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	ALL	
C: Drama Essay/Contextual	7	1	

**SECTION A: PRESCRIBED POETRY**

Answer TWO of the following questions

**QUESTION 1: ESSAY 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.

~ David Rubadiri

In 'An African Thunderstorm', the central idea explored by the poet is the power of nature and its potential to be destructive.

With close reference to diction, imagery and tone, critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 250–300 words (1 – 1 ½ pages) in length.

[10]

**OR**

## QUESTION 2: 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 15  
the power of your intense fragility: whose texture  
compels me with the colour of its countries,  
rendering death and forever with each breathing

(i do not know what it is about you that closes 20  
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

~ EE Cummings

- 2.1 Refer to lines 1–2: 'somewhere i have never travelled, gladly beyond/any experience'.  
What impression of the speaker's relationship is created by the use of the word 'gladly' (line 1)? (2)
- 2.2 Refer to lines 7: 'you open always petal by petal myself as Spring opens'.  
How do these words contribute to your understanding of the speaker's relationship? (2)
- 2.3 Refer to line 14: 'the power of your intense fragility...'  
Discuss the significance of the paradox in this line. (3)
- 2.4 Critically discuss the use of the travel metaphor throughout the poem. Refer closely to the diction and imagery in your response. (3)

**OR**

### QUESTION 3: CONTEXTUAL QUESTION

#### An African Elegy

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

- 3.1 Refer to line 2: 'To taste the bitter fruit of Time'.  
Explain the poet's use of the word 'bitter' (line 2). (2)
- 3.2 Discuss how the poet's diction in stanza four reveals his overall attitude in the poem. (2)
- 3.3 Refer to lines 6-7: 'There are things that burn...I am happy'. (3)  
Discuss the significance of the paradox in these lines.
- 3.4 Critically discuss how the final stanza contributes to the central message of the poem. (3)

**[10]**

**OR**

#### QUESTION 4: 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,  
Tugs like a puppy, grunting as he feels; 10  
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

- 4.1 Account for the use of the word 'tormented' (line 4). (2)
- 4.2 Explain what the word 'prowl' (line 8) suggests about the girl in the poem. (2)
- 4.3 Refer to line 13-14: 'Yet in that drowsy stream...unsmotherable heat'.  
Discuss the significance of this description in the context of the poem. (3)
- 4.4 Critically discuss how the final stanza creates hope for the end of oppression in the future. 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.

**Grahamstown**

On the slopes the charred spines of the winter pines.  
The town still in the valley below,  
a pulse just visible in the soft hollows of a skull.

Lonely the forest road billowing sunset-red  
for a girl on her bicycle, going home. 5

For her there can be no leaving, yet. Nothing to find.  
Just a waiting as gradual as the evening train  
Shunting its heavy load free of the station.

Bed time, and the wind chime jangles.  
Beyond the glass, a planet stark against the sky. 10

Restless, she turns under her covers at dawn,  
hearing a truck shift down to its lowest gear.  
The deep engine roar judders on the highway, departing.

~ Sarah Frost

[Source: <http://badilishapoetry.com/sarah-frost/>]

- 5.1 What does the word 'yet' (line 6) imply in the context of the poem? (2)
- 5.2 Refer to lines 4-5: 'Lonely the forest... going home.'  
What impression is created of Grahamstown in these lines. (2)
- 5.3 Refer to lines 7-8: 'Just a waiting... free of the station.'  
Comment on the effectiveness of the image in these lines. (3)
- 5.4 Critically discuss the persona's attitude to Grahamstown. Be sure to refer to the diction and tone in your response. (3)

[10]

**Total for Section A: 30 marks**

**SECTION B: Novel**

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

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

*The Picture of Dorian Gray* is about influence and manipulation.

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**

**TEXT A**

'And now, Dorian, get up on the platform, and don't move about too much, or pay any attention to what Lord Henry says. He has a very bad influence over all his friends, with the single exception of myself.'

Dorian Gray stepped up on the dais, with the air of a young Greek martyr, and made a little moue of discontent to Lord Henry, to whom he had rather taken a fancy. He was so unlike Basil. They made a delightful contrast. And he had such a beautiful voice. After a few moments he said to him, 'Have you really a very bad influence, Lord Henry? As bad as Basil says?' 5

'There is no such thing as a good influence, Mr Gray. All influence is immoral – immoral from the scientific point of view.'

'Why?'

'Because to influence a person is to give him one's own soul. He does not think his natural thoughts, or burn with his natural passions. His virtues are not real to him. His sins, if there are such things as sins, are borrowed. He becomes an echo of someone else's music, an actor of a part that has not been written for him. The aim of life is self-development. To realize one's nature perfectly,—that is what each of us is here for. People are afraid of themselves, nowadays. They have forgotten the highest of all duties, the duty that one owes to one's self. Of course they are charitable. They feed the hungry, and clothe the beggar. But their own souls starve, and are naked.' 10 15

...

'Just turn your head a little more to the right, Dorian, like a good boy,' said the painter, deep in his work, and conscious only that a look had come into the lad's face that he had never seen there before.

[Chapter 2]

**Refer to Text A**

- 6.1.1 Refer to line 2: ‘He has a very bad influence over all his friends...’  
Discuss the significance of Basil’s warning to Dorian in the context of the novel as a whole. (3)
- 6.1.2 Refer to lines 4- 5: ‘They made a delightful contrast.’  
Explain the ‘contrast’ (line 5) that Dorian mentions in these lines. (3)
- 6.1.4 Refer to line 18: ‘a look had come into the lad's face that he had never seen there before...’  
Account for the ‘look’ that Basil observes in Dorian and the implications it has for the rest of the novel. (3)

**AND**

**TEXT B**

I told him that it was absurd,—that I knew you thoroughly, and that you were incapable of anything of the kind. Know you? I wonder do I know you? Before I could answer that, I should have to see your soul.’

‘To see my soul!’ muttered Dorian Gray, starting up from the sofa and turning almost white from fear.

‘Yes,’ answered Hallward, gravely, and with infinite sorrow in his voice,—‘to see your soul. But only God can do that.’

A bitter laugh of mockery broke from the lips of the younger man. ‘You shall see it yourself, to-night!’ he cried, seizing a lamp from the table. ‘Come: it is your own handiwork. Why shouldn’t you look at it? You can tell the world all about it afterwards, if you choose. Nobody would believe you. If they did believe you, they’d like me all the better for it. I know the age better than you do, though you will prate about it so tediously. Come, I tell you. You have chattered enough about corruption. Now you shall look on it face to face.’

There was the madness of pride in every word he uttered.

He stamped his foot upon the ground in his boyish insolent manner. He felt a terrible joy at the thought that someone else was to share his secret, and that the man who had painted the portrait that was the origin of all his shame was to be burdened for the rest of his life with the hideous memory of what he had done.

Dorian Gray smiled. There was a curl of contempt in his lips. ‘Come up-stairs, Basil,’ he said, quietly. ‘I keep a diary of my life from day to day, and it never leaves the room in which it is written. I will show it to you if you come with me.’

[Chapter 10]

5

10

15

**Refer to Text B**

- 6.2.1 Place this extract in context. (3)
- 6.2.2 Refer to line 4-6: ‘But only God... lips of the young man.’  
Account for Dorian’s reaction to Basil in the context of the novel as a whole. (3)
- 6.2.3 Identify Dorian’s attitude to Basil in lines 7-10. (3)
- 6.2.4 Refer to lines 14-15: ‘the man who had painted the portrait...he had done.’  
Is it fair for Dorian to place blame on Basil for how his life turned out? Substantiate your response with reference to the novel as a whole. (3)

**Refer to Text A and B**

- 6.3.1 Critically discuss the change that has occurred in the character of Dorian Gray as revealed in Text A and B. Refer closely to the extracts in your response. (4)

[25]

**Total for Section B: 25 marks**

**SECTION C: Drama**

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

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

*Hamlet* is about choice – both moral and immoral.

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

[25]

**OR**

**QUESTION 9: *Hamlet* – Contextual Question**

**Text C**

Ghost Revenge his foul and most unnatural murder.	
HAMLET Murder!	
Ghost Murder most foul, as in the best it is; But this most foul, strange and unnatural.	5
HAMLET Haste me to know't, that I, with wings as swift As meditation or the thoughts of love, May sweep to my revenge.	10
Ghost I find thee apt; And duller shouldst thou be than the fat weed That roots itself in ease on Lethe wharf, Wouldst thou not stir in this. Now, Hamlet, hear: 'Tis given out that, sleeping in my orchard, A serpent stung me; so the whole ear of Denmark Is by a forged process of my death Rankly abused: but know, thou noble youth, The serpent that did sting thy father's life Now wears his crown.	15
HAMLET O my prophetic soul! My uncle!	
(Act 1 Scene 5)	

**Refer to Text C**

- 9.1.1 Refer to line 1: 'Revenge his foul and unnatural murder.'  
Account for the use of the word 'unnatural' (line 1). (2)
- 9.1.2 Refer to line 12: 'May sweep to my revenge.'  
Discuss Hamlet's meaning in this line. (2)
- 9.1.3 Refer to line 19: 'O my prophetic soul!'  
What does the word 'prophetic' (line 19) reveal about Hamlet's suspicions? (2)

**AND**

**Text D**

HAMLET How does the queen?	
KING CLAUDIUS She swounds to see them bleed.	
QUEEN GERTRUDE No, no, the drink, the drink,--O my dear Hamlet,-- The drink, the drink! I am poison'd. <i>Dies</i>	
HAMLET O villany! Ho! let the door be lock'd: Treachery! Seek it out.	5
LAERTES It is here, Hamlet: Hamlet, thou art slain; No medicine in the world can do thee good; In thee there is not half an hour of life; The treacherous instrument is in thy hand, Unbated and envenom'd: the foul practise Hath turn'd itself on me lo, here I lie, Never to rise again: thy mother's poison'd: I can no more: the king, the king's to blame.	10

HAMLET The point!--envenom'd too! Then, venom, to thy work. <i>Stabs KING CLAUDIUS</i>	15
All Treason! treason!	
KING CLAUDIUS O, yet defend me, friends; I am but hurt.	
HAMLET Here, thou incestuous, murderous, damned Dane, Drink off this potion. Is thy union here? Follow my mother. <i>KING CLAUDIUS dies</i>	20
LAERTES He is justly served; It is a poison temper'd by himself. Exchange forgiveness with me, noble Hamlet: Mine and my father's death come not upon thee, Nor thine on me. <i>Dies</i>	25
HAMLET Heaven make thee free of it! I follow thee. I am dead, Horatio. Wretched queen, adieu! You that look pale and tremble at this chance, That are but mutes or audience to this act, Had I but time--as this fell sergeant, death, Is strict in his arrest--O, I could tell you-- But let it be. Horatio, I am dead; Thou livest; report me and my cause aright To the unsatisfied.	30
(Act 5 Scene 2)	

**Refer to Text D**

- 9.2.1 Place this extract in context. (3)
- 9.2.2 Refer to line 1: ‘How does the queen?’  
Account for Hamlet’s change in attitude towards his mother. (3)
- 9.2.3 Refer to line 21: ‘He is justly served’  
Explain this line in the context of the play as a whole. (3)
- 9.2.4 Refer to lines 24-25: Mine and my father's death...Nor thine on me.’  
Discuss why Laertes and Hamlet are not to blame for the deaths mentioned in these lines.
- 9.2.5 Refer to lines 27-32: ‘I am dead Horatio... I am dead’. (3)  
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)
- 9.2.6 Critically discuss the destructive nature of revenge as is revealed in this extract. (4)

[25]

**Total for Section C: 25 marks**

**Total for Paper: 80 marks**