



GRADE 12

ENGLISH HOME LANGUAGE P2

TRIALS EXAMINATION

SEPTEMBER 2022

MARKS: 80

EXAMINER: Miss S. Ramsout

TIME: 2 ½ hours

MODERATOR: Mrs N. Atkinson

This question paper consists of 15 pages.

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Consult the table of contents on page 4 and mark the questions you wish to answer. Read all relevant questions carefully.
3. This question paper consists of THREE sections:
SECTION A: Poetry (30)
SECTION B: Novel (25)
SECTION C: Drama (25)
4. Answer FIVE questions in all:
THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

SECTION A: POETRY PRESCRIBED POETRY – Answer TWO questions.
UNSEEN POEM – COMPULSORY question

SECTION B: NOVEL – Answer ONE question.

SECTION C: DRAMA – Answer ONE question.
5. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.
 - If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
 - If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C. Use the checklist to assist you.
6. LENGTH OF ANSWERS:
 - The essay question on Poetry should be answered in about 250–300 words.
 - Essay questions on the Novel and Drama sections should be answered in 400–450 words.
 - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.
7. Follow the instructions at the beginning of each section carefully.
8. Number your answers correctly according to the numbering system used in this question paper.
9. Start EACH section on a NEW page.
10. Suggested time management:
 - SECTION A: approximately 40 minutes
 - SECTION B: approximately 55 minutes
 - SECTION C: approximately 55 minutes
11. Write neatly and legibly.

TABLE OF CONTENTS:

SECTION A: POETRY			
Prescribed Poetry: Answer ANY TWO questions.			
QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. 'The Garden of Love'	Essay question	10	5
2. 'A Hard Frost'	Contextual question	10	6
3. 'The Zulu Girl'	Contextual question	10	7
4. 'Felix Randal'	Contextual question	10	8
AND			
Unseen Poem: COMPULSORY QUESTION			
5. 'African Flame'	Contextual question	10	9
SECTION B: NOVEL			
Answer ONE question*			
6. <i>The Picture of Dorian Gray</i>	Essay question	25	10
7. <i>The Picture of Dorian Gray</i>	Contextual question	25	10
SECTION C: DRAMA			
Answer ONE question*			
8. <i>Othello</i>	Essay question	25	13
9. <i>Othello</i>	Contextual question	25	13

* **NOTE:** In Sections B and C, ensure that you have answered 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.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK (✓)
A: Poetry (Prescribed poetry)	1 – 4	2	
A: Poetry (Unseen poem)	5	1	
B: Novel (Essay OR contextual)	6 – 7	1	
C: Drama (Essay OR contextual)	8 – 9	1	

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

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

SECTION A:POETRY

PRESCRIBED POETRY

Answer any **TWO** of the following questions:

QUESTION 1: POETRY – ESSAY QUESTION

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

THE GARDEN OF LOVE – William Blake

- 1 I went to the Garden of Love,
- 2 And saw what I never had seen:
- 3 A Chapel was built in the midst,
- 4 Where I used to play on the green.

- 5 And the gates of this Chapel were shut,
- 6 And 'Thou shalt not' writ over the door;
- 7 So I turn'd to the Garden of Love,
- 8 That so many sweet flowers bore.

- 9 And I saw it was filled with graves,
- 10 And tombstones where flowers should be:
- 11 And Priests in black gowns, were walking their rounds,
- 12 And binding with briars, my joys & desires.

“The Garden of Love” centres on the speaker’s disillusionment with organised religion, in particular, the Church.

Discuss the validity of the above statement with a focus on diction, imagery and tone.

QUESTION 2: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

A HARD FROST – Cecil Day Lewis

1 A frost came in the night and stole my world
2 And left this changeling for it - a precocious
3 Image of spring, too brilliant to be true:
4 White lilac on the window-pane, each grass-blade
5 Furred like a catkin, maydrift loading the hedge.
6 The elms behind the house are elms no longer
7 But blossomers in crystal, stems of the mist
8 That hangs yet in the valley below, amorphous
9 As the blind tissue whence creation formed.

10 The sun looks out and the fields blaze with diamonds
11 Mockery spring, to lend this bridal gear
12 For a few hours to a raw country maid,
13 Then leave her all disconsolate with old fairings
14 Of aconite and snowdrop! No, not here
15 Amid this flounce and filigree of death
16 Is the real transformation scene in progress,
17 But deep below where frost
18 Worrying the stiff clods unclenches their
19 Grip on the seed and lets
20 the future breathe.

QUESTIONS:

- 2.1. What impression is created of the frost in line 1? (2)
- 2.2. Discuss the effectiveness of the floral imagery in the context of the poem (lines 4 – 6) (3)
- 2.3. Account for the speaker's personification of the earth as "a raw country maid" (line 12) (2)
- 2.4. Comment critically on how the final four lines conveys the central idea of the poem. (3)
- [10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

THE ZULU GIRL – Roy Campbell

- 1 When in the sun the hot red acres smoulder,
2 Down where the sweating gang its labour plies,
3 A girl flings down her hoe, and from her shoulder
4 Unslings her child tormented by the flies.
- 5 She takes him to a ring of shadow pooled
6 By thorn-trees: purpled with the blood of ticks,
7 While her sharp nails, in slow caresses ruled,
8 Prowl through his hair with sharp electric clicks,
- 9 His sleepy mouth, plugged by the heavy nipple,
10 Tugs like a puppy, grunting as he feeds:
11 Through his frail nerves her own deep languors ripple
12 Like a broad river sighing through its reeds.
- 13 Yet in that drowsy stream his flesh imbibes
14 An old unquenched unsmotherable heat—
15 The curbed ferocity of beaten tribes,
16 The sullen dignity of their defeat.
- 17 Her body looms above him like a hill
18 Within whose shade a village lies at rest,
19 Or the first cloud so terrible and still
20 That bears the coming harvest in its breast.

QUESTIONS:

- 3.1. Stanza 1 highlights the unbearable working conditions experienced by The Zulu Girl. Discuss the validity of this statement with reference to diction and/or imagery. (3)
- 3.2. Account for the imagery in stanza 3 which compares the baby to a puppy. (2)
- 3.3. Discuss the reference to “an old, unquenched unsmotherable heat” in the context of the poem. (2)
- 3.4. Comment critically on how lines 19 and 20 convey the central idea of the poem. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

FELIX RANDAL – Gerard Manley Hopkins

- 1 Felix Randal the farrier, O is he dead then? my duty all ended,
2 Who have watched his mould of man, big-boned and hardy-handsome
3 Pining, pining, till time when reason rambled in it, and some
4 Fatal four disorders, fleshed there, all contended?
- 5 Sickness broke him. Impatient, he cursed at first, but mended
6 Being anointed and all; though a heavenlier heart began some
7 Months earlier, since I had our sweet reprieve and ransom
8 Tendered to him. Ah well, God rest him all road ever he offended!
- 9 This seeing the sick endears them to us, us too it endears.
10 My tongue had taught thee comfort, touch had quenched thy tears,
11 Thy tears that touched my heart, child, Felix, poor Felix Randal;
- 12 How far from then forethought of, all thy more boisterous years,
13 When thou at the random grim forge, powerful amidst peers,
14 Didst fettle for the great grey drayhorse his bright and battering sandal!

QUESTIONS:

- 4.1. Account for the speaker's tone in "O is he dead then? My duty all ended." (2)
- 4.2. What impression is created of Felix Randal in line 2? (2)
- 4.3. Comment critically on how stanza 3 reflects the nature of the relationship between Felix Randal and the speaker. (3)
- 4.4. Account for the reference to Randal's "more boisterous years" at the "grim forge" in the context of the poem. (3)
- [10]**

UNSEEN POEM (COMPULSORY)

QUESTION 5: POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

AFRICAN FLAME – Wayne Visser

- 1 You are the first spark that kindles the fire
- 2 That nurtures our daring and restless desire
- 3 On journeys across the wilderness plain
- 4 You light up the way: our African flame

- 5 You are the red bloom that graces the tree
- 6 That rises from ash, a wonder to see
- 7 In nature resplendent, we honour your name
- 8 You burn with great beauty: our African flame

- 9 You are the fierce blaze that forges the soul
- 10 That touches the sky and makes the earth whole
- 11 Through hardship and toil, in fortune and fame
- 12 You burn with great faith: our African flame

- 13 You are the hot coal that glows in the night
- 14 That gives us the strength to stand up and fight
- 15 Deep passion's a fire nobody can tame
- 16 You burn with great hope: our African flame

- 18 You are the warm light that keeps off the cold
- 19 That cradles our dreams and stories of old
- 20 Together in strength, diverse and the same
- 21 You burn with great love: our African flame

- 22 You are the enigma that flickers with heat
- 23 That dances with drums in sync to the beat
- 24 With colours that shine, with stars in your aim
- 25 You brighten the world: our African flame

<https://www.waynevisser.com/poetry/african-flame>

QUESTIONS:

- 5.1. What impression is created of African people in stanza 1? (2)
- 5.2. Critically discuss how stanza 6 contributes to the mood of the poem. (3)
- 5.3. The poet utilises repetition in the poem. Select one example of this and comment on the speaker's use of repetition in the poem. (2)
- 5.4. The speaker uses fire in its various forms to highlight the diversity contained within the African continent. Discuss the validity of the above statement with reference to imagery and/or diction and tone. (3)

[10]

SECTION B: NOVEL

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's tragic demise is due to the external forces which turn him from an "unspotted" young man to a self-absorbed hedonist.

Discuss the extent to which the above statement is true. Your essay should take the form of a well-constructed essay of 400 – 450 words (2 – 2 ½ pages). **[25]**

OR

QUESTION 7:

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

EXTRACT A:

"...you said something to me the day before yesterday that seemed to me at the time to be merely fanciful, but that I see now was absolutely true, and it holds the key to everything."

"What was that, Harry?"

"You said to me that Sibyl Vane represented to you all the heroines of romance—that she was Desdemona one night, and Ophelia the other; that if she died as Juliet, she came to life as Imogen."

"She will never come to life again now," muttered the lad, burying his face in his hands.

"No, she will never come to life. She has played her last part. But you must think of that lonely death in the tawdry dressing-room simply as a strange lurid fragment from some Jacobean tragedy, as a wonderful scene from Webster, or Ford, or Cyril Tourneur. The girl never really lived, and so she has never really died. To you at least she was always a dream, a phantom that flitted through Shakespeare's plays and left them lovelier for its presence, a reed through which Shakespeare's music sounded richer and more full of joy. The moment she touched actual life, she marred it, and it marred her, and so she passed away. Mourn for Ophelia, if you like. Put ashes on your head because Cordelia was strangled. Cry out against Heaven because the daughter of Brabantio died. But don't waste your tears over Sibyl Vane. She was less real than they are."

There was a silence. The evening darkened in the room. Noiselessly, and with silver feet, the shadows crept in from the garden. The colours faded wearily out of things.

After some time Dorian Gray looked up. "You have explained me to myself, Harry," he murmured with something of a sigh of relief. "I felt all that you have said, but somehow I was afraid of it, and I could not express it to myself. How well you know me! But we will not talk again of what has happened. It has been a marvellous experience. That is all. I wonder if life has still in store for me anything as marvellous."

-Chapter 8

QUESTIONS:

- 7.1. Place this extract into context (3)

- 7.2. Comment on the nature of Dorian and Sibyl's relationship as revealed in this extract. (3)
- 7.3. Using your knowledge of the novel as a whole, discuss Lord Henry's views on women and their role in society. (3)
- 7.4. "You have explained me to myself, Harry,"
Discuss what this reveals about the nature of Dorian and Henry's relationship as seen throughout the novel. (3)

AND

EXTRACT B:

"You are the one man in the world who is entitled to know everything about me. You have had more to do with my life than you think"; and, taking up the lamp, he opened the door and went in. A cold current of air passed them, and the light shot up for a moment in a flame of murky orange. He shuddered. "Shut the door behind you," he whispered, as he placed the lamp on the table.

"So you think that it is only God who sees the soul, Basil? Draw that curtain back, and you will see mine."

The voice that spoke was cold and cruel. "You are mad, Dorian, or playing a part," muttered Hallward, frowning.

"You won't? Then I must do it myself," said the young man, and he tore the curtain from its rod and flung it on the ground.

An exclamation of horror broke from the painter's lips as he saw in the dim light the hideous face on the canvas grinning at him.

The young man was leaning against the mantelshelf, watching him with that strange expression that one sees on the faces of those who are absorbed in a play when some great artist is acting. There was neither real sorrow in it nor real joy. There was simply the passion of the spectator, with perhaps a flicker of triumph in his eyes. He had taken the flower out of his coat, and was smelling it, or pretending to do so.

"What does this mean?" cried Hallward, at last. His own voice sounded shrill and curious in his ears.

"Years ago, when I was a boy," said Dorian Gray, crushing the flower in his hand, "you met me, flattered me, and taught me to be vain of my good looks. One day you introduced me to a friend of yours, who explained to me the wonder of youth, and you finished a portrait of me that revealed to me the wonder of beauty. In a mad moment that, even now, I don't know whether I regret or not, I made a wish, perhaps you would call it a prayer...."

"I remember it! Oh, how well I remember it! No! the thing is impossible. The room is damp. Mildew has got into the canvas. The paints I used had some wretched mineral poison in them. I tell you the thing is impossible."

"Ah, what is impossible?" murmured the young man, going over to the window and leaning his forehead against the cold, mist-stained glass.

"You told me you had destroyed it."

"I was wrong. It has destroyed me."

- Chapter 13

QUESTIONS:

7.5. Discuss why Basil is “the one man in the world who is entitled to know everything about [Dorian]” (3)

7.6. “The voice that spoke was cold and cruel. “You are mad, Dorian, or playing a part,” muttered Hallward, frowning.”
Using the above statement as a starting point, discuss the changing nature of Dorian and Basil’s friendship throughout the story. (3)

7.7. “The young man was leaning against the mantelshelf, watching him with that strange expression that one sees on the faces of those who are absorbed in a play when some great artist is acting. There was neither real sorrow in it nor real joy.”

Discuss how the above links to Dorian’s treatment of those he harms in his pursuit of true hedonism. (3)

7.8. “You told me you had destroyed it.”
“I was wrong. It has destroyed me.”

Using your knowledge of the later events in the novel, comment on Dorian’s moral destruction. (4)

[25]

SECTION C: DRAMA

OTHELLO – William Shakespeare

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

QUESTION 8: OTHELLO (essay question)

Othello’s fall from grace is largely due to Iago’s machinations.

Discuss the extent to which the above statement is true. Your essay should take the form of a well-constructed essay of 400 – 450 words (2 – 2 ½ pages). **[25]**

OR

QUESTION 9:

Read the extracts below and then answer the questions that follow

EXTRACT A:

OTHELLO	So it please your Grace, my ancient A man he is of honesty and trust, To his conveyance I assign my wife, With what else needful your good Grace shall think To be sent after me.	1 5
DUKE	Let it be so Good night to everyone [<i>To Brabantio</i>] And, noble signior If virtue no delighted beauty lack, Your son-in-law is far more fair than black.	
SENATOR	Adieu, brave Moor, use Desdemona well.	10
BRABANTIO	Look to her Moor, if thou has eyes to see. She has deceived her father and may thee. <i>He exits</i>	
OTHELLO	My life upon her faith! <i>[The Duke, Senators, Cassio and officers exit]</i> Honest Iago, My Desdemona must I leave to thee, I prithee let thy wife attend on her, And bring them after in the best advantage –	15

-Act 1, scene 3

- 9.1. Place the above extract into context. (3)
- 9.2. Refer to lines 1 – 3: “So it please your Grace...honesty and trust”
Taking into account the play as a whole, discuss the irony in these lines. (3)
- 9.3. Refer to lines 7 – 9: “And noble signior... fair than black”
Discuss the role of prejudice in *Othello*. Refer to a specific incident to support your response. (3)
- 9.4. Refer to line 13: “My life upon her faith!”
Comment on the change in Othello’s attitude towards Desdemona later in the play. (3)

AND

Motivate your instructions with reference to both body language and tone. (3)

9.7. Refer to lines 14 – 17: “Then must you speak...in the extreme”

Using these lines as a starting point, do you think Othello is liable for his downfall? (4)

9.8. Refer to lines 29 – 30: “I kissed...die upon a kiss”

Is this a fitting conclusion to *Othello*? Explain your response. (3)

[25]

GRAND TOTAL: 80 MARKS