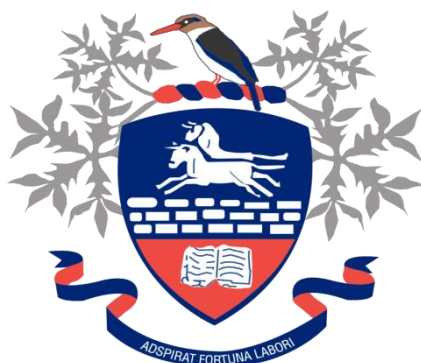


# HILLCREST HIGH SCHOOL



September 2021

**TRIALS**

**ENGLISH HOME LANGUAGE**

**Grade 12**

**Paper 2 (Literature)**

**Time: 2 ½ hours**

**Marks: 80**

**Examiner: Mrs N. Atkinson**

**Moderator: Ms I. Coventry**

N.B. This question paper consists of 20 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 40 minutes
  - Section B: approximately 55 minutes
  - Section C: approximately 55 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>Motho Ke Motho Ka Batho Babang</i>	Essay question	10
<b>OR</b>		
2. <i>Funeral Blues</i>	Contextual question	10
<b>OR</b>		
3. <i>Garden of Love</i>	Contextual question	10
<b>OR</b>		
4. <i>Vultures</i>	Contextual question	10
<b>AND</b>		
<b>Unseen poetry</b>		
5. <i>Weather Eye</i>	Contextual question	10
<b>SECTION B: Novel</b>		
<b>Answer one question.*</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>		
<b>Answer one question.*</b>		
8. <i>Hamlet</i>	Essay question	25
<b>OR</b>		
9. <i>Hamlet</i>	Contextual question	25

**\*NOTE:** In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question.  
You may NOT answer TWO essay questions or TWO contextual questions.

**CHECKLIST**

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	

**NOTE:** In SECTIONS B and C, ensure that you have answered ONE ESSAY question and ONE CONTEXTUAL question.

You may NOT answer TWO essay questions or TWO contextual questions.

**SECTION A: PRESCRIBED POETRY**

Answer any TWO of the following questions.

**QUESTION 1: ESSAY QUESTION**

Read the poem below and then answer the question that follows.

**Motho Ke Motho Ka Batho Babang - Jeremy Cronin****(A Person Is a Person Because of Other People)**

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 10  
 Which travels up to his forehead  
 The place of an imaginary cap.  
(This means: *A warder.*)

Two fingers are extended in a vee  
 And wiggle like two antennae. 15  
(He's being watched.)

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.

The poem demonstrates how political prisoners support each other in unbearable circumstances.

By close reference to **diction, tone** and **structure**, discuss how the above statement is reflected in the poem.

Your response should take the form of a well-constructed essay of 250 - 300 words (about ONE page).

[10]

OR

## QUESTION 2 : CONTEXTUAL QUESTION

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

### Funeral Blues – W H Auden

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  
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,  
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;  
For nothing now can ever come to any good.

2.1 Account for the use of the word, 'Blues' in the title. (2)

2.2 Refer to line 9: 'He was my North, my South, my East and West'.

Explain what this image conveys about the significance of the deceased to the speaker. (2)

2.3 Refer to line 12: 'I thought love would last forever: I was wrong.'

Critically discuss the effectiveness of this line in conveying the speaker's mood. (3)

2.4 Comment on how the final stanza conveys the central message of the poem. (3)

**[10]**

**OR**

### QUESTION 3: CONTEXTUAL QUESTION

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

#### **Garden of Love – William Blake**

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, 10  
And tomb-stones where flowers should be:  
And Priests in black gowns were walking their rounds,  
And binding with briars, my joys & desires.

3.1 What does the Garden of Love represent in the poem? (2)

3.2 Explain the reference to 'Thou shalt not.', line 6, in the context of the poem. (2)

3.3 Refer to line 5: 'And the gates of this Chapel were shut'.

Critically discuss the effectiveness of this line in the context of the poem. (3)

3.4 Refer to lines 11-12: 'And Priests ... joys & desires'.

Comment on how the diction in these lines conveys the speaker's attitude. (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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4.1 Refer to lines 1-3: 'In the greyness ... despondent dawn'.

Discuss the atmosphere created in these lines. (2)

4.2 Refer to lines 5-6: 'on broken ... dead tree'.

Comment on the significance of the diction in the context of the poem as a whole. (2)

4.3 Refer to lines 32-35: 'fumes of ... nostrils'.

Critically discuss the effectiveness of the images in these lines. (3)

4.4 Refer to the final stanza: 'Praise ... evil'.

Comment on how these lines convey the central message of the poem. (3)

[10]

**AND**

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

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

**Weather Eye – Isobel Dixon** (for Ann and Harwood)

In summer when the Christmas beetles filled each day with thin brass shrilling, heat would wake you, lapping at the sheet, and drive you up and out into the glare to find the mulberry's sweet shade or watch ants marching underneath the guava tree.	5
And in the house Mommy would start the daily ritual, whipping curtains closed, then shutters latched against the sun and when you crept in, thirsty, from the garden, the house would be a cool, dark cave,	10
an enclave barricaded against light and carpeted with shadow, still except the kitchen where the door was open to nasturtiums flaming at the steps while on the stove the pressure cooker chugged in tandem with the steamy day.	15
And in the evenings when the sun had settled and crickets started silvering the night, just home from school, smelling of chalk and sweat, Daddy would do his part of it, the checking, on the front verandah, of the scientific facts.	20
Then if the temperature had dropped enough the stays were loosened and the house undressed for night. Even the front door wide now for the slightest breeze, a welcoming of all the season's scents, the jasmine, someone else's supper, and a neighbour's voice –	25
out walking labradors, the only time of day for it, this time of year. How well the world was ordered then. These chill machines don't do it half as true, the loving regulation of the burning days. Somehow my judgment isn't quite as sure when faced with weather-signs. Let me come home to where you watch the skies and keep things right.	30 35

[Source: *Poems from all over*: Kozain;Oxford press,2015]

- 5.1 Refer to stanza 1.  
Discuss how the sense of an African summer is created. (2)
- 5.2 Refer to stanza 2.  
Describe the daily ritual described by the speaker. (2)
- 5.3 Refer to lines 15-17: “nasturtiums ... day”  
Comment on how the diction in these lines contributes to the atmosphere. (3)
- 5.4 Critically discuss how the speaker conveys her attitude towards her past and present life, by referring to the final stanza. (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**

Dorian Gray allowed vanity and the influence of others to destroy him.

Critically discuss the validity (truth) of this statement in a well-structured essay of 400-450 words (2 – 2 ½ pages). [25]

**OR**

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

**EXTRACT A**

A low moan broke from her, and she flung herself at his feet, and lay there like a trampled flower.

"Dorian, Dorian, don't leave me!" she whispered. "I am so sorry I didn't act well. I was thinking of you all the time. But I will try - indeed, I will try. It came so suddenly across me, my love for you. I think I should never have known it if you had not kissed me - if we had not kissed each other. Kiss me again, my love.

Don't go away from me. I couldn't bear it. Oh! don't go away from me. My brother ... No; never mind. 5

He didn't mean it. He was in jest.... But you, oh! can't you forgive me for to-night? I will work so hard and try to improve. Don't be cruel to me because I love you better than anything in the world. After all, it is only once that I have not pleased you. But you are quite right, Dorian. I should have shown myself more of an artist. It was foolish of me; and yet I couldn't help it. Oh, don't leave me, don't leave me." A fit of passionate sobbing choked her. She crouched on the floor like a wounded thing, and Dorian Gray, with his beautiful eyes, looked down at her, and his chiselled lips curled in exquisite disdain. There is always something ridiculous about the emotions of people whom one has ceased to love. Sibyl Vane to him seemed to be absurdly melodramatic. Her tears and sobs annoyed him. 10

"I am going," he said at last, in his calm, clear voice. "I don't wish to be unkind, but I can't see you again. You have disappointed me." 15

She wept silently, and made no answer, but crept nearer. Her little hands stretched blindly out, and appeared to be seeking for him. He turned on his heel and left the room. In a few moments he was out of the theatre. [Chapter 7]

**Refer to Extract A**

- 7.1. Place this extract in context. (3)
- 7.2. Account for Dorian's treatment of Sibyl in this extract. (3)
- 7.3. Refer to lines 10-13: 'and Dorian Gray ... annoyed him'.  
Critically discuss what these lines reveal about Dorian Gray's character. (3)
- 7.4. Using Extract A as a starting point and your knowledge of the novel as a whole, describe the attitude of Dorian Gray and Lord Henry Wotton towards women. (4)

**AND****EXTRACT B**

"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."	5
"You will some day, surely?"	
"Never."	
"Well, perhaps you are right. And now good-bye, 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."	10
"My dear Basil," said Dorian, "what have you 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."	15
"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."	20
"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."	25
"You will sit to me again?"	
"Impossible!"	
"You spoil my life as an artist by refusing, Dorian. No man comes across two ideal things. Few come across one."	
"I can't explain it to you, Basil, but I must never sit to you again. There is something fatal about a portrait. It has a life of its own. I will come and have tea with you. That will be just as pleasant."	30
"Pleasanter for you, I am afraid," murmured Hallward regretfully. "And now good-bye. I am sorry you won't let me look at the picture once again. But that can't be helped. I quite understand what you feel about it."	35
...	
He sighed and touched the bell. The portrait must be hidden away at all costs. He could not run such a risk of discovery again. It had been mad of him to have allowed the thing to remain, even for an hour, in a room to which any of his friends had access.	
	[Chapter 9]

### Refer to Extract B

7.5 Refer to lines 17-18: "Why, what did you expect, Dorian? You didn't see anything else in the picture, did you? There was nothing else to see?"

Discuss the irony in these lines. (3)

- 7.6 Refer to lines 30-31: ‘There is something fatal about a portrait. It has a life of its own.’  
Comment on the significance of these words in the context of the novel. (3)
- 7.7 Both Basil Hallward and Lord Henry Wotton influence Dorian Gray.  
Discuss the different ways in which they influence him. (3)
- 7.8 Refer to line 36: “The portrait must be hidden away at all costs.”  
Discuss how Dorian leads a life of deception, by referring to the novel as a whole. (3)
- [25]

**Total for Section B: 25 marks**





	<p>Yes, from the table of my memory  I'll wipe away all trivial fond records,  All saws of books, all forms, all pressures past  That youth and observation copied there,  And thy commandment all alone shall live  Within the book and volume of my brain,  Unmixed with baser matter. Yes by heaven!  O most pernicious woman!  O villain, villain, smiling, damned villain!</p> <p style="text-align: right;">[Act 1 Scene 5]</p>	25
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**Refer to Extract D**

- 9.5 Account for the ghost's desire to speak to Hamlet. (3)
- 9.6 Refer to line 29: "O villain, villain, smiling, damned villain!"  
Comment critically on Hamlet's description of this character. (3)
- 9.7 Refer to lines 20-29: "Remember thee? ... damned villain!"  
If you were the director of a production of *Hamlet*, how would you instruct the actor to deliver these lines? Pay specific attention to body language and tone. Motivate your instructions. (3)
- 9.8 By referring to both Extracts C and D, comment critically on Hamlet's reaction to Gertrude's behaviour. (4)
- [25]**

**Total for Section C: 25 marks**

**Total for Paper: 80 marks**