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**TRIAL EXAMINATION: 2021
ENGLISH HOME LANGUAGE PAPER 2**

TIME: 2½ HOURS

MARKS: 80

INSTRUCTIONS:

1. Read these instructions carefully before you answer the questions.
2. This question paper consists of THREE sections.

Section A: Poetry	(30)
Section B: Novel	(25)
Section C: Drama	(25)
3. Answer FIVE questions in all.

SECTION A: POETRY

PREScribed POETRY – Answer TWO questions.

UNSEEN POEM – COMPULSORY question.

SECTION B: NOVEL Answer ONE question.

SECTION C: DRAMA Answer ONE question.

4. 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.

5. 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.

6. This paper consist of 12 pages.

SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and answer the question that follows.

FUNERAL BLUES – WH Auden

- 1 Stop all the clocks, cut off the telephone,
- 2 Prevent the dog from barking with a juicy bone,
- 3 Silence the pianos and with muffled drum
- 4 Bring out the coffin, let the mourners come.
- 5 Let aeroplanes circle moaning overhead
- 6 Scribbling on the sky the message He Is Dead.
- 7 Put crêpe bows round the white necks of the public doves,
- 8 Let the traffic policemen wear black cotton gloves.
- 9 He was my North, my South, my East and West,
- 10 My working week and my Sunday rest,
- 11 My noon, my midnight, my talk, my song;
- 12 I thought that love would last forever: I was wrong.
- 13 The stars are not wanted now; put out every one;
- 14 Pack up the moon and dismantle the sun;
- 15 Pour away the ocean and sweep up the wood;
- 16 For nothing now can ever come to any good.

The poem, 'Funeral Blues' is a powerful exploration of the devastating effects of grief and loss.

Critically discuss how the use of diction and imagery establishes the tone in the poem. Your response should take the form of a well –constructed essay of 250 – 300 words (about ONE page).

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

VULTURES – Chinua Achebe

1 In the greyness
 2 and drizzle of one despondent
 3 dawn unstirred by harbingers
 4 of sunbreak a vulture
 5 perching high on broken
 6 bone of a dead tree
 7 nestled close to his
 8 mate his smooth
 9 bashed-in head, a pebble
 10 on a stem rooted in
 11 a dump of gross
 12 feathers, inclined affectionately
 13 to hers. Yesterday they picked
 14 the eyes of a swollen
 15 corpse in a water-logged
 16 trench and ate the
 17 things in its bowel. Full
 18 gorged they chose their roost
 19 keeping the hollowed remnant
 20 in easy range of cold
 21 telescopic eyes ...
 22 Strange
 23 indeed how love in other
 24 ways so particular
 25 will pick a corner
 26 in that charnel-house
 27 tidy it and coil up there, perhaps
 28 even fall asleep – her face
 29 turned to the wall!
 30 ... Thus the Commandant at Belsen
 31 Camp going home for
 32 the day with fumes of
 33 human roast clinging
 34 rebelliously to his hairy
 35 nostrils will stop
 36 at the wayside sweet-shop
 37 and pick up a chocolate
 38 for his tender offspring
 39 waiting at home for Daddy's
 40 return ...
 41 Praise bounteous
 42 providence if you will
 43 that grants even an ogre
 44 a tiny glow-worm
 45 tenderness encapsulated
 46 in icy caverns of a cruel
 47 heart or else despair
 48 for in the very germ
 49 of that kindred love is
 50 lodged the perpetuity
 51 of evil.

- 2.1 Refer to lines 1-3: 'In the greyness/and drizzle of one despondent/dawn'.
How do these lines contribute to the mood of the section? (2)
- 2.2 What do the words, 'cold/telescopic eyes'(lines 20-21) suggest about the nature of the vultures? (2)
- 2.3 Refer to lines 30-35: 'Thus the Commandant ... his hairy/nostrils'.
Discuss the significance of this description in the context of the poem. (3)
- 2.4 The concluding lines, 'Praise bounteous/providence...perpetuity/of evil'(lines 41-51) offers options for human behaviour.
Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

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 tomb-stones where flowers should be;
11 And Priests in black gowns were walking their rounds,
12 And binding with briars my joys and desires.

- 3.1 Refer to line 1: 'I went to the Garden of Love'.
How does the word, 'Garden' create an expectation in the mind of the reader? (2)
- 3.2 Account for the repetition of 'And' throughout the poem. (2)
- 3.3 Refer to line 11: 'And Priests in black gowns were walking their rounds'.
Discuss the effectiveness of the imagery in this line. (3)
- 3.4 Refer to the final stanza: 'And I saw.../joys and desires.'
Comment on how these lines convey the central idea of the poem. (3)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

- 1 From the west
- 2 Clouds come hurrying with the wind
- 3 Turning
- 4 Sharply
- 5 Here and there
- 6 Like a plague of locusts
- 7 Whirling
- 8 Tossing up things on its tail
- 9 Like a madman chasing nothing.
- 10 Pregnant clouds
- 11 Ride stately on its back
- 12 Gathering to perch on hills
- 13 Like dark sinister wings;
- 14 The Wind whistles by
- 15 And trees bend to let it pass.
- 16 In the village
- 17 Screams of delighted children
- 18 Toss and turn
- 19 In the din of whirling wind,
- 20 Women –
- 21 Babies clinging on their backs –
- 22 Dart about
- 23 In and out
- 24 Madly
- 25 The Wind whistles by
- 26 Whilst trees bend to let it pass.
- 27 Clothes wave like tattered flags
- 28 Flying off
- 29 To expose dangling breasts
- 30 As jagged blinding flashes
- 31 Rumble, tremble, and crack
- 32 Amidst the smell of fired smoke
- 33 and the pelting march of the storm.

- 4.1 Refer to line 14: 'The Wind whistles by' and line 19: 'In the din of whirling wind'
Suggest how the alliteration in these lines is used to describe the wind.

(2)

4.2 Refer to line 10: 'Pregnant clouds'.

Explain what the word, 'pregnant' implies about the clouds.

(2)

4.3 Discuss the effectiveness of comparing the approaching storm to 'a plague of locusts' (line 6)

(3)

4.4 Refer to lines 30-33: 'As jagged blinding...of the storm'

Comment on whether these lines are an appropriate conclusion to the poem.

(3)

[10]

QUESTION FIVE: UNSEEN POETRY – CONTEXTUAL QUESTION

Read the poem below and answer the questions that follow.

Freedom of Speech: Val Kostic	
The teacher's dry tone dressed words in Sunday best and droned them in rigid file to the students who dutifully plucked them from the air and skewered them with thick black strokes in between the perfectly straight lines on the page.	5
It was the siren blasting out from the silver speaker on the wall that allowed them to escape. They flew out on the back of shrieking yells into the playground where they quickly became delinquent, breaking into brazen four-letter hops and back-slapping each other with breezy buddy-calls while they somersaulted with practised glee into deliberate mispronunciations.	10 15
Only at the far end of the yard did they stop their jesting; there where the young boy and girl stood against a sun-warm wall, arms encircling arms foreheads touching, Wordless.	20

5.1 Explain the tone of the teacher's voice in L1-3.

(2)

5.2 How does the 'wordless' boy and girl in the last line of the poem also express freedom of speech?

(2)

5.3 Discuss the contrast in attitude of the learners in stanzas 1 and 2.

(3)

5.4 Comment on the relevance of the title by making reference to L12-15.

(3)

[10]

SECTION B: NOVEL

LIFE OF PI – YANN MARTEL

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

QUESTION 6: LIFE OF PI – ESSAY QUESTION

Apart from other factors, it is the relationship that Pi has with God, people and animals that help him to survive.

In a well-constructed essay of 400 – 450 words (2 – 2 ½ pages), discuss how the relationship that Pi forms impact on his identity and, ultimately, his ability to survive.

[25]

QUESTION 7: LIFE OF PI – CONTEXTUAL QUESTION

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

The elements allowed me to go on living. The lifeboat did not sink. Richard Parker kept out of sight. The sharks prowled but did not lunge. The waves splashed me but did not pull me off.

I watched the ship as it disappeared with much burbling and belching. Lights flickered and went out. I looked about for my family, for survivors, for another lifeboat, for anything that might bring me hope. There was nothing. Only rain, marauding waves of black ocean and the flotsam of tragedy.

5

...

I inched my way along the oar till my feet were against the bow of the boat. I had to proceed with extreme caution. My guess was that Richard Parker was on the floor of the lifeboat beneath the tarpaulin, his back to me, facing the zebra, which he had no doubt killed by now.

10

...

Of greater significance to me was the strange fact that Richard Parker had not killed it. In the normal course of things he should have killed the zebra. That's what predators do: they kill prey. In the present circumstances, where Richard Parker would be under tremendous mental strain, fear should have brought out an exceptional level of aggression. The zebra should have been properly butchered.

15

The reason behind its spared life was revealed shortly. It froze my blood – and then brought a slight measure of relief. A head appeared beyond the end of the tarpaulin. It looked at me in a direct, frightened way, ducked under, appeared again, ducked under again, appeared once more, disappeared a last time. It was the bear-like, balding-looking head of a spotted hyena.

20

[Chapter 41]

- 7.1 Refer to lines 1-2: 'Richard Parker kept out of sight.'
Explain Richard Parker's presence on the lifeboat. (3)
- 7.2 Refer to lines 4-7: 'I watched the ship... flotsam of tragedy.'
What do these lines suggest about Pi's state of mind as the ship sinks? (3)
- 7.3 Refer to lines 20-21: 'It was the... a spotted hyena.'
Comment on the significance of the hyena in the context of the novel as a whole. (3)
- 7.4 In the light of the novel as a whole, critically discuss how Pi's knowledge of animals ensures his survival on the lifeboat. (3)

AND

'Richard Parker, a ship!'

I had the pleasure of shouting that once. I was overwhelmed with happiness. All hurt and frustration fell away and I positively blazed with joy.

'We've made it! We're saved! Do you understand, Richard Parker? WE'RE SAVED! Ha, ha, ha, ha!'

5

I tried to control my excitement. What if the ship passed too far away to see us? Should I launch a rocket flare? Nonsense!

'It's coming right towards us, Richard Parker! Oh, I thank you, Lord Ganesha! Blessed be you in all your manifestations, Allah-Brahman!'

It couldn't miss us. Can there be any happiness greater than the happiness of salvation? The answer – believe me – is No. I got to my feet, the first time in a long time I had made such an effort.

10

'Can you believe it, Richard Parker? People, food, a bed. Life is ours once again. Oh, what bliss!'

The ship came closer still. It looked like an oil tanker. The shape of its bow was becoming distinct. Salvation wore a robe of black metal with white trim.

15

'And what if ...?'

I did not dare say the words. But might there not be a chance that Father and Mother and Ravi were still alive? The *Tsimtsum* had had a number of lifeboats. Perhaps they had reached Canada weeks ago and were anxiously waiting for news from me.

20

...

[The tanker] was in fact bearing down on us. The bow was a vast wall of metal that was getting wider every second. A huge wave girdling it was advancing towards us relentlessly. Richard Parker finally sensed the looming juggernaut. He turned and went 'Woof! Woof!' but not doglike – it was tigerlike: powerful, scary and utterly suited to the situation.

25

[Chapter 86]

- 7.5 Refer to lines 2-3: 'All hurt and...blazed with joy'.
Account for the change in Pi's feelings at this point. (3)
- 7.6 Refer to line 16: 'Salvation wore a robe of black metal with white trim'.
Discuss the significance of this image at this point in the novel. (3)
- 7.7 Refer to lines 21-23: 'The bow was...the looming juggernaut'.
Comment on the mood that is created by the imagery in these lines. (3)
- 7.8 Refer to lines 8-9: 'Oh, I thank you...Allah-Brahman!'
Discuss the significance of Pi's exclamation of 'Lord Ganesha!...Allah – Brahman!' with respect to his religious views. (4)
- [25]

SECTION C: DRAMA

***OTHELLO* – William Shakespeare**

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

QUESTION 8: *OTHELLO* – ESSAY QUESTION

Shakespeare explores the dark side of human nature by focusing on the deplorable qualities displayed by certain characters. The qualities are responsible for the destruction of characters in the play *Othello*.

In a well-constructed essay of 400 – 450 words (2 2 ½ pages), critically discuss the extent to which you agree with this statement. [25]

QUESTION 9: *OTHELLO* - CONTEXTUAL QUESTION

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

BRABANTIO

A maiden never bold of spirit,
So still and quiet, that her motion
Blushed at herself – and she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she feared to look on?
It is a judgment maimed and most imperfect
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell
Why this should be. I therefore vouch again
That with some mixtures powerful o'er the blood,
Or with some dram conjured to this effect,
He wrought upon her.

5

10

DUKE OF VENICE

To vouch this is no proof
Without more wider and more overt test
Than these thin habits and poor likelihoods
Of modern seeming do prefer against him.

15

FIRST SENATOR

But, Othello, speak,
Did you by indirect and forced courses
Subdue and poison this young maid's affections?
Or came it by request and such fair question
As soul to soul affordeth?

20

OTHELLO

I do beseech you,
Send for the lady to the Sagittary,
And let her speak of me before her father.
If you do find me foul in her report,
The trust, the office I do hold of you
Not only take away, but let your sentence
Even fall upon my life.

25

DUKE OF VENICE

Fetch Desdemona hither.

Some attendants move towards the door.

OTHELLO

Ancient, conduct them. You best know the place.

[Act 1 Scene 3]

- 9.1 Briefly describe the circumstances that have led to this confrontation between Brabantio and Othello. (3)
- 9.2 Explain how Brabantio's opening speech (lines 1-13) reveals his personal prejudice. (2)
- 9.3 Refer to lines 17-19: 'But, Othello, speak...this young maid's affections?'
Discuss what the First Senator is suggesting about Othello's character. (2)
- 9.4 What does Othello's reaction to the accusations reveal of his character at this early stage in the play? Justify your answer. (3)
- 9.5 'Ancient, conduct them. You best know the place' (line 28)
Discuss the dramatic irony of Othello's instructions in the light of later events of the play. (3)

AND

DESDEMONA	
Where should I lose that handkerchief, Emilia?	
EMILIA	
I know not, madam.	
DESDEMONA	
Believe me, I had rather have lost my purse	
Full of crusadoes; and but my noble Moor	
Is true of mind and made of no such baseness	5
As jealous creatures are, it were enough	
To put him to ill thinking.	
EMILIA	
Is he not jealous?	
DESDEMONA	
Who, he? I think the sun where he was born	
Drew all such humours from him.	10
<i>Enter Othello</i>	
EMILIA	
Look where he comes.	
DESDEMONA	
I will not leave him now; let Cassio	
Be called to him. How is it with you, my lord?	
OTHELLO	
Well, my good lady. (<i>Aside</i>) O, hardness to dissemble!	
How do you do, Desdemona?	15
DESDEMONA	
Well, my good lord.	
OTHELLO	
Give me your hand. This hand is moist, my lady.	
DESDEMONA	
It yet has felt no age nor known no sorrow.	

OTHELLO	
This argues fruitfulness and liberal heart.	
Hot, hot and moist. This hand of yours requires	20
A sequester from liberty, fasting and praying,	
Much castigation, exercise devout;	
For there's a young and sweating devil here	
That commonly rebels. 'Tis a good hand,	
A frank one.	25
DESDEMONA	
You may, indeed, say so,	
For 'twas that hand gave away my heart.	
[Act 3, Scene 4]	

- 9.6 Refer to lines 1-2: 'Where should I...I know not, madam'
In the light of Emilia's response to Desdemona, discuss whether Emilia can be likened to her husband, Iago. (3)
- 9.7 '...and but...creatures are' (lines 4-6)
Drawing on your knowledge of later events, discuss the extent to which you agree with Desdemona's assessment of Othello. (3)
- 9.8 Refer to line 14: 'O, hardness to dissemble!'
Comment on the irony in context of Othello's thinking that it is necessary to 'dissemble' (pretend). (3)
- 9.9 Examine lines 19-22: 'This argues fruitfulness...exercise devout.'
Discuss how the language used in these lines conveys Othello's attitude to Desdemona. (3)
- [25]

SUGGESTED ANSWERS

SECTION A POETRY

PRESCRIBED POETRY

Question 1 : Essay Question

While the speaker may be exploring his feelings of grief and hopelessness at the loss of his loved one, the incongruity between the everyday images the speaker refers to undercuts the intensity of this outpouring of grief. Credit reference to the satirical element.

- 'Blues' music is usually sombre and mournful. In the title, the word conveys the speaker's despair and sorrow.
- The death of the speaker's loved one is so momentous that he feels the world cannot continue as it is. His inconsolable grief is conveyed by his instruction to stop time and silence all sounds of daily life. This reflects his need for routine and normal life to be halted as a sign of respect for his loved one and as an acknowledgment of his sorrow.
- The 'muffled' drums create the mournful and solemn feeling that expresses the speaker's grief. The 'moaning' of the aeroplanes announcing that 'He Is Dead' echoes his pain.
- The speaker's loss is so overwhelming that he feels a public acknowledgment must be observed by the 'public doves' and 'traffic policemen'. This elevates the status of the deceased to that of a public figure deserving of such recognition.
- The inclusion of the four compass points emphasises that the deceased meant the world to the speaker. He gave the speaker direction and was a source of guidance, comfort and security.
- The command to 'dismantle' the stars, moon and sun is unrealistic, yet it poignantly conveys the speaker's despondency.
- 'My noon, my midnight, my talk, my song' reinforces the idea that the speaker led a fulfilled life because of his loved one; they shared all aspects of their lives. Now, without him, the speaker's life is empty and he feels bereft. The repetition of 'my' emphasises his devastating sorrow and highlights the intimacy they shared.
- The line, 'I thought that love would last forever: I was wrong', underpins the despair the speaker feels when he is confronted with the reality of death. He is suddenly made aware that the love they shared was finite. He sees no hope for the future and life has lost its meaning.
- The speaker wants the entire universe to come to an end. All sources of light need to be extinguished because, to him, everything is dark and depressing. He wants all aspects of nature to disappear as it is now inconsequential to him.
- The speaker's tone is devastated/grief-stricken/distraught/sad/mournful.
- Candidates might refer to the tone as satirical, by pointing out that the speaker's flippancy accentuates his pain.

[Accept valid alternative responses.]

Question 2 : ContextualVultures

2.1 The vultures is a scavenging bird species and it is also a metaphorical reference to the people who commit evil deeds. The dark side of the vultures as described in section one contributes to the dull, gloomy & hopeless mood

2.2 As scavengers, the vultures keep their kill within their sights. 'Cold' suggests that the vultures are ruthless, calculating & emotionless. 'Telescopic' suggest mechanical/robotic nature of vultures, giving them the advantage of long-distance vision that ensures the protection of their spoils

2.3 The Commandant ends his day like any ordinary worker returning to his family after work. However, he has been directly involved in the atrocious sins committed against a number of people as indicated by the "fumes of human roast clinging". This repulsive horrifying description signifies man's inhumanity toward their fellow beings. Vultures feed to survive but man kills to satisfy his selfish desires

2.4 Yes. The Commandant who is referred to as the "ogre", has an element of goodness. His humanity is seen as a 'tiny glow worm' which suggests that he has the potential for love. However, reference to the "icy caverns of a cruel heart" creates a sense of hopelessness & despair. "germ of that kindred love" - germ is very small - microscope
 *emphasises that evil will win over love - love is too little to transform the evil lodged within him. Thus he will continue to perpetuate evil

Question 3

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The Garden of Love

3.1 The reader will expect the speaker to enter an area that is open, free & beautiful. It to be a place of peace & tranquillity. The allusion to the Biblical Garden of Eden creates the expectation of spiritual perfection & natural beauty.

3.2. The repetition indicates the number of aspects which appal him. He notes one unpleasant change after the other. The repetition conveys his growing apprehension & disappointment when he realises what has happened to the garden.

3.3. The black gowns of the priests convey a lack of compassion / approachability. The colour suggests that the church is bleak. The priests are 'walking their rounds' like prison warders. Their presence is threatening & ominous. Their intention is to control & suppress people's enjoyment & freedom.

3.4 The garden has become a gloomy place of constraint & oppression. Instead of life flourishing ('flowers'), the garden is now associated with death as it is filled with 'graves' and 'tombstones'. The priests in black gowns are like sinister figures on patrol. It reflects the speaker's criticism of authoritarian religion's depriving one of joy. He sees such religion as cruelly restrictive ('binding with brass my joys and desires') of individual freedom.

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Question 4 - An African Thunderstorm

4.1 The wind is unpredictable - out of control & dangerous bringing with it chaos & destruction. 'Wind whistles' conveys the shrill piercing sound of wind as it speeds by. 'den of whirling wind' conveys rapid swirling, spiralling movement of the wind - sound can be deafening.

4.2 The clouds are heavy, rounded in shape & full of rain. The clouds will release the rain, which will be life-giving, just as a pregnant woman brings life into the world when giving birth. i.e. Symbol of fertility.

4.3 A plague of locusts overwhelms the landscape & is an unstoppable force just like the wind and the approaching storm. Like a plague of locusts, the storm is widespread & darkens the sky and causes large scale destruction of the fields & crops. This image effectively conveys man's helplessness & vulnerability to the ravages of nature.

4.4 Appropriate: The title creates the expectation that the poem is about a thunderstorm. Poem focuses on the build-up to the storm. The wind & clouds alerts the people to the approach of the storm. The lightning flash & the rumbling thunder create tension as the reader anticipates the final eruption of the storm.

Not appropriate: Storm does not actually break despite its build-up being described throughout the poem - anti-climax

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Unseen Poem : Freedom of Speech

5.1 The words 'dry' and 'droned' convey that he was monotonous and unenthusiastic. 2

5.2 They prefer to express their thoughts through action - which is far more expressive than words. 2

5.3 In stanza 1, 'dutifully' shows obedience and 'perfectly straight lines' shows orderliness. In stanza 2 the release from confinement unleashes chaos and indiscipline - 'flew out'; 'shrieking yells'; 'became delinquent'. 3

5.4 Outside the confines of the classroom, strictness of speech disappears. Learners are engaged in their own brand of speech - vulgarities 'four letter hops'; slangs / colloquialisms - 'buddy calls'; mispronunciations. 3

Question 6 - NovelEssay - Life of Pi**RELATIONSHIP WITH GOD**

- Pi has deep faith in God and learns about love, humility and sacrifice. His faith in God allows him to sacrifice his own needs to help feed the tiger. He is therefore able to show love and generosity to even those that pose a threat to him helping him to survive
- His relationship with God is nurtured as a young boy by Aunt Rohini introducing him to Hinduism, by Father Martin leading him to Christianity and intensified after meeting Satish Kumar leading him to accept Islam. This spiritual awareness helps him throughout life.
- His beliefs carry him through the most trying times on the boat. When he realises that the island is murderous, his decision to leave is based on his faith in God. He chooses to trust his faith rather than the easy island life in order to survive.
- Through religion and his faith in God he understands the universe and the place everything has in it. This provides him with faith in the midst of the struggles in the lifeboat. It also allows him to see the beauty and purpose of the things around him, even Richard Parker.
- His religions allow him to have purpose, and faith in God. He believes God is on the boat with him. This faith and practice of religions occupy his time on the boat giving him renewed hope for survival
- Also buoys his strength. It gives him the ability to see the positive even in setbacks - the flare although useless reminds him of Cumin spice and home. He thanks God for each creature he catches and prays for their soul. He tells himself, 'As long as God is with me, I will not die.' (p148)

RELATIONSHIPS WITH PEOPLE

- Mamaji – named him Piscine Molitor. Helped in the creation of his identity. Purity and holiness. Taught him to swim in the ocean and instilled a love for the ocean and water. These swimming skills were essential to Pi's survival after the shipwreck especially in his daily journeys from his raft to the lifeboat to create a healthy distance between Richard Parker and himself.
- Santosh – his father- taught him about animals and their habits as well as how to train them. This knowledge helped him to survive in the lifeboat.
- Also as a zookeeper, Santosh instils within Pi a deep need to look after and preserve nature. This causes Pi to save Richard Parker on numerous occasions and prevents him getting rid of him when he has the opportunity to do so. This results in Richard Parker in turn keeping Pi alive by making him alert and providing him with purpose.
- Santosh exposes Pi to the killing of a live goat by a Bengal tiger at the zoo making Pi realize the dangers of living with a tiger. This gruesome scene leaves a lasting impression on Pi causing him to be less complacent in his interactions with Richard Parker due to the anthropomorphism that occurs and makes him remember and take precautions when dealing with the tiger.

RELATIONSHIP WITH ANIMALS

- Territory – Pi's interactions at the zoo allow him to understand the significance of territory in the animal kingdom and how it impacts animal behaviour. This is of great aid to him when he has to establish territory between himself and the tiger in order to survive. It also gives him the knowledge needed to train Richard Parker and establish himself as Alpha male on the boat.
- He learns the ability to survive from nature – like the sloth and the other animals adapt to their situations in order to survive. Pi also adapts by changing his eating practices from vegetarian to fish and even later desperate to survive eating human flesh from the dead Frenchman. He becomes ruthless in order to survive.
- Pi learns early in life from being teased about his name that it is up to you if you want to accept your fate or do something to change it. Piscine reinvents himself as Pi and stops the teasing. This drive to change his fate helps him to survive on the boat despite numerous failures and difficulties. If one plan fails he makes another. If he can't get on the lifeboat he makes a raft so as to provide distance between himself and Richard Parker.

Life of Pi : Contextual

7.1 After finding himself on the lifeboat, Pi spots Richard Parker in the water. Being pleased to see a familiar figure and out of concern for the tiger's safety Pi helps the tiger onto the boat. Richard Parker prefers to hide himself away because he finds himself in unfamiliar territory & is feeling sea sick.

7.2. Pi feels despair & hopelessness as the ship sinks. A sense of Pi's distress & vulnerability is reinforced by the description of the waves as 'marauding'. The phrase, 'flotsam of tragedy' suggests that Pi feels broken & alone and at the mercy of the elements. The finality of the lights being extinguished emphasises Pi's feeling of despondency. The bleakness of the description is a reflection of Pi's state of mind.

7.3 In both stories, the hyena / French cook is portrayed as unpredictable, greedy, cunning & vicious. As scavengers, hyenas prey on those who are perceived as weaker but are cowardly & afraid of confronting a more powerful element. In the same way, the French cook cowardly & viciously attacks the injured sailor. The hyena is a reminder of the savagery of which humans are capable when survival is at stake.

7.4 Pi's early years are spent at his father's zoo where he is able to observe animals at close range. His interests in science & zoomorphism give him detailed knowledge of animal behavior. Without

This knowledge, Pi would not have known how to tame the tiger & predict how the animals would respond on the lifeboat. His father's lesson in the danger of animals is instrumental in his survival. The knowledge gained from the survival manual about which sea creatures are edible also ensures his survival.

7.5 At the sight of the tanker all Pi's previous despair vanishes. His hurt at the tragic loss of his family & his frustration at being stranded on the lifeboat disappear when he thinks he is about to be rescued. His spirits lift at the thought of being saved.

7.6. The tanker is compared to a priest offering 'salvation'. The reference to 'robe' has religious connotations - referring to spiritual redemption & hope. Pi associates the tanker with rescue & escape from his ordeal. This illustrates Pi's optimism & strong faith as he believes his prayers of being rescued have been answered.

7.7 The mood is one of terror / dread / fear. Pi becomes aware of the possibility of their impending destruction. The comparison of the tanker to a 'vast wall of metal' & a 'juggernaut' has connotations of an ominous force crushing whatever is in its path. The word 'relentless' implies that the wave is an unstoppable, merciless force that will easily overpower & destroy the lifeboat. This image emphasises the vulnerability of the lifeboat & its occupants - all hope of rescue is dashed.

7.8 Pi embraces the three main religions of India - illustrates that it is faith in general, rather than one specific religion that sustains him & helps him survive his ordeal at sea. Pi is a deeply spiritual person & his only desire is to love God. He believes that all religions share common values. In his moments of despair & hopelessness on the lifeboat, it is his faith that gives him strength to persevere - never doubts God's presence

Question 8Othello - Essay

Shakespeare explores the dark side of human nature by focusing on the deplorable qualities displayed by certain characters. These qualities are responsible for the destruction of characters in Othello.

In a well-constructed essay of 400–450 words (2–2½ pages), critically discuss the extent to which you agree with this statement. [25]

- Iago, Roderigo and Brabantio hold Othello in contempt; their attitudes and derogatory comments are based on racial stereotypes. The veiled racism in Venetian society possibly undermines Othello's confidence and self-esteem, making him more vulnerable to Iago's machinations.
 - Brabantio's prejudice prevents him from accepting the marriage, and his rejection of Desdemona results in his heartbreak and ultimate death.
 - Iago, Brabantio, Cassio and, later, Othello, display sexist attitudes. Cassio's sexist attitude towards Bianca is used by Iago to provide 'ocular proof' of Desdemona's alleged adultery, thus contributing to her death. Cassio's immoral behaviour with Bianca leads to Iago's being able to implicate him in an affair with Desdemona, and contributes to the deaths of Othello and Desdemona.
 - Roderigo sees Desdemona as a prize, believing he can woo her with money and jewellery. This enables Iago to exploit him, leading to his financial ruin and, ultimately, his death. His gullibility and belief in Iago blind him to rational thinking, allowing him to become Iago's dupe. When his usefulness is over, Iago disposes of him.
 - Emilia's desire to please her husband by stealing the handkerchief betrays Desdemona's trust and has fatal consequences for herself and for Desdemona.
- Iago's ambition and desire for power and revenge lead to his plotting, since he has an innate need to have control over others. He is caught in his own web of deceit. • Iago's disappointment at not being promoted and his jealousy of Cassio and Othello motivate him to destroy what is good in others because of his own contempt for virtue and his envy of the 'daily beauty' in others.
- Othello's jealousy is aroused when he believes he has been cuckolded, but he is unable to react rationally. His pride and his fear of having his suspicions confirmed, prevent him from questioning the validity of the accusations, which reveals his lack of judgement.
- Othello's actions are motivated by a desire for revenge, although he deludes himself that his actions are just.

Question 9

Othello - Contextual

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9.1 Othello and Desdemona have secretly married. Iago and Roderigo play on Brabantio's racism when they tell him about the elopement. Othello and Brabantio are both summoned to a meeting with the Duke and Senate to discuss the Turkish threat. Brabantio wants the Senate to condemn Othello. (3)

9.2 Brabantio thinks that it is against 'all rules of nature' for his daughter to fall in love with a black man. For her to do so would be for her to 'err' or make a big mistake. He claims that Othello must have used black magic or drugs to seduce Desdemona. (2)

9.3 The First Senator suggests that Othello is in fact innocent of using evil means to gain Desdemona's love and that all that has happened is that a man has courted a woman innocently. (2)

9.4 Othello is calm, gracious and confident. He is a strong man of clear conscience. He suggests that Desdemona reveal everything about their relationship and accepts whatever judgement the Senate might come to. (3)

9.5 Othello trusts Iago. He has told him about his elopement and where Desdemona can be found. But the audience knows that Iago hates Othello and wants to destroy his happiness. (3)

9.6 Yes, she can. Like Iago, Emilia deceives for selfish motives. She lies to Desdemona, her mistress and friend, in order to cover her tracks: she has given Desdemona's handkerchief to Iago in order to please him and reduce his mistreatment of her.

OR

No, she cannot. She might be deceiving Desdemona, and this might be wrong, but she is not doing so for evil motives but because she is under pressure from her nasty husband. Iago lies in order to destroy innocent people.

[Accept a mixed response] (3)

9.7 Disagree. Othello later becomes murderously jealous. It is true that he is manipulated by Iago; however, Iago succeeds only because of Othello's innately jealous nature. Jealousy unbalances him that he is unable to confront his wife with an accusation. When Bianca produces the handkerchief, Othello too readily interprets this as proof of Desdemona's infidelity. (3)

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9.8 Othello is an honourable man who would normally not stoop to pretending in any way; eg. he insists when accused of using evil means to seduce Desdemona that his 'perfect soul' would be perfect defence. It is ironic that now, however, he feels it necessary to be dishonest in how he behaves toward Desdemona.

Consider the following alternatives:

- It is Iago who is, in fact, the pretender.
- Othello does not have to pretend; Desdemona is indeed honest.

(3)

9.9 The use of 'fruitfulness' and 'liberal' indicates that Othello believes that Desdemona has been unfaithful. The use of the word 'moist' shows that he thinks that she is sexually lustful. He suggests that Desdemona may need to redeem herself by 'fasting and praying/Much castigation, exercise devout'- this emphasises her need to purge herself of evil.

(3)

[25]