**KZN DEPARTMENT OF EDUCATION**

**GREENBURY SECONDARY SCHOOL**

**TRIAL EXAMINATION – 2018**

**GRADE 12 – ENGLISH PAPER 2**

**EXAMINERS AND MODERATORS:**
**VS/RN/LG/FAV/LM/GM/JVS**
**NPP:** 15

**MARKS: 80**
**TIME: 2 ½ HRS**
**DATE: 4/9/18**

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## INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.
2. Write neatly and legibly.
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 questions ONLY on the novel and the drama you have studied.
   - 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

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## SECTION A: POETRY

### PRESCRIBED POETRY

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

### QUESTION ONE: POETRY – ESSAY QUESTION

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

### An African Thunderstorm

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

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

In the village
Screams of delighted children
Toss and turn
In the din of whirling wind,
Women –
Babies clinging on their backs –
Dart about
In and out
Madly
The Wind whistles by
Whilst trees bend to let it pass.
Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jaggered blinding flashes
Rumble, tremble, and crack
Amidst the smell of fired smoke
and the pelting march of the storm.

In 'An African Thunderstorm', the speaker describes the arrival of a fierce storm in Africa and the reaction of the village women and children to it.

With close reference to diction, imagery and tone, 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)



PTO.....Page 4

## QUESTION 2: POETRY- CONTEXTUAL QUESTION

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

**THE ZULU GIRL – Roy Campbell**

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 the flies.

She takes him to a ring of shadow pooled
By thorn-trees: 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 feeds:
Through his frail nerves her own deep languors ripple
Like a broad river sighing through its reeds.

Yet in that drowsy stream his flesh imbibes
An old unquenched unsmotherable heat –
The curbed ferocity of beaten tribes,
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.

2.1. Refer to lines 1-2: 'When in the...its labour plies.'

Explain how these lines contribute to the mood of the poem. (2)

2.2. What do the words 'in slow caresses' (line 7) suggest about the mother's attitude towards the child? (2)

2.3. Examine lines 13-14: 'Yet in that... unsmotherable heat.'

Discuss the significance of this description in the context of the poem. (3)

2.4. The concluding stanza presents the mother as a representative of mothers of children of oppressed people.

Do you agree with this statement? Justify your response by referring to the Imagery and/or diction. (3)

(10)

## QUESTION 3: POETRY – CONTEXTUAL QUESTION

**Read the poem below and answer the questions that follow,**

### '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
Scribbling on the sky the message He Is Dead.
Put crêpe 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.

3.1. Explain the significance of the word 'blues' in the title of the poem. (2)

3.2. Refer to lines 1-3: 'Stop all the....silence the piano.'

How do these lines contribute to your understanding of the referring to the Imagery. (2)

3.3. Examine lines 9-12: 'He was my...I was wrong.'

Discuss how the diction in these lines contribute to the speaker's tone. (3)

3.4. Refer to the final stanza: 'The stars are....to any good.'

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

(10)



PTO.....Page 6

## QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

### '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.

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

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.

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.

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

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.



PTO.....Page 7

4.1. Comment on the poet's use of the first person plural pronoun 'we' (line 1). (2)

4.2. Refer to lines 3-5: 'We are precious....of the earth.'
How do these lines set the initial mood of the poem? (2)

4.3. Refer to lines 23-24: ' They tell me...always with hope.'
Discuss the significance of this description in the context of the poem. (3)

4.4. Examine lines 26- 30: 'And there is...is our friend.'
Show how the above lines support the main theme of the poem. (3)

(10)

**AND**

## UNSEEN POETRY: COMPULSORY

## QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

Read the following poem and answer the questions set on it.

**BLESSING - Imtiaz Dharker**

The skin cracks like a pod.
There never is enough water.

Imagine the drip of it,
the small splash, echo
in a tin mug,
the voice of a kindly god.

Sometimes, the sudden rush
of fortune. The municipal pipe bursts,
silver crashes to the ground
and the flow has found
a roar of tongues. From the huts
a congregation: every man woman
child for streets around
butts in, with pots
brass, copper, aluminium,
plastic buckets,
frantic hands,

and naked children,
screaming in the liquid sun,
their highlights polished to perfection,
flashing light
as the blessing sing
over their small bones.

5.1 Explain the effectiveness of the imagery in lines 1-2: "The skin ... enough water". (3)

5.2 Comment on the irony evident in stanza two: "Imagine the drip ... the voice of a kindly god." (2)

5.3 How does the word 'silver' (L-9) contribute to your understanding of the people's feelings? (2)

5.4 By referring to the poet's use of diction in in lines 11-23, "From the huts ... small bones", discuss how he conveys the theme of poverty. (3)

**[10]**



**TOTAL SECTION A: 30**

PTO.....Page 9

## LIFE OF PI – YANN MARTEL

**Answer EITHER QUESTION 6 (essay question) or QUESTION 7 (contextual question).**

## QUESTION 6: LIFE OF PI – ESSAY QUESTION

**The novel, *Life of Pi,* traces the physical, spiritual and psychological growth of Pi.**

Critically discuss the extent to which you agree with the above statement.

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

**(25)**

## QUESTION 7: LIFE OF PI – (CONTEXTUAL QUESTION)

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

### EXTRACT A

On our last day in Pondicherry I said goodbye to Mamaji, to Mr and Mr Kumar, to all my friends and even to many strangers. Mother was apparelled in her finest sari. Her long tress, artfully folded back and attached to the back of her head, was adorned with a garland of fresh jasmine flowers. She looked beautiful. And sad. For she was leaving India, India of the heat and monsoons, of rice fields and the Cauvery River, of coastlines and stone temples, of bullock carts and colourful trucks, of friends and known shopkeepers, of Nehru Street and Goubert Salai, of this and that, India so familiar to her and loved by her. While her men – I fancied myself one already, though I was only sixteen – were in a hurry to get going, were Winnipeggers at heart already, she lingered.

The day before our departure she pointed at a cigarette wallah and earnestly asked, "Should we get a pack or two?"

Father replied, "They have tobacco in Canada. And why do you want to buy cigarettes? We don't smoke."

Yes, they have tobacco in Canada – but do they have Gold Flake cigarettes? Do they have Arun ice cream? Are the bicycles Heroes? Are the televisions Onidas? Are the cars Ambassadors? Are the bookshops Higginbothams'? Such, I suspect, were the questions that swirled in Mother's mind as she contemplated buying cigarettes.

Animals were sedated, cages were loaded and secured, feed was stored, bunks were assigned, lines were tossed, and whistles were blown. As the ship was worked out of the dock and piloted out to sea, I wildly waved goodbye to India. The sun was shining, the breeze was steady, and seagulls shrieked in the air above us. I was terribly excited.

Things didn't turn out the way they were supposed to, but what can you do? You must take life the way it comes at you and make the best of it.

**CHAPTER 35**

7.1. Place the above extract in context. (3)

7.2. Refer to lines 1 – 3: On our last ... to many strangers."

7.2.1. Discuss the significance of Mamaji's role in Pi's life. (3)

7.2.2. Briefly explain how the long-term influence of both the 'Mr and Mr Kumars' helps Pi to survive his ordeal. (3)

7.3. Examine lines 3 – 6: 'Mother was apparelled ... beautiful. And sad.'

Show how the above description of Pi's mother foreshadows her appearance as the orangutan, 'Orange Juice' in Pi's story. (3)

7.4. Refer to line 29: "I was terribly excited."

Drawing on your knowledge of the novel as a whole, comment on the irony of Pi's words. (3)

**EXTRACT B**

Mr Okamoto: "*Yes, that's it. Let's go.* Well, Mr Patel, I think we have all we need. We thank you very much for your cooperation. You've been very, very helpful."

"You're welcome. But before you go, I'd like to ask you something."

"Yes?"

"The *Tsimtsum* sank on July 2nd, 1977."

"Yes."

"And I arrived on the coast of Mexico, the sole human survivor of the *Tsimtsum,* on February 14th, 1978."

"That's right."

"I told you two stories that account for the 227 days in between."

"Yes, you did.

"Neither explains the sinking of the *Tsimtsum.*"

"That's right."

"Neither makes a factual difference to you."

"That's true."

"You can't prove which story is true and which is not. You must take my word for it."

"I guess so."

"In both stories the ship sinks, my entire family dies, and I suffer."

"Yes, that's true."

"So tell me, since it makes no factual difference to you and you can't prove the question either way, which story do you prefer? Which is the better story, the story with animals or the story without animals?"

Mr Okamoto: "That's an interesting question . . ."

Mr Chiba: "The story with animals."

Mr Okamoto: "*Yes.* The story with animals is the better story."

Pi Patel: "Thank you. And so it goes with God."

[Silence]

Mr Okamoto: "You're welcome."

Mr Chiba: *"What did he just say?"*

Mr Okamoto: *"I don't know."*

Mr Chiba: *"Oh look - he's crying."*

[Long silence]

Mr Okamoto: "We'll be careful when we drive away. We don't want to run into Richard Parker."

Pi Patel: "Don't worry, you won't. He's hiding somewhere you'll never find him."

**CHAPTER 99**

7.5. Refer to line 17: 'In both stories the ship sinks.'

Water is an important symbol in the novel.

Using your knowledge of the text as a whole, explain this symbolism. (3)

7.6. In your opinion, does Pi lose his humanity as the second story unfolds?

Substantiate your response. (3)

7.7. Using the above extract as a starting point, show how the theme of storytelling highlights the central message of the novel. (4)

**[25]**

## *OTHELLO* – William Shakespeare

Answer either QUESTION 8 (essay question) OR QUESTION 9 (contextual question)

### QUESTION 8 (ESSAY QUESTION)

In the play "Othello", self- interest is rated above concern for others.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well- constructed essay of 400-450 words (2-2.5 pages). **(25)**

### QUESTION 9 (CONTEXTUAL QUESTION)

Read the extracts that follow and answer the set questions .

### EXTRACT

DESDEMONA
Do not doubt that; before Emilia here
I give thee warrant of thy place: assure thee
If I do vow a friendship, I'll perform it
To the last article: my lord shall never rest;
I'll watch him tame and talk him out of patience;
His bed shall seem a school, his board a shrift;
I'll intermingle everything he does
With Cassio's suit: therefore be merry, Cassio,
For thy solicitor shall rather die
Than give thy cause away.
EMILIA
Madam, here comes my lord.
CASSIO
Madam, I'll take my leave.
DESDEMONA
Why, stay, and hear me speak.
CASSIO
Madam, not now: I am very ill at ease,
Unfit for mine own purposes.
DESDEMONA
Well, do your discretion.

[ *Exit* Cassio]

*Enter* Othello *and* Iago



PTO.....Page 13

IAGO
Ha! I like not that.
OTHELLO
What dost thou say?
IAGO
Nothing, my lord: or if – I know not what.
OTHELLO
Was not that Cassio parted from my wife ?
IAGO
Cassio, my lord! No, sure, I cannot think it,
That he would steal away so guilty-like,
Seeing you coming.
OTHELLO
I do believe 'twas he.
DESDEMONA
How now, my lord!
I have been talking with my suitor here,
A man that languishes in your displeasure.
OTHELLO
Who is't you mean?
DESDEMONA
Why, your lieutenant, Cassio. Good my lord,
If I have any grace or power to move you,
His present reconciliation take;
For if he be not one that truly loves you,
That errs in ignorance and not in cunning,
I have no judgement in an honest face:
I prithee, call him back.
OTHELLO
Went he hence now?
DESDEMONA
Ay, sooth; so humbled
That he had left part of his grief with me,
To suffer with him. Good love, call him back.
OTHELLO
Not now, sweet Desdemona; some other time.

(Act 3, Scene 3)

9.1 Refer to lines 1-4 : "Do not doubt that…shall never rest."

Comment on Desdemona's tone in the above lines. (2)

9.2 Examine lines 14-15: " Madam, not now….mine own purposes."

Account for Cassio's feelings at this stage of the play. (2)



PTO ….Page 14

9.3 Refer to lines 17-23 : "Ha! I like not....seeing you coming"

Critically discuss the strategy used by Iago . (3)

9.4 Clearly explain the irony in Desdemona's words: "Good love call him back" (line 39). (3)

AND

**EXTRACT**

CASSIO
Dear general, I never gave you cause.
OTHELLO
I do believe it, and I ask your pardon.
Will you, I pray, demand that demi-devil
Why he hath thus ensnared my soul and body?
IAGO
Demand me nothing: what you know, you know:
From this time forth I never will speak word.
LODOVICO
What, not to pray ?
GRATIANO
Torments will ope your lips.
OTHELLO
Well, thou dost best.
LODOVICO
Sir, you shall understand what hath befall'n,
Which, as I think, you know not. Here is a letter
Found in the pocket of the slain Roderigo;
And here another: the one of them imports
The death of Cassioto be undertook
By Roderigo.
OTHELLO
O villain !
CASSIO
Most heathenish and most gross!
LODOVICO
Now here's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain;
But that belike Iago in the interim
Came in and satisfied him.
OTHELLO
O pernicious caitiff!
How came you, Cassio, by that handkerchief
That was my wife's ?



PTO....Page 15

CASSIO

I found it in my chamber:
And he himself confessed but even now
That there he dropp'd it for a special purpose
Which wrought to his desire.

OTHELLO

O fool! fool! fool! 30

(Act 5, Scene 2)

9.5 Refer to line 5-6: "Demand me nothing: …will speak word"

Critically discuss whether Iago's reply is consistent with his character in the play. (3)

9.6 Examine line 16 : " O villain."

Show how these words reveal Othello's state of mind. (3)

9.7 Account for Othello's proclamation, "O pernicious caitiff", in line 23. (3)

9.8 Discuss the symbolism of the handkerchief within the context of the play. (3)

9.9 Refer to line 30 : "O fool! fool! fool!".

Do you believe that Othello redeems himself at this stage of the play ? Justify your response. (3)

(25)

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**GRAND TOTAL : 80**

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