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ENGLISH HOME LANGUAGE

GRADE 12

LITERATURE STUDY GUIDE

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Foreword

Thank you to all the English Home Language teachers from across the country for your input. The main idea behind this guide is to provide a question bank for learners, as there are no previous papers on the new literature texts. For that reason as well, I have elected to only use the new texts as there is a lot available in the form of previous papers on the internet.

I would like to make this a growing guide to which we continually add questions and ideas.

The guide has been structured into sections that cover the poetry, novels and the dramas, with the answers at the back of the guide.

The unseen poetry has also been added.

Thank you to Liezel Vrey, Karin Petersen and Karen Steyn for assisting with the proof reading and editing.

We tried as far as possible to structure everything into the same format, but because everyone does not use the same program, there are some problems with the layout. Personally I type all docs on Microsoft Word 2007. Copying from Pdf files also posed a problem, but we tried.

SOME TIPS FOR SETTING A GRADE 12 PAPER

- **Follow the exam guidelines as set out by the department of education:**
    - **A paper 2 MUST consist of FOUR prescribed poems**
    - **ONE UNSEEN poem – CONTEXTUAL QUESTION ONLY**
    - **An essay question for Novel and Drama**
    - **A Contextual Section for Novel and drama**
    - **Look at the layout for previous paper 2s as the format HAS changed in the past few years.**
    - **Papers are typed in ARIAL 12 Font**
    - **Although there is no set rule, one mark questions seldom occur (if ever – check previous papers) in paper 2.**

The exam guidelines and rubrics form part of this study guide.

Linda Holm

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NO questions on 'Othello' or 'The Crucible' were included as there are ample resources available.

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POETRY

QUESTION 1: POETRY ESSAY

NOTE THAT THE POETRY ESSAY IS 250 – 300 WORDS AND IS MARKED WITH THE POETRY RUBRIC INCLUDED IN THIS STUDY GUIDE.

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

Question 1.1:
The poet seems to reflect in this poem, not only how things have changed since his childhood, but also how something, like religion can change how life is lived.
With reference to the use of imagery, diction and structure, discuss the theme of nostalgia and the despair in change.
Your response should take the form of a well-constructed essay of 250–300 words.

[10]

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THE ZULU GIRL - R Campbell

When in the sun the red hot acres smoulder,
Down where the sweating gang its labours plies,
A girl flings down her hoe, and from her shoulder
Unslings her child tormented by the flies. 4

She takes him to a ring of shadow pooled
By thorn-trees: purples with the blood of ticks,
While her sharp nails, in slow caresses ruled,
Prowl through his hair with sharp electric clicks. 8

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. 12

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. 16

Her body looms above him like a hill
Within whose shade a village lies at rest.
Or the first cloud so terrible and still
That bears the coming harvest in its breast. 20

Question 1.2
The young child is a symbol for the tenacity and strength of the entire Zulu nation. His mother in turn imparts on him, not only breast milk, but also strength to endure hardships.
Write an essay of 250 – 300 words in which you explore how the **diction** and the **imagery** of the poem reinforce this statement. **[10]**

Question 1.3:
At first glance the central idea of the poem appears very simplistic – a young mother feeding her child. However, the poet's underlying message is that an ethnic group is being oppressed and the girl shows the reaction to this injustice and hardship.
Critically comment in an essay of 250 – 300 words (about ONE page), on how the poet reveals the poem's theme through the use of **atmosphere**, **setting** and the use of especially **figurative language** in the poem. **[10]**

Question 1.4:
Critically discuss how the poet uses **mood**, **setting** and **figurative language** to reveal the theme of the poem.
Your response should take the form of a well-constructed essay of 250-300 words (about ONE page). **[10]**

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VULTURES - Chinua Achebe

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
perching high on broken 5
bone of a dead tree
nestled close to his
mate his smooth
bashed-in head, a pebble
on a stem rooted in 10
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked
the eyes of a swollen
corpse in a water-logged 15
trench and ate the
things in its bowel. Full
gorged they chose their roost
keeping the hollowed remnant
in easy range of cold 20
telescopic eyes …
Strange
indeed how love in other
ways so particular
will pick a corner 25
in that charnel-house
tidy it and coil up there, perhaps
even fall asleep – her face
turned to the wall!
… Thus the Commandant at Belsen 30
Camp going home for
the day with fumes of
human roast clinging
rebelliously to his hairy
nostrils will stop 35
at the wayside sweet-shop
and pick up some chocolate
for his tender offspring
waiting at home for Daddy's
return … 40
Praise bounteous
providence if you will
that grants even an ogre
a tiny glow-worm
tenderness encapsulated 45
in icy caverns of a cruel
heart or else despair
for in the very germ
of that kindred love is
lodged the perpetuity 50
of evil.

Question 1.5:
In an essay of 250 – 300 words show how the poet uses **structure, diction** and **imagery** to portray the **themes**. **[10]**

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Question 1.6:
Critically discuss Achebe's ideas about **good and evil**, as expressed in this poem. Pay close attention to **diction** and **imagery**. **[10]**

The First Day After The War - Mazisi Kunene

We heard the songs of a wedding party.
We saw a soft light
Coiling round the young blades of grass
At first we hesitated, then we saw her footprints,
Her face emerged, then her eyes of freedom! 5
She woke us up with a smile saying,
'What day is this that comes suddenly?'
We said, 'It is the first day after the war'.
Then without waiting we ran to the open space
Ululating to the mountains and the pathways 10
Calling people from all the circles of the earth.
We shook up the old man demanding a festival
We asked for all the first fruits of the season.
We held hands with a stranger
We shouted across the waterfalls 15
People came from all lands
It was the first day of peace.
We saw our Ancestors travelling tall on the horizon.

Question 1.7:
In a well-constructed essay of 250-300 words, discuss how Kunene expresses with the use of **imagery** and **diction** the way that the people of South Africa responded to and celebrated the end of Apartheid. **[10]**

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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
Which travels up to his forehead 10
The place of an imaginary cap.
(This means: *A warder*)
Two fingers are extended in a vee
And wiggle like two antennae.
(He's being watched.) 15
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 back to me, now watch
His free hand, the talkative on,
Slips quietly behind 25
- *Strength brother,* it says,
In my mirror,
A black fist

Question 1.8:
With reference to line 26, 'Strength brother', discuss the poet's demonstration of the concept of "*Ubuntu"* in an essay of 250 – 300 words.
Your answer should include reference to poetic techniques used by the poet. **[10]**

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somewhere i have never travelled, gladly beyond - ee cummings

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will unclose me 5
though i have closed myself as fingers,
you open always petal by petal myself as spring opens
(touching skilfully, mysteriously)her first rose

or if your wish be to close me, i and
my life will shut very beautifully, suddenly, 10
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility: whose texture
compels me what the colour of its countries, 15
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands 20

Question 1.9:
This poem shows man and nature connected in some kind of harmony.
By close reference to **diction**, **imagery** and **tone** critically discuss this statement.
Your response should take the form of a well-constructed essay of 250–300 words. **[10]**

REMEMBER - CHRISTINA ROSETTI

Remember me when I am gone
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; understand 5
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thought that once I had, 10
Better by far you should forget and smile
Than you should remember and be sad.

Question 1.10:
With close reference to the **form** and **structure**, as well as the **tone**, **imagery**, **diction** and **poetic devices** used in this poem, discuss how the speaker explores the contrasting reactions of man pertaining to death.
Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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Question 1.11:
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In a well-worded essay of 200 – 250 words, critically discuss how the poet highlights her evolving attitude towards her impending death. **[10]**

AN AFRICAN THUNDERSTORM - David Rubadiri

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 sinister dark 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 the 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 jagged blinding flashes
Rumble, tremble and crack
Amidst the smell of fired smoke
And the pelting march of the storm.

Question 1.12:
With close reference to the **structure**, **theme, imagery** and **tone**, discuss how the poet succeeds in describing an African thunderstorm. **[10]**

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QUESTION 2: POETRY CONTEXTUAL QUESTIONS

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Question 2.1:

FIRST DAY AFTER THE WAR – MAZISI KUNENE

We heard the songs of a wedding party.
We saw a soft light
Coiling round the young blades of grass
At first we hesitated, then we saw her footprints,
Her face emerged, then her eyes of freedom! 5
She woke us up with a smile saying,
'What day is this that comes suddenly?'
We said, 'It is the first day after the war'.
Then without waiting we ran to the open space
Ululating to the mountains and the pathways 10
Calling people from all the circles of the earth.
We shook up the old man demanding a festival
We asked for all the first fruits of the season.
We held hands with a stranger
We shouted across the waterfalls 15
People came from all lands
It was the first day of peace.
We saw our Ancestors travelling tall on the horizon.

Question 2.1.1

1. Line ONE refers to a wedding. Given the title of the poem, why is this surprising? (2)
2. Refer to line 12. Who is the 'old man'? (2)
3. Comment on the poet's use of literal and figurative language in the poem. (2)
4. Refer to line 18.
   Comment on the effectiveness of the alliteration in 'travelling tall'. (2)
5. Critically discuss the poem's effectiveness as an expression of joy and liberation. (2)

[10]

Question 2.1.2

1. Account for the 'soft light' described as 'Coiling round the young blades of grass' (line 2). (2)
2. What does the use of the word, 'Ululating' (line 10) convey about the people? (2)
3. Refer to lines 11 and 14.
   Discuss the appropriateness of these images in the context of the poem as a whole. (3)
4. With reference to the theme of the poem, comment critically on the impact of the poet's use of free verse. Quote from the poem to substantiate your answer. (3)

[10]

Question 2.1.3:

1. Describe the tone of the poem by referring to diction. (3)
2. Explain how the theme of the poem is enhanced by its structure. (3)
3. Fully analyse the personification in lines 3 – 6. (2)

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4. Clarify what is suggested in line 15. (2)

[10]

Question 2.1.4:

1. Refer to line 1: "We heard the songs of a wedding party".

   Explain the metaphorical wedding? (2)

2. What does the word 'emerged' (line 5) indicate about the revealing of the figurative bride. (1)

3. Refer to line 11: "Calling people from all the circles of the earth".

4. Comment on the appropriateness of this image in the context of the poem. (3)

5. Comment critically on the speaker's attitude to the ancestors in line 18 ("We saw our Ancestors travelling tall on the horizon"). (4)

[10]

Question 2.1.5:

1. Identify the historical context of this poem? (1)

2. What is the 'her' he speaks about in lines 4 and 5? (1)

3. Indicate and explain the reference to Zulu culture. (2)

4. Discuss the metaphor in lines 3 and 4 (a soft light…blades of grass). (3)

5. Paraphrase lines 14 – 19 (No, not here…future breath), clearly demonstrating your understanding of the metaphor and diction (3)

[10]

Question 2.1.6:

1. Quote from the poem to support the fact that the setting is rural. (1)

2. Refer to line 7
   Explain the implication of the word 'suddenly' in the context of the poem. (1)

3. Refer to line 12
   Who is the 'old man' that is being referred to? (1)

4. How would you describe the mood of the opening lines of the poem?
   Quote from the poem that indicates this mood. (2)

5. Refer to lines 14 - 17.
   In your opinion, which image highlights the idea of peace the most? (1)

6. Identify an image of celebration and explain its effectiveness. (2)

7. Critically comment on the effectiveness of the final line of Kunene's poem. (2)

[10]

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Question 2.2: REMEMBER - CHRISTINA ROSETTI

Remember me when I am gone
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; understand 5
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thought that once I had, 10
Better by far you should forget and smile
Than you should remember and be sad.

Question 2.2.1:

1. Where do you think the speaker is going? Substantiate your answer. (2)

2. Quote the line that suggests that there is no choice in her leaving. (2)

3. Explain how the structure of the poem is mirrored by the change in tone of the poem. (3)

4. Consider the speaker's message in lines 9-14. In your view does this message contradict the poem's title? Justify your answer. (3)

[10]

Question 2.2.2:

1. What is the tone at the beginning of the poem and does it change during the course of the poem? Explain your response. (3)

2. What is the poets concern in the octet and how is this resolved in the sestet? (2)

3. Discuss the irony in the title as it relates to line 9-14 of the poem. (3)

4. Why does the poet reiterate the word "remember" throughout the poem? (2)

[10]

Question 2.2.3:

1. The word "remember" is repeated several times in the poem.
   Discuss the effectiveness of the repetitive use of the word. (2)

2. Identify the theme of the poem. Prove your answer by quoting from the poem. (2)

3. The tone of the poem changes.
   Explain the change in tone between lines 1-8 and lines 9-14. (3)

4. Discuss how the poet effectively links the structure of the poem to the central theme of the poem. (3)

[10]

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Question 2.2.4:

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1. Name the type of poem Rosetti uses and explain the subject addressed in the poem. (2)

2. What purpose does the repetition of '*Remember'* serve in this poem? (2)

3. What is the speaker saying about being remembered? (3)

4. How would you describe the mood of this poem? Justify your answer with reasons from the text. (3)

[10]

Question 2.3: FUNERAL BLUES - WH 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 5
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, 10
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; 15
For nothing now can ever come to any good.

Question 2.3.1:

1. List the ways in which the speaker asks society to mourn the loss of his partner. (4)

2. Identify the literary device in line 9 and comment on its effectiveness. (3)

3. What does the speaker realise when he says 'I was wrong'. (1)

4. Critically evaluate the impact of this poem as an expression of loss and grief. Support your response with evidence from the poem. (2)

[10]

Question 2.3.2:

1. Identify and explain the figure of speech used in lines 5-6. (3)

2. Explain why the dead person is referred to as "He" and not by name. (2)

3. Describe the change in tone that occurs in line 12. (2)

4. Discuss how the poet has used structure and rhyme scheme in order to highlight the theme of death and loss. (3)

[10]

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Question 2.3.3:

1. Refer to stanza 2.
   There is a distinct change of place here in comparison to stanza 1. Describe the change and give a possible explanation for it. (3)

2. Discuss how the use of the first person in stanza 3 contributes to the overall tone of the poem. (2)

3. Account for "He was my North … and West" in line 9. (2)

4. Critically discuss the effect of the hyperbole you highlighted above. Does this make the poet's grief seem more or less intense? (3)

[10]

Question 2.3.4

1. Identify two symbols of death that can be found in stanza 1 (lines 1-4). (2)

2. Explain the use of the upper-case in "He is dead" (line 6). (2)

3. Discuss the effectiveness of the sound device used in "moaning" (line 5) (3)

4. Refer to the final verse:
   "Pack up the moon … dismantle the sun" (line 14)
   "Pour away the ocean … sweep up the wood" (line 15)

   In your opinion, is the use of the extreme hyperbolic commands effective? (3)

(10)

Question 2.3.5:

1. The opening line calls for the reader's immediate attention. Comment on the validity of this statement. (1)

2. Comment on the contrast found in 'scribbling' and the message 'He is dead' in line 6. (2)

3. Discuss the progression found in this poem. (4)

4. Quote from the last stanza to prove the speaker's despair. (1)

5. Identify an example of a hyperbole and comment on the effectiveness of using it in this poem. (2)

[10]

Question 2.3.6:

1. What is the impact of the opening line? (2)

2. Explain why the poet has used such simple language throughout the poem? (2)

3. Discuss how is the speaker's total involvement, with her lover, communicated throughout the poem. (3)

4. In your opinion, what does Auden communicate about the nature of love and loss? (3)

[10]

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Question 2.4: FELIX RANDAL – Gerald Manley Hopkins

Felix Randal the farrier, O he is dead then? my duty all ended,
Who have watched his mould of man, big-boned and hardy-handsome
Pining, pining, till time when reason rambled in it and some
Fatal four disorders, fleshed there, all contended?

Sickness broke him. Impatient he cursed at first, but mended 5
Being anointed and all; though a heavenlier heart began some
Months earlier, since I had our sweet reprieve and ransom
Tendered to him. Ah well, God rest him all road ever he offended!

This seeing the sick endears them to us, us too it endears.
My tongue had taught thee comfort, touch had quenched thy tears, 10
Thy tears that touched my heart, child, Felix, poor Felix Randal;

How far from then forethought of, all thy more boisterous years,
When thou at the random grim forge, powerful amidst peers,
Didst fettle for the great grey drayhorse his bright and battering sandal!

Question 2.4.1:

1. Identify and explain the figure of speech used in "his mould of man" (line 2). (3)

2. Comment on the choice of "broke" (line 5) to explain the effect of the sickness. (2)

3. Describe the tone of "… child, Felix, poor Felix Randal" (line 11). (2)

4. The poet has chosen an Italian/Petrarchan sonnet to specifically address his experience with a dying man. Discuss in detail how the poet achieves this through his use of structure. (3)

[10]

Question 2.4.2:

1. What do the words 'pining, pining' suggest about Felix Randal's condition? (2)

2. Account for the poet's use of the compound adjectives in line 2. (2)

3. Comment on the use of the word 'child' in stanza 3, in the light of the speaker's initial response to hearing that Felix Randall is dead? (2)

4. Critically comment on how the structure of the poem supports the poet's underlying message. (2)

5. Provide your opinion on why the poet includes the information of the last stanza**.** (2)

[10]

Question 2.4.3

1. What does the structure of the sonnet suggest about the relationship between Felix Randal and the minister? (2)

2. Explain the significance of the word 'hardy-handsome' in context of the poem. (2)

3. Refer to line 9:
   'This seeing the sick endears them to us, us too it endears'

   Comment on the appropriateness of this observation in context of the poem. (3)

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4. The final stanza highlights the difference between the Felix Randal of life versus his deathbed.

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

[10]

Question 2.5 AN AFRICAN THUNDERSTORM – David Rubadiri

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 sinister dark 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 the 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 jagged blinding flashes
Rumble, tremble and crack
Amidst the smell of fired smoke
And the pelting march of the storm.

Question 2.5.1:

1. Identify and explain the figure of speech in lines8–9. (3)

2. Comment on the effect created by the poet's use of "sinister" in line 13. (2)

3. Describe the tone of "Dart about / In and out / Madly" (lines 22-24). (2)

4. Discuss how the poem uses diction and structure to emphasise a sense of motion and movement caused by the oncoming storm. (3)

[10]

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Question 2.5.2:

1 Apart from the title what evidence is there in the poem that it is set in Africa? (2)

2. With close reference to figurative language in stanza 1, explain how the poet paints a picture of an approaching storm. (2)

3. Comment on the effectiveness of the poem's structure in enhancing the arrival of the thunderstorm. (3)

4. Does the poet communicate the idea of a thunderstorm effectively? (3)

[10]

Question 2.6: Vultures - Chinua Achebe

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
perching high on broken 5
bone of a dead tree
nestled close to his
mate, his smooth
bashed-in head, a pebble
on a stem rooted in 10
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked
the eyes of a swollen
corpse in a water-logged 15
trench and ate the
things in its bowel. Full
gorged they chose their roost
keeping the hollowed remnant
in easy range of cold 20
telescopic eyes …
Strange
indeed how love in other
ways so particular
will pick a corner 25
in that charnel-house
tidy it and coil up there, perhaps
even fall asleep – her face
turned to the wall!
… Thus the Commandant at Belsen 30
Camp going home for
the day with fumes of
human roast clinging
rebelliously to his hairy
nostrils will stop 35
at the wayside sweet-shop
and pick up some chocolate
for his tender offspring
waiting at home for Daddy's
return … 40
Praise bounteous
providence if you will
that grants even an ogre
a tiny glow-worm

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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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Question 2.6.1

1. Briefly discuss the lack of any rhyme scheme in the poem. (2)
2. Account for the poet's use of the word 'corpse' (line 15). (2)
3. Identify the figure of speech found in lines 22-29 ('Strange… to the wall') and comment on the effectiveness thereof. (2)
4. Comment on the poet's intention when referring to both the vultures and the Commandant of the Belsen camp, together in the poem. (2)
5. Refer to lines 41-51 and provide your opinion of the poet's attitude towards the 'glow worm of tenderness' and 'germ of that kindred love'. (2)

(10)

Question 2.6.2:

1. Describe the tone in lines 1 – 6 with close reference to diction. (3)
2. Explain how the poets change from Past tense to Present tense furthers the theme of the poem. (3)
3. Analyse the personification in lines 22 – 29. (2)
4. Explain what is suggested by the use of the exclamation mark in line 29. (2)

[10]

Question 2.6.3:

1. Refer to line 38, "tender offspring" Account for the use of the word „tender". (2)
2. What impression of the Commandant is created in the use of the word „Daddy" (line 39)? (2)
3. Refer to the poem as a whole. Comment on the appropriateness of the image created of the vulture in his natural environment as compared to the Commandant at the Belsen Camp. (3)
4. Refer to lines 5 – 7, "perching high …to his" Critically discuss the contrast created with the use of the diction "broken bone" and "nestled". (3)

[10]

Question 2.6.4:

1. What is the core theme of the poem? (1)
2. Why does the poet introduce the poem with such an exceptionally long sentence? (1)
3. Comment on the poet's use of diction in 'cold, telescopic eyes' *(l21* (2)
4. Paraphrase and summarise the main thought in stanza 2. (2)

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5. Discuss the effectiveness of the imagery in lines 32/3 "fumes of…hairy nostrils". (2)

6. Does the poet believe that man is inherently good? Justify your response from the text. (2)

[10]

Question 2.7: The 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,
and *Thou shalt not writ* over the door;
So I turn'd to the Garden of Love, 5
That so many sweet flowers bore,

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

Question 2.7.1:

1. What images do the words 'Garden of Love',in lines 1 and 7 evoke in the reader? (2)
2. Discuss the effect of the sound repetition in lines 11-12. (2)
3. What does the poet's use of the word 'Chapel' suggest about this garden? (2)
4. Comment on the poet's use of punctuation in line 6. (2)
5. Provide your opinion of the poet's tone of criticism towards the priests and church of his time. (2)

[10]

Question 2.7.2:

1. Refer to line 7: 'Thou shalt not'
   Describe the effect of these words in the poem. (2)
2. Refer to line 12: 'binding with briars'
   Explain the effectiveness of the description. (2)
3. Briefly comment on the social institution Blake blames for desecrating this garden. (3)
4. In your opinion, where is 'The Garden of Love'?
   Is it a real place or a metaphorical state of being? (3)

[10]

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Question 2.8: **A Hard Frost** **Cecil Day Lewis**

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

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

Question 2.8.1:

1 In your own words explain the poets feeling towards the early morning frost. Support your answer from the text. (2)

2. How does this differ from the usual perceptions of winter? (2)

3. Discuss the bridal image in this poem. (3)

4. What is the underlying message in this poem? Justify your response from the text. (3)

[10]

Question 2.8.2:

1.1. Identify a metaphor in stanza 2. (1)

1.2. Explain how the metaphor in stanza 2 supports the overall theme of the poem. (2)

2. Describe how the structure of the poem reinforces the overall theme of the poem. (3)

3. Explain lines 7 – 9. (2)

4. Consider how the diction in stanza 1 sustains the poet's idea that 'spring is too brilliant to be true.' (2)

[10]

Question 2.8.3:

1. There is both a literal and a metaphorical meaning to this poem. Explain both. (2)

2. Explain the effect of the word 'changeling' (line 2). (1)

3. Which two phrases indicate that the scene the poet is looking at is deceptive? (2)
4. Critically discuss the poet's use of wedding imagery. (2)

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5. Paraphrase lines 14 – 19 (No, not here – future breath), clearly demonstrating your understanding of the metaphor and diction. (3)

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[10]

Question 2.8.4:

1. What does the word 'Hard' in the title tell us about *this* frost? (2)

2. Explain why this changeling is 'a precious Image of Spring, too brilliant to be true'. (2)

3. Refer to the simile in lines 8 – 9: 'mist that hangs in the valley below'
   Briefly comment on how the simile takes the description of the Winter scene to another level. (3)

4. In your opinion, what is the poet's intention with the word 'real' in context of the line and the poem? (3)

[10]

Question 2.9: The Zulu Girl - Roy Campbell

When in the sun the hot red acres smoulder
Down where the sweating gang its labours plies,
A girl flings down her how, and from her shoulder
Unslings her child tormented by the flies.
She takes him to a ring of shadow pooled 5
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 feels: 10
Through his frail nerves her own deep languor's ripple
Like a broad river sighing through the reeds.

Yet in that drowsy stream his flesh imbibes
An old unquenched unsmotherable heat –
The curbed ferocity of beaten tribes, 15
The sullen dignity of their defeat.

Her body looms above him like a hill
Within whose shade a village lies at rest,
Or the first cloud so terrible and still
That bears the coming harvest in its breast. 20

Question 2.9.1:

1. Explain the essential fusing of the two great natural forces reflected in the poem as a whole. (2)

2. What does the use of the expression, "the sweating gangs" (line 2) suggest about its members? (2)

3. Refer to lines 9 to 14. Discuss the paradox in these lines. (3)

4. Refer to the last two stanzas. Critically discuss how the mood changes to reinforce the symbolism of the Zulu Girl. (3)

[10]

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Question 2.9.2:

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1. What emotion is conveyed by the words "flings down" (line 3)? (2)

2. Select ONE word/phrase in the poem which will have a similar meaning to smoulder (line 1).

   What do you think is Campbell's purpose for developing the concept of smouldering in this way? (2)

3 It is suggested that Campbell intended to identify the woman with natural phenomenon by remarking on the similarity between thorns and her sharp nails (lines 6, 7). Elsewhere in the poem this theme is even more explicit.

   Select and discuss ONE image where this theme is developed. (3)

4. Critically discuss the ominous mood which is set in lines 19 and 20:
   "… the first cloud so terrible and still
   That bears the coming harvest in its breast" (3)

[10]

Question 2.9.3:

1. What does the word **"smoulder"** line 1 suggest about the environment? (2)

2. Refer to line 2:
   "Down where the sweating gang its labours plies"

   Explain the significance of the word "**gang**" in this line. (2)

3. Refer to stanza 2

   Comment on the appropriateness of the image created in the context of the poem. (3)

4. In the final stanza (5) the mother metaphorically becomes <u>a hill</u> that overshadows the whole village.

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

[10]

Question 2.9.4:

1. What are the conditions like for the girl in this poem? Mention two conditions to justify your response. (3)

2. How does the mother look after her child in the second stanza? (2)

3. Give two examples of similes in the third stanza and comment on the way that these similes change our perception of the mother. (3)

4. Read the title of the poem and comment how your opinion of "*The Zulu Girl*" could change after learning about her and how she takes care of her child? (2)

[10]

Question 2.9.5:

1. Refer to lines 1 - 4: "When in the sun … tormented by the flies".
   Explain what makes the speaker sad. (2)

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2. Refer to lines 9 – 10: "His sleepy mouth … grunting as he feeds".
Discuss whether the imagery used in these lines is effective in conveying the message of the poem. (3)

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3. Comment on the speaker's attitude to the Zulu woman's plight by naming the two types of oppression that she suffers. (2)

4. Refer to lines 19 - 20: "Or the first … its breast".
Critically discuss the metaphorical mother. (3)

[10]

Question 2.10: Motho Ke Motho Ka Bathu 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
Which travels up to his forehead 10
The place of an imaginary cap.
(This means: *A warder*)
Two fingers are extended in a vee
And wiggle like two antennae.
(He's being watched.) 15
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 back to me, now watch
His free hand, the talkative on,
Slips quietly behind 25
- *Strength brother,* it says,
In my mirror,
A black fist

Question 2.10.1:

1 What is the significance of the mirror in line 1? (2)

2. Refer to line 11: *(This means: A warder)* and line 14: (He's being watched).
Explain the effectiveness of the use of the parenthesis. (2)

3. Comment critically on the significance of:
'A prisoner polishing a door handle' (3)

4. Refer to line 21: '**Just polishing *baas***'

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In your opinion, what is the prisoner's attitude towards the warder? Justify your response by referring to the use of diction in this line. (3)

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[10]

Question 2.10.2:

1. Where is the speaker? Give a reason for your answer. (2)

2. Why does Cronin make use of different languages in the poem? (3)

3. What is the significance of the way that the speaker is communicating with the other prisoner? (2)

4. Does this poem show the meaning of *Ubuntu*? Justify your answer. (2)

5. What is the purpose of the words in parenthesis? (1)

[10]

Question 2.11: AN AFRICAN ELEGY – BEN OKRI

We are the miracles that God made
To taste the bitter fruit of Time.
We are precious.
And one day our suffering
Will turn into the wonders of the earth. 5

There are things that burn me now
Which turn golden when I am happy.
Do you see the mystery of our pain?
That we bear poverty
And are able to sing and dream sweet things 10

And that we never curse the air when it is warm
Or the fruit when it tastes so good
Or the lights that bounce gently on the waters?
We bless things even in our pain.
We bless them in silence. 15

That is why our music is so sweet.
It makes the air remember.
There are secret miracles at work
That only Time will bring forth.
I too have heard the dead singing. 20
And they tell me that
This life is good
They tell me to live it gently
With fire, and always with hope.
There is wonder here. 25

And here is surprise
In everything the unseen moves.
The ocean is full of songs.
The sky is not an enemy.
Destiny is our friend. 30

Question 2.11.1:

1. What does the word 'elegy' in the title of the poem indicate about what to expect when we first read the poem? (2)

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2. Refer to stanza 2:
   Explain the imagery in the line: 'There are things that burn me now' (2)

3. Refer to stanza 3:
   Comment on the paradox created in the use of the words 'curse' and 'bless'. (3)

4. By taking the entire poem into account comment on the poet's intention in the choice of the title. (3)
   [10]

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Question 3.1: DEATH IS NOTHING AT ALL – HENRY SCOTT HOLLAND

I have only slipped away to the next room.
I am I and you are you.
Whatever we were to each other,
That, we still are.
Call me by my old familiar name. 5
Speak to me in the easy way
which you always used.
Put no difference into your tone.
Wear no forced air of solemnity or sorrow.
Laugh as we always laughed 10
at the little jokes we enjoyed together.
Play, smile, think of me. Pray for me.
Let my name be ever the household word
that it always was.
Let it be spoken without effect. 15
Without the trace of a shadow on it.
Life means all that it ever meant.
It is the same that it ever was.
There is absolute unbroken continuity.
Why should I be out of mind 20
because I am out of sight?
I am but waiting for you.
For an interval.
Somewhere. Very near.
Just around the corner. 25
All is well.

Question 3.1:

1. Refer to line 1: 'I have only slipped away to the next room'.
   Identify and discuss the figure of speech. (2)

2. Quote one line which shows that the relationship between the speaker and the reader has not changed. (1)

3. Describe the relationship between the speaker and the reader. Quote one word to substantiate. (1)

4. Refer to line 13: 'Let my name be ever the household word.' Explain in your own words what the poet means. (2)

5. Refer to line 25: 'Just around the corner.' Contrast the figurative and literal meaning of the line above. (2)
   [10]

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Question 3.2:

AN AFRICAN HEARTBEAT - Cindy Kreiner Sera

Down South, a heartbeat - it's Africa
A Lioness' roar cuts through the stillness
Warning her young, to keep out of sight
Evening falls, a golden moon appears
For food she'll hunt, has mouths to feed
She silently moves in as Antelopes run
Eyes on her quarry, she goes for the kill
A family tonight will not go hungry

Down South, a heartbeat - it's Africa
Mountain rising high above the sea
Crickets chirp as evening descends
Heard above the howl of a desert storm
Look at all the stars on a night so bright
Watch the baboons jump from rock to rock
The screaming of their young, hindering A Mother's speed as she looks for food

Down South, a heartbeat - it's Africa
Where the souls are free and they dance
Gyrating to the rhythm of beating drums
Feet stomping, faster they go, dust flying
An adrenalin rush, a spectacle so fine
Children join in, fat and cute, semi nude
Babies woken by the beat, stir and cry
And a Mother tenderly sings to her child,
'Tula Tu Tula baba Tula sana'[1]
Hush my baby close your eyes ..."

Down South, a heartbeat - it's Africa

Glossary: [1] 'Tula Tu Tula baba Tula sana': 'Hush baby, hush baby, hush my baby.'

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Question 3.3: Today I do not love my country - Ingrid de Kok (South Africa - May 2008)

Today I do not love my country.
It is venal, it is cruel.
Lies are open sewers in the street.
Threats scarify the walls.

Tomorrow I may defend my land 5
when others X-ray the evidence:
feral shadows, short sharp knives.
I may argue our grievous inheritance.

On Wednesday I may let the winded stars
fall into my lap, breathe air's golden ghee, 10
smell the sea's salt cellar, run my fingers
along the downy arm of the morning.

I may on Thursday read of a hurt child
given refuge and tended by neighbours,
sing with others the famous forgiving man 15
who has forgotten who were enemies, who friends.

But today, today, I cannot love my country.
It staggers in the dark, lurches in a ditch.
A curdled mob drives people into pens,
brands them like cattle, 20
only holds a stranger's hand
to press it into fire,
strings firecrackers through a child,
burns stores and shacks, burns.

Glossary:
Venal: willing to sell one's influence, especially in return for money, open to a bribe.
Scarify: make shallow incisions (in/on the skin)

1. Using the diction in lines 1 and 2, comment on how the speaker sets the atmosphere for this poem. (3)

2. Provide two reasons why the speaker might love her country on any other day? (2)

3. Explain the image in lines 17-18 effectively conveys the meaning of the poem. (3)

4. How does the repetition of the word "burns" effectively create the tone in the final line? (2)

[10]

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Question 3.4: Visiting Room - Jeremy Cronin

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To admit light,
that's a window's vocation,
or a man to a wife
at this very place
where the wall 5
for the briefest moments – a window,
shadowed by warders.
A glass plate, its sheer
quiddity, its coldness

forever between our hands. 10

1. Account for the unusual word order right at the beginning of the poem. (2)

2. List the most obvious differences between visiting, as generally understood and 'visiting' as described in this poem. (2)

3. Critically discuss how the theme of separation is successfully expressed by the poet's use of literal devices. (3)

4. Discuss how the poet effectively links the structure of the poem to the central theme of the poem. (3)
[10]

Question 3.5: How not to stop - Gebeba Baderoon

1 Pa came to collect us from school,
the stern drive home.

2 Pa sat at the head of the table,
not talking at supper.

3 Pa stood in the driveway with his back to us, 5
throwing seeds into the wind
with quick slings of the hand, drawing
the pigeons as though he'd called them.

4 Pa carved his own domino set;
on weekend games sly as chess, slapping 10
the final piece on the wooden table.

5 Pa drove us home past the house he built,
from which his family was removed in '68,
never looking again in its direction.

6 Pa bought his leaf tea and hard cheddar 15
from Queen Bess supermarket,
down the street from the old house.

7 Pa rehearsed how not to stop, not to get out
and walk to the front door he made.

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1. What does the word '**Pa'** suggest about the country of origin of this poem? (2)

2. Refer to lines 2, 4 and 5.
   Explain 'Pa's' general demeanour (behaviour) towards the family. (2)

3. The title of the poem is repeated in the last stanza.
   Explain why 'Pa rehearsed how not to stop' (3)

4. In stanza 5 specific reference is made to the events that lead to Pa's manner and attitude.

   In your opinion, how does the poet make a broader, universal point by recounting Pa's experience? (3)

[10]

Question 3.6: The Shipwreck - Emily Dickinson

GLEE! the great storm is over!
Four have recovered the land;
Forty gone down together
Into the boiling sand.

Ring, for the scant salvation! 5
Toll, for the bonnie souls,—
Neighbour and friend and bridegroom,
Spinning upon the shoals!

How they will tell the shipwreck
When winter shakes the door, 10
Till the children ask, "But the forty?
Did they come back no more?"

Then a silence suffuses the story,
And a softness the teller's eye;
And the children no further question, 15
And only the waves reply.

1. What is the speaker celebrating in the first stanza? (1)

2. Four consecutive words in the first stanza tell us about the conditions of the waves. Quote these words and explain what they tell us about the conditions of the waves. (2)

3. Is the speaker happy or sad in retelling the story of the storm? Justify your answer with reasons in the text. (3)

4. How does the speaker answer the children's questions in lines 11 and 12? (2)

5. How does the speaker try to convey emotion in this poem? Justify with relevant examples from the text. (2)

[10]

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Question 3.7: Childhood in Heidelberg - Andries Walter Oliphant

I was born in a house where ancestors
were suspended from the walls.
On hot afternoons
they would descend and walk silently
through the cool passages
of the dark house, slowly
as if strolling through a womb. 5

The roof is a vantage point for birds and pigeons.
On the stoep
in an ancient folding chair my namesake sits.
There is a giant gumtree
at the gate in which the sun sets. 10
The stars are candles
which my grandmother has lit.

Every morning father wakes to find a man
with a hole in his head
sleeping in the driftsand 15
of the furrow which runs
along the creosoted split-pole fence.
I go in search of the orchestra of crickets.

In the kitchen mother cries as she turns 20
the toast on the black plates
of the Welcome Dover.
When my father packed my pigeons into boxes,
I ended up with Rover and the cats
on the back of a truck
with all the household goods. 25
I thought, if this is part of life, it's fun.

At the end of the truck's journey
Through the sky, we arrived
in a toy town of match-box houses,
linked up like tombstones in a graveyard. 30
At once, I understood why my mother cried.

1. Quote THREE examples that make the speaker's childhood appear magical. (3)

2. What is the poet's intention behind the change in tense from present to past in line 24? (3)

3. How does the simile "like tombstones in a graveyard" affect your understanding of the place to which they have moved? (2)

4. Discuss your response to the poem from an individual and a political perspective. (2)

[10]

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Question 3.8: Magnolia Clinic

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On entering
I threw my false voice at you
and yours came back
across the sterilized distance.

Smothered in a world of white 5
you were connected
by a long plastic tube
to a hole in the wall
labelled 'Life'.

There were the usual questions 10
and your usual lies
and while mother continued
I turned to face the sets of eyes
watching the Englishman's son.
I greeted them: 'Hullo' 15
which was neither here nor there.

Through the window
there was a tree with leaves
and a bird
and though late 20
traces of long sun
unretreated among the park.

One day father
I suppose I shall turn
from the window 25
and find you withdrawn
into your hole in the wall
and turn again
to discover the bird gone
and the sun retreated 30
and mother and I shall leave
empty-lunged
walking
between shadows and shade
always. 35

1. **Refer to line 2**

1.1.1 Explain the phrase my 'false voice' in its context. (2)

1.1.2 Quote a phrase further on in the poem which links with the idea contained in 'false voice. (1)

1.2 What kind of life is being lived by the boy's father in the clinic? Use selected quotes to substantiate your answer. (2)

1.3 **Refer to line 13**

1.3.1 To whom do the 'sets of eyes' refer? (1)

1.3.2 What else do you learn about these people in line 14? (1)

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1.4 Comment on the tone of the last five lines. (1)

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1.5 **Refer to the last line**
Comment on the placement of 'always' in a line on its own at the end of the poem. (2)
[10]

Question 3.9

THE RIGHT WORD – Imtiaz Dharker

Outside the door,
lurking in the shadows,
is a terrorist.

Is that the wrong description?
Outside that door, 5
taking shelter in the shadows,
is a freedom-fighter.

I haven't got this right.
Outside, waiting in the shadows
is a hostile militant. 10

Are words no more
than waving, wavering flags?
Outside your door,
watchful in the shadows,
is a guerrilla warrior. 15

God help me.
Outside, defying every shadow,
stands a martyr.
I saw his face.

No words can help me now. 20
Just outside the door,
lost in shadows,
is a child who looks like mine.

One word for you.
Outside my door, 25
his hand too steady,
his eyes too hard,
is a boy who looks like your son, too.

I open the door.
Come in, I say. 30
Come in and eat with us.

The child steps in
and carefully, at my door,
takes off his shoes.

1. Comment on the appropriateness of the poem's title. (1)

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2. Note the last line of each of the first four stanzas: (lines 3, 7, 10 and 15). What is the poet emphasizing through her diction? (2)

3. Explain what the speaker experiences in stanza 5. (2)

4. What is the 'shadow' that the martyr is defying? (1)

5. Explain the connotation of the child's 'hand too steady' and his 'eyes too wild'. (2)

6. Critically discuss who you believe the poet is addressing in this poem. (2)

(10)

Question 3.10

My Africa Home by Efe Benjamin

My Africa, my home
As I cast back my mind
To days before I left
Before you left me impotent
Before the wars broke 5
Before thieves and looters
Who parade themselves
As politicians
Took over your affairs
Before morale and hopes 10
were lost, and both old
And young, left your shores
To 'I dont know where'
When I think of what
This modernisation has 15
done to you, I weep;
Men, thinking,
and inventing
everyday,
New and more 20
sophisticated kind of
weapons,
For the destruction of the
Fellow man.
It is almost three decades 25
now, and I still think of you
Like yesterday.

1. The poet indicates that he has not lived in Africa for quite some time. Quote a phrase from the poem that supports this statement. (2)

2. Explain how the poet uses diction to convey how he feels about politicians. (2)

3. In your own words, describe who/what the poet feels is to blame for the corruption of Africa. (2)

4. Fully describe how the poet feels modernisation affects mankind. (2)

5. Identify and explain the figure of speech in lines 26 – 27. (2)

[10]

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Question 3.11:

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PORTRAIT OF A MACHINE – LOUIS UNTERMEYER

What nudity as beautiful as this
Obedient monster purring as its toil;
Those naked iron muscles dripping oil,
And the sure-fingered rods that never miss?
The long shining flank of metal is 5
Magic that greasy labour cannot spoil;
While this vast engine that could rend the soil
Conceals its fury with a gentle hiss.
It does not vent its loathing, it does not turn
Upon its makers with destroying hate. 10
It bears a deeper malice; it lives to earn
Its master's bread and laughs to see this great
Lord of the earth, who rules but cannot learn,
Become the slave of what his slaves create.

1. Identify and explain the two figures of speech in line 2. (3)

2. Suggest a reason for the use of the words "rend the soil" in line 7. (2)

3. Discuss the tone of the poem. (2)

4. Critically discuss the message of the poem and pay particular attention to the last two lines of the poem. (3)
(10)

Question 3.12:

Perceptions by A.C. Deklan

The massive mammal basked and lazed and eased
His huge impressive frame with nonchalance.
Amazed, the hungry crowd called out, well pleased
With majesty and size, we watched entranced.
But closer to the quay a dainty seal *5*
Unnoticed dived and danced in choppy seas
In pure delight, quite quick and deft she reeled
And flipped, and flicked with keen vivacity.
Oh, no-one saw her skill and nimbleness –
Unseeing eyes were turned to greater things. *10*
In minds the whale assumed impressiveness;
As we conferred the age-old power of kings.
We see the world through constructs round us draped
And ignorance defines the roles we've shaped.

1. What kind of poem is this? (1)

2. Discuss why the poet speaks of "*unseeing eyes*" (line 10)? (2)

3. Contrast and comment on the diction used to describe the two animals. (3)

4. Suggest the point being implied by, "*As we conferred the age-old power of kings*"(line 11). (2)

5. Do you think the title of the poem is suitable? Substantiate your answer. (2)

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NOVELS:

LIFE OF PI - YANN MARTEL

ESSAY QUESTIONS

Question 4.1:
"The relationship with deity and questions relating to worship and commitment are issues addressed in the 'Life of Pi'.

In an essay of 400-450 words discuss Pi's relationship with religion in the novel *Life of Pi.* **[25]**

Question 4.2:
Pi's full name, Piscine Molitor Patel, was inspired by a Parisian swimming pool that "the gods would have delighted to swim in". The shortened form refers to a mathematical symbol or concept.

Write an essay of 400-450 words in which you discuss the significance of both Pi's names in relation to a theme in the novel. **[25]**

Question 4.3:
In *Life of Pi*, religion plays an important role in Pi's life.

Critically assess the validity of the above statement.

Your response should take the form of a well-constructed essay of 400-450 words (2-2½ pages). **[25]**

Question 4.4:

The pandit spoke first. "Mr Patel, Piscine's piety is admirable. In these troubled times it's good to see a boy so keen on God. We all agree on that." The Imam and the priest nodded. "But he can't be a Hindu, a Christian and a Muslim. It's impossible. He must choose."(Chapter 23, p. 75)

In an essay of 400-450 words discuss Pi's religious views. Comment on how Pi came to believe in Hinduism, Christianity and Islam, his opinion of each religion, how it is possible for him to follow more than one religion, as well as how others perceive his unorthodox practices. **[25]**

Question 4.5:

"Pi Patel"s life in Pondicherry gives him a solid foundation for coping with the hardships he faces as a castaway."
Discuss the validity of this statement in an essay of about 400 - 450 words. **[25]**

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CONTEXTUAL QUESTIONS

Question 5.1:
Read the **extracts** below and then answer the questions which follow:

Extract A:

But let me pursue for a moment only one aspect of the question.

If you went to a home, kicked down the front door, chased the people who lived there out into the street and said, "Go! You are free! Free as a bird! Go! Go!"—do you think they would shout and dance for joy? They wouldn't. Birds are not free. The people you've just evicted would sputter, "With what right do you throw us out? This is our home. We own it. We have lived here for years. We're calling the police, you scoundrel."
Don't we say, "There's no place like home?" That's certainly what animals feel. Animals are territorial. That is the key to their minds. Only a familiar territory will allow them to fulfil the two relentless imperatives of the wild: the avoidance of enemies and the getting of food and water. A biologically sound zoo enclosure—whether cage, pit, moated island, corral, terrarium, aviary or aquarium—is just another territory, peculiar only in its size and in its proximity to human territory. That it is so much smaller than what it would be in nature stands to reason. Territories in the wild are large not as a matter of taste but of necessity. In a zoo, we do for animals what we have done for ourselves with houses: we bring together in a small space what in the wild is spread out. Whereas before for us the cave was here, the river over there, the hunting grounds a mile that way, the lookout next to it, the berries somewhere else—all of them infested with lions, snakes, ants, leeches and poison ivy—now the river flows through taps at hand's reach and we can wash next to where we sleep, we can eat where we have cooked, and we can surround the whole with a protective wall and keep it clean and warm.

…I know zoos are no longer in people's good graces. Religion faces the same problem. Certain illusions about freedom plague them both.

1. Place the above extract in context. (2)
2. 2.1 At whom, do you think, Pi's argument is directed? (1)
   2.2 Briefly explain the nature of his argument. (1)
3. Is the questioned posed in line 3 rhetorical? Substantiate your answer. (2)
4. According to Pi's train of thought, under which circumstances is *a bird* ***NOT*** *free*? (1)
5. Discuss how Pi, using a comparison, turns conventional wisdom on its head? Critically analyse lines 2-10 and state whether you agree or not. (3)
6. 6.1 In lines 2-7 Pi relates a human experience to an animals, what is this called? (1)
   6.2 Which human qualities come to mind when reading, "There is no place like home"'? (1)
7. '*Religion faces the same problem'*. Explain Pi's statement by explaining the following quote, '*certain illusions about freedom plague them both*.' (2)

(14)

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Extract B:

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But I want to pray to Allah. I want to be a Christian."
"You can't be both. You must be either one or the other."
"Why can't I be both?"
"They're separate religions! They have nothing in common."
"That's not what they say! They both claim Abraham as theirs. Muslims say the God of the Hebrews and Christians is the same as the God of the Muslims. They recognize David, Moses and Jesus as prophets."
"What does this have to do with us, Piscine? We're Indians!"
"There have been Christians and Muslims in India for centuries! Some people say Jesus is buried in Kashmir."
He said nothing, only looked at me, his brow furrowed. Suddenly business called.
"Talk to Mother about it."
She was reading.
"Mother?"
"Yes, darling."
"I would like to be baptized and I would like a prayer rug."
"Talk to Father about it."
"I did. He told me to talk to you about it."
"Did he?" She laid her book down. She looked out in the direction of the zoo. At that moment I'm sure Father felt a blow of chill air against the back of his neck. She turned to the bookshelf. "I have a book here that you'll like." She already had her arm out, reaching for a volume. It was Robert Louis Stevenson. This was her usual tactic.
"I've already read that, Mother. Three times."
"Oh." Her arm hovered to the left.
"The same with Conan Doyle," I said.
Her arm swung to the right. "R. K. Narayan? You can't possibly have read all of Narayan?"
"These matters are important to me, Mother."
"Robinson Crusoe!"
"Mother!"

8. Consider the stereotypical teenager begging his parents to buy him something he really wants. How does the writer create humour in this scenario? (1)

9. What was the response of Pi's father to his request for Christian baptism and a prayer rug? (2)

10. Explain the following quote in context, "At that moment I'm sure father felt a blow of chill air against the back of his neck", (2)

11. Explain Gita's 'usual tactic'. (2)

12. Discuss the irony in the choice of book Pi's mother offers him. (2)

13. What does the above extract reveal about Pi's character? (2)

(11)
[25]

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Question 5.2:

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Read the following extracts from Life of Pi and answer the questions that follow them. Remember to answer in your own words, except when quoting.

Extract A

"Religion will save us," I said. Since when I could remember, religion had been very close to my heart.

"Religion?" Mr. Kumar grinned broadly. "I don't believe in religion. Religion is darkness." Darkness? I was puzzled. I thought, Darkness is the last thing that religion is. Religion is light. 5

Was he testing me? Was he saying, "Religion is darkness," the way he sometimes said in class things like "Mammals lay eggs," to see if someone would correct him? ("Only platypuses, sir.")

"There are no grounds for going beyond a scientific explanation of reality and no sound reason for believing anything but our sense experience. A clear intellect, close 10 attention to detail and a little scientific knowledge will expose religion as superstitious bosh. God does not exist."

Did he say that? Or am I remembering the lines of later atheists? At any something of the sort, I had never heard such words.

"Why tolerate darkness? Everything is here and clear, if only we look carefully." 15 He was pointing at Peak. Now though I had great admiration for Peak, I had never thought of a rhinoceros as a light bulb.

He spoke again. "Some people say God died during the Partition in 1947. He may have died in 1971 during the war. Or he may have died yesterday here in Pondicherry in an orphanage. 20

That's what some people say, Pi. When I was your age, I lived in bed, racked with polio. I asked myself every day, 'Where is God? Where is God? Where is God?' God never came. It wasn't God who saved me - it was medicine. Reason is my prophet and it tells me that as a watch stops, so we die. It's the end."

Source: *Life of Pi*, Chapter 7

1. What has prompted this discussion between Pi and Mr Kumar? (2)

2. "Religion is darkness"
   What does this statement reveal about Mr Kumar? How does it differ from Pi's view on religion? (3)

3. In the last paragraph (lines 15-20) indicates that Mr Kumar is:
   A. An agnostic
   B. An atheist
   C. A Christian
   Give a reason for your answer. (2)

4. "A clear intellect, close attention to detail and a little scientific knowledge" (lines 8-9)

   4.1 How did these three things help Pi to survive his ordeal later in the novel? (3)

   4.2 Did Pi's ordeal convince him in the end that "God does not exist"? Justify your answer. (2)

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5. In what way did Pi experience "darkness" during his ordeal, besides the physical darkness of his nights? (2)

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[14]

Extract B

Still, it pleased me that this pious baker, as plain as a shadow and of solid health, and the Communist biology teacher and science devotee, the walking mountain on stilts, sadly afflicted with polio in his childhood, carried the same name. Mr. and Mr. Kumar taught me biology and Islam. Mr. and Mr. Kumar led me to study zoology and religious studies at the University of Toronto. Mr. and Mr. Kumar were the prophets of my Indian youth. 5

We prayed together and we practiced dhikr, the recitation of the ninety-nine revealed names of God. He was a hafiz, one who knows the Qur'an by heart, and he sang it in a slow, simple chant.

My Arabic was never very good, but I loved its sound. The guttural eruptions and long flowing vowels rolled just beneath my comprehension like a beautiful brook. I gazed 10 into this brook for long spells of time. It was not wide, just one man's voice, but it was as deep as the universe.

I described Mr. Kumar's place as a hovel. Yet no mosque, church or temple ever felt so sacred to me. I sometimes came out of that bakery feeling heavy with glory. I would climb onto my bicycle and pedal that glory through the air. 15

Source: *Life of Pi*, Chapter 20

6. Refer to line 1: "this pious baker"
   Where and under what circumstances did Pi meet the second Mr Kumar? (2)

7. Critically explain how the second Mr Kumar's religion has influenced the type of person he is. Quote TWO words or phrases from the extract to prove your answer. (3)

8. In your own words, what was the immediate effect on Pi of praying with Mr Kumar? (2)

9. "Mr and Mr Kumar were the prophets of my Indian youth." Briefly explain the long-term influence each of these men had on developing the two sides of Pi's nature, and how this combination helped him to survive his ordeal. (4)

[11]

Question 5.3:

EXTRACT A

My Roman soldier stood in the schoolyard one morning when I was twelve. I had just arrived. He saw me and a flash of evil genius lit up his dull mind. He raised his arm, pointed at me and shouted, "It's Pissing Patel!"

In a second everyone was laughing. It fell away as we filed into the class. I walked in last, wearing my crown of thorns. 5

The cruelty of children comes as news to no one. The words would waft across the yard to my ears, unprovoked, uncalled for: "Where's Pissing? I've got to go." Or: "You're facing the wall. Are you Pissing?" Or something of the sort. I would freeze or, the contrary, pursue my activity, pretending not to have heard. The sound would disappear, but the hurt would linger, like the smell of piss long after it has evaporated. 10

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Teachers started doing it too. It was the heat. As the day wore on, the geography lesson, which in the morning had been as compact as an oasis, started to stretch out like the Thar Desert; the history lesson, so alive when the day was young, became parched and dusty; the mathematics lesson, so precise at first, became muddled. In their afternoon fatigue, as they wiped their foreheads and the backs of their necks with their handkerchiefs, without meaning to offend or get a laugh, even teachers forgot the fresh aquatic promise of my name and distorted it in a shameful way.

Chapter 5

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1. Refer to line 1: "My Roman soldier..." and line 5: "... wearing my crown of thorns ..."
   Explain the reference to the "Roman soldier" and "crown of thorns" (3)

2. How did the boy come to be called Piscine Molitor Patel? (3)

3. Refer to line 11: "Teachers started doing it too."
   Who was Pi's favourite teacher and critically discuss the influence he had on Pi's life. (3)

4. Later in the novel, Piscine tells the class he is "known to all as Pi Patel".
   Discuss his strategy for renaming himself, and its outcome. (3)

[12]

AND

EXTRACT B

Read the extract and answer the questions that follow.

They met once, Mr. and Mr. Kumar, the baker and the teacher. The first Mr. Kumar had expressed the wish to see the zoo. "All these years and I've never seen it. It's so close by, too. Will you show it to me?" he asked.

"Yes, of course," I replied. "It would be an honour."

We agreed to meet at the main gate the next day after school.

I worried all that day. I scolded myself, "You fool! Why did you say the main gate? At any time there will be a crowd of people there. Have you forgotten how plain he looks? You'll never recognize him!" If I walked by him without seeing him he would be hurt. He would think I had changed my mind and didn't want to be seen with a poor Muslim baker. He would leave without saying a word. He wouldn't be angry- he would accept my claims that it was the sun in my eyes-but he wouldn't want to come to the zoo any more. I could see it happening that way. I had to recognize him. I would hide and wait until I was certain it was him, that's what I would do. But I had noticed before that it was when I tried my hardest to recognize him that I was least able to pick him out. The very effort seemed to blind me.

Chapter 31

5. Comment on how Pi feels about growing up in a zoo. (3)

6. Earlier in the novel, Pi's father teaches Pi and his brother a lesson about living in a zoo and animals.
   Discuss the lesson Pi's father teaches them. (3)

7. Pi's father decides that they are going to immigrate to Canada.
   Critically comment on his reasons for immigrating. (3)

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8. Do you agree with Pi's view about animals being kept in zoos and circuses? Give reasons for your answer. (4)

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(13)
[25]

Question 5.4:
Read the extracts below and then answer the questions which follow.

Extract A

I can well imagine an atheist's last words: "White, white! L-L-Love! My God!" – and the deathbed leap of faith. Whereas the agnostic, if he stays true to his reasonable self, if he stays beholden to dry, yeastless factuality, might try to explain the warm light bathing him by saying, "Possibly a f-f-failing oxygenation of the b-b-brain," and, to the very end, lack imagination and miss the story.

(Chapter 22)

1.1 In which point of view does Martel write *Life of Pi*? (1)

1.2 Why would Martel possibly choose to write *Life of Pi* in this point of view? (2)

2 In between chapters of Pi's story are chapters from the Author. Why has Martel chosen to insert these chapters in the novel? (2)

3 Why does Pi refer to the agnostic in EXTRACT A as a "*reasonable self*"? (2)

4 How does Pi feel about agnostics? Quote from the text to support your answer. (2)
(9)

Extract B

It was Richard Parker who calmed me down. It is the irony of this story that the one who scared me witless to start with was the very same who brought me peace, purpose, I dare say even wholeness.

He was looking at me intently. After a time I recognised the gaze. I had grown up with it. It was the gaze of a contented animal looking out from its cage or pit the way you or I would look out from a restaurant table after a good meal, when the time has come for conversation and people-watching. Clearly, Richard Parker had eaten his fill of hyena and drunk all the rainwater he wanted. No lips were rising and falling, no teeth were showing, no growling or snarling was coming from him. He was simply taking me in, observing me, in a manner that was sober but not menacing. He kept twitching his ears and varying the sideways turn of his head. It was all so, well *catlike*. He looked like a nice, big, fat domestic cat, a 450-pound tabby.

(Chapter 57)

5 Why is Pi scared of Richard Parker? (1)

6 *"It was the gaze of a contented animal looking out from its cage or pit…"*

6.1 Explain how Pi is able to recognise the gaze on Richard Parker's face. (2)

6.2 What is Pi's philosophy about how animals become content in captivity? (3)

7 Which other animals are on the lifeboat with Pi and Richard Parker? (3)

8 How did Richard Parker get his name? (2)

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9 Why would Martel choose, in his description of Richard Parker looking like a '*domestic cat*', to add that he is a '*450-pound tabby*'? (2)

10 Explain the irony of Richard Parker – the one who scares Pi witless – being the one who brings him peace and purpose. (3)
[25]

Question 5.5:

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

EXTRACT A

I am sitting in a downtown cafe, after, thinking. I have just spent most of an afternoon with him. Our encounters always leave me weary of the glum contentment that characterizes my life. What were those words he used that struck me? Ah, yes: "dry, yeastless factuality" "the better story." I take pen and paper out and write:

> *Words of divine consciousness: moral exaltation; lasting feelings of elevation, elation, joy; a quickening of the moral sense, which strikes one as more important than an intellectual understanding of things; an alignment of the universe along moral lines, not intellectual ones; a realization that the founding principle of existence is what we call love, which works itself out sometimes not clearly, not cleanly, not immediately, nonetheless ineluctably(inescapably).*

I pause. What of God's silence? I think it over. I add:

An intellect confounded yet a trusting sense of presence and of ultimate purpose.

1. Why is this extract written in italics? Explain in detail. (2)

2. Comment critically on how this technique along with Magic-Realism adds to the credibility of Martell's story. You have to refer to an incident/event from any part of the novel to substantiate your response. (4)

3. *Ah, yes: "dry, yeastless factuality" and "the better story."*

3.1. Pi mentions these two statements when discussing the importance of having a belief in something. Explain what he means in terms of his two versions of the story and also in terms of believers/non-believers of religion. (4)

3.2. Which story do you believe is the more credible version? You have to substantiate your answer by referring to only the novel's version – not the movie's version. (2)

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EXTRACT B

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Mr. Okamoto: "But for the purposes of our investigation, we would like to know what really happened."
"What really happened?"
"Yes."
"So you want another story?"
"Uhh...no. We would like to know what really happened."
"Doesn't the telling of something always become a story?"
"Uhh...perhaps in English. In Japanese a story would have an element of invention in it.

We don't want any invention. We want the 'straight facts', as you say in English."

"Isn't telling about something—using words, English or Japanese—already something of an invention? Isn't just looking upon this world already something of an invention?"

"Uhh..."

"The world isn't just the way it is. It is how we understand it, no? And in understanding something, we bring something to it, no? Doesn't that make life a story?"

"Ha! Ha! Ha! You are very intelligent, Mr. Patel."

Mr. Chiba: "What is he talking about?"

"I have no idea."

Pi Patel: "You want words that reflect reality?"

"Yes."

"Words that do not contradict reality?"

"Exactly."

"But tigers don't contradict reality."

"Oh please, no more tigers."

"I know what you want. You want a story that won't surprise you. That will confirm what you already know. That won't make you see higher or further or differently. You want a flat story. An immobile story. You want dry, yeastless factuality."

4. Account for Pi's tone in Extract B with reference to the text. (1)

5. Why does Pi choose to narrate the second version of the story? (2)

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EXTRACT C

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I muttered, "Nothing but teeth left! TEETH!"

By the time morning came, my grim decision was taken. I preferred to set off and perish in search of my own kind than to live a lonely half-life of physical comfort and spiritual death on this murderous island. I filled my stores with fresh water and I drank like a camel. I ate algae throughout the day until my stomach could take no more. I killed and skinned as many meerkats as would fit in the locker and on the floor of the lifeboat. I reaped dead fish from the ponds. With the hatchet I hacked off a large mass of algae and worked a rope through it, which I tied to the boat.
I could not abandon Richard Parker. To leave him would mean to kill him. He would not survive the first night. Alone in my lifeboat at sunset I would know that he was burning alive. Or that he had thrown himself in the sea, where he would drown. I waited for his return. I knew he would not be late.

When he was aboard, I pushed us off. For a few hours the currents kept us near the island. The noises of the sea bothered me. And I was no longer used to the rocking motions of the boat. The night went by slowly.

In the morning the island was gone, as was the mass of algae we had been towing. As soon as night had fallen, the algae had dissolved the rope with its acid.

The sea was heavy, the sky grey.

6. Richard Parker not only regains his strength while they are on the algae island; he also begins to kill for the sake of killing—indiscriminately and overzealously.
   Comment critically on this statement. Explain the above statement with regards to both versions of the story. (3)

7. Pi discovers that the tree, in fact the entire island, is carnivorous. He finds proof that a human body has been consumed by it. Explore the symbolism of this discovery. (3)

8. When they leave Algae Island, Pi decides not to leave Richard Parker on the island, but when Pi and Richard Parker eventually reach land and pull up on the Mexican shore, Richard Parker walks off without looking back.

   Explore what this statement means, by referencing both versions of the story. (4)

[25]

Memo for 5.7 but no questions!!

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THE PICTURE OF DORIAN GRAY

ESSAY QUESTIONS

Question 6.1
"*True friends stab you in the front".* Oscar Wilde
Discuss the truth of this statement, in relation to the novel, paying particular attention to the nature of the various relationships in the novel.
Your essay should be 400-450 words (2 – 2 ½ pages).
[25]

Question 6.2
The friendship between Dorian Gray, Lord Henry Wotton and Basil Hallward leads to the moral corruption and death of Dorian Gray.
Discuss the validity of this statement, providing evidence to support your view, in a well-constructed essay of 400 – 450 words (2 - 2½ pages**).** **[25]**

Question 6.3
"*The Picture of Dorian Gray"* is a novel about vanity and a lifestyle influenced by others."

In an essay of 400-450 words discuss how this is an apt description of the novel *The Picture of Dorian Gray*.

Question 6.4:
"He would destroy it. Why had he kept it so long? Once it had given him pleasure to watch it changing and growing old. Of late he had felt no such pleasure. It had kept him awake at night... it would kill the past and when that was dead he would be free."
Write an essay of 400 – 450 words in which you examine the influence the portrait had on Dorian's freedom.
Consider whether the bargain he made freed him or entrapped him throughout his life up until his death. **[25]**

Question 6.5
In *The Picture of Dorian Gray*, each of the three main characters is responsible, to some degree, for Dorian Gray's moral corruption.
In a well-constructed essay of 400-450 words (2-2½ pages), critically discuss the validity of this statement, providing evidence to support your view. **[25]**

Question 6.6:
While Basil is a highly moral character, Lord Henry essentially represents the difference between 'art' and 'culture'.

Critically discuss the extent to which you agree with this view of the presentation of Basil and Lord Henry.

Your response should take the form of a well-constructed essay of 400 – 450 words. (2 – 2 ½ pages) **[25]**

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Question 6.7:

In Oscar Wilde's The Picture of Dorian Gray, the author alludes to the story of Narcissus, a young man in Greek mythology who, upon seeing his own image in a pool of water, fell in love with himself and died because he refused to be parted from his beloved.

In a well-constructed essay of 400–450 words, (2-2½ pages), discuss to what extent this myth fits the story of the novel? Is Dorian Gray a modern Narcissus? Support your argument with details from the book.

[25]

THE PICTURE OF DORIAN GRAY - CONTEXTUAL

Question 7.1

In the huge gilt Venetian lantern, spoil of some dodge's barge, that hung
from the ceiling of the great oak-panelled hall of entrance, lights
were still burning from the three flickering jets: thin blue petals of flame
they seemed, rimmed with white fire. He turned them out, and having
thrown his hat and cape on the table, passed through the library towards 5
the door of his bedroom, a large octagonal chamber on the ground
floor that, in his newborn feeling for luxury, he had just decorated
for himself, and hung with some curious Renaissance tapestries that
had been discovered stored in a disused attic at Selby Royal. As he
was turning the handle of the door, his eye fell upon the portrait Basil 10
Hallward had painted of him. He started back as if in surprise. Then
he went on into his own room, looking somewhat puzzled. After he
had taken the buttonhole out of his coat, he seemed to hesitate. Finally
he came back, went over to the picture, and examined it. In the dim
arrested light that struggled through the cream-coloured silk blinds, 15
the face appeared to him to be a little changed. The expression looked different.
One would have said that there was a touch of cruelty in the
mouth. I was certainly strange.
…
The quivering, ardent sunlight showed him the lines of cruelty around the mouth
as clearly as if he had he had been looking into a mirror after he had done 20
some dreadful thing.
He winced, and taking up from the table an oval glass framed in
ivory Cupids, one of Lord Henry's many presents to him, glanced
hurriedly into its polished depths. No line like that warped his red
lips. What did it mean? 25
He rubbed his eyes, and came close to the picture, and examined
it again. There were no signs of any change when he looked into
the actual painting, and yet there was no doubt, that the whole
expression had altered. It was not a mere fancy of his own. The
thing was horribly apparent. 30

1. Explain the discovery Dorian makes in this extract. (1)

2. Account for Oscar Wilde's elaborate descriptions – here and elsewhere in the novel – of the opulent surroundings and lifestyles. (2)

3. Define Hedonism. (2)

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4. What event early on in the novel, had led to this moment? (2)

5. On what 16th century literary character did Oscar Wilde base this supernatural happening? (1)

6. Discuss why Basil Hallward might want to look at the portrait. (2)

7. Refer to lines 16 - 17.
   Elaborate on how the way Dorian regards the portrait now, differs from the way he viewed it when he first saw it. What influence has there been on him that might have effected this change? (4)

8. Critically analyse the shifts in the friendship between Basil and Dorian, from the beginning of the novel until this point: make close reference to both the text and the sub-text of the novel (4)

9. Outline the events that led to Dorian feeling the need to apologise to Sibyl. (3)

10. In the preface to the novel, Oscar Wilde promotes the concept of aestheticism. Put forward a well-reasoned argument as to whether this extract supports, or contradicts, the preface. (4)

[25]

Question 7.2:
EXTRACT A

He sighed, and having poured himself out some tea, opened Lord Henry's note. It was simply to say that he sent him round the evening paper, and a book that might interest him, and that he would be at the club at eight-fifteen. He opened *The St James's* languidly, and looked through it. A red pencil-mark on the fifth page caught his eye. It drew attention to the following paragraph: Inquest on an actress. – An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. A verdict of death by misadventure was returned. Considerably sympathy was expressed for the mother of the deceased, who was greatly affecting during the giving of her own evidence, and that of Dr Birrell, who had made the post-mortem examination of the deceased.

He frowned, and, tearing the paper in two, went across the room and flung the pieces away. How ugly it all was! And how horribly real ugliness made things! He felt a little annoyed with Lord Henry for having sent him the report. And it certainly was stupid of him to have marked it with red pencil. Victor might have read it. The man knew more than enough English for that.

Perhaps he had read it and had begun to suspect something. And yet, what did it matter? What had Dorian Gray to do with Sibyl Vane's death? There was nothing to fear. Dorian Gray had not killed her.

1. Briefly place this extract in context. (1)

2. Explain why Lord Henry had thought that Dorian Gray would like to know the verdict of the inquest. (2)

3. 'Dorian Gray had not killed her.' Explain the irony in this statement. (4)

4. What does this reveal about his character? (2)

5. '…from the far end of the conservatory came a stifled groan, followed by the dull sound of a heavy fall.'
   Link this incident with the above-mentioned extract. (4)

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AND

After a few moments, in her black silk dress, with old-fashioned tread mittens on her wrinkled hands, Mrs Leaf bustled into the library.
He asked her for the key of the schoolroom.
'The old schoolroom, Mr Dorian?' she exclaimed. 'Why, it is full of dust. I must get it arranged, and put straight before you go into it. It is not fit for you to see, sir. It is not, indeed.' 5

'I don't want it put straight, Leaf. I only want the key.
'Well, sir, you'll be covered with cobwebs if you go into it.
Why, it hasn't been opened for nearly five years, not since his lordship died.'
He winced at the mention of his grandfather. He had hateful memories of him.

6. What is the symbolic meaning of the cobwebs and the hiding of the picture in the schoolroom? (2)

7. What resulted in Dorian Gray living with his grandfather and having hateful memories of him? (4)

8. How does the novel express criticism of the hypocrisy of the Victorian society through the portrait? (2)

9. Explain the irony of 'the splendid piece of late seventeenth-century Venetian work' that Dorian Gray used to cover the portrait? (2)

10. Comment on the fact the Dorian Gray sent Victor with a note to Lord Henry when Mr Hubbard arrived. (2)

[25]

Question 7.3
Extract A:

The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all….

…Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors. Diversity of opinion about a work of art shows that the work is new, complex, and vital. When critics disagree, the artist is in accord with himself. We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

(Preface)

1. What is the purpose of a preface in a novel? (2)

2. Discuss what the author is saying in the first paragraph and how it relates to Wilde's theories on beauty later in the extract? (3)

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3. Who is responsible for the morality of a piece of art? Give a reason from the text for your response. (3)

4. Is art useful? Justify. (2)

5. Give your opinion, with reasons, on the final statement of this extract. (3)
(13)

AND

Extract B:

INQUEST ON AN ACTRESS.—An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr. Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. A verdict of death by misadventure was returned. Considerable sympathy was expressed for the mother of the deceased, who was greatly affected during the giving of her own evidence, and that of Dr.Birrell, who had made the post-mortem examination of the deceased.

He frowned, and tearing the paper in two, went across the room and flung the pieces away. How ugly it all was! And how horribly real ugliness made things! He felt a little annoyed with Lord Henry for having sent him the report. And it was certainly stupid of him to have marked it with red pencil. Victor might have read it. The man knew more than enough English for that.

Perhaps he had read it and had begun to suspect something. And, yet, what did it matter? What had Dorian Gray to do with Sibyl Vane's death? There was nothing to fear. Dorian Gray had not killed her.

His eye fell on the yellow book that Lord Henry had sent him. What was it, he wondered. He went towards the little, pearl-coloured octagonal stand that had always looked to him like the work of some strange Egyptian bees that wrought in silver, and taking up the volume, flung himself into an arm-chair and began to turn over the leaves. After a few minutes he became absorbed. It was the strangest book that he had ever read. It seemed to him that in exquisite raiment, and to the delicate sound of flutes, the sins of the world were passing in dumb show before him. Things that he had dimly dreamed of were suddenly made real to him. Things of which he had never dreamed were gradually revealed.

(Chapter 10)

6. What events lead to the suicide of Ms. Vane? (3)

7. In your opinion, who is responsible for Sybil's death? Give reasons for your answer. (3)

8. Do the contents of this extract have any bearing as to why Dorian moved the painting up to the loft? Explain. (3)

9. What is "yellow book" and how is related to the events that follow? (3)
(12)

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Question 7.4:
Extract A:

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As soon as he was dressed, he went into the library and sat down to a light French breakfast, that had been laid out for him on a small, round table close to the open window. It was an exquisite day. The warm air seemed laden with spices. A bee flew in, and buzzed around the blue-dragon bowl that, filled with sulphur-yellow roses, stood before him. He felt perfectly happy.

Suddenly his eye fell on the screen that he had placed in front of the portrait, and he started. 5
'Too cold for Monsieur?' asked his valet, putting an omelette on the table.
'I shut the window?'
Dorian shook his head. 'I am not cold,' he murmured.
Was it all true? Had the portrait really changed? Or had it been simply his own imagination that had made him see a look of evil where there had been a look of joy? Surely a painted canvas 10 could not alter? The thing was absurd. It would serve as a tale to tell Basil someday it would make him smile.

And, yet, how vivid was his recollection of the whole thing! First in the dim twilight, and then in the bright dawn, he had seen the touch of cruelty round the warped lips. He almost dreaded his valet leaving the room. He knew that when he was alone, he would have to examine the portrait. 15 He was afraid of certainty.

When the coffee and cigarettes had been brought and the man turned to go, he felt a wild desire to tell him to remain. As the door was closing behind him, he called him back. The man stood waiting for his orders. Dorian looked at him for a moment. 'I am not at home to anyone, Victor,' he said, with a sigh. The man bowed and left.

[Chapter 8: Page 110]

1. Place this extract in context. (2)

2. Contrast the mood created by the setting with the horror of the events that are taking place. (3)

3. Explain how the fact that Dorian eventually got rid of Victor (his man servant) emphasises his growing paranoia. (2)

4. By referring closely to the text, highlight how this extracts displays an example of Dorian's duplicity in the novel. (3)

5. Account for Basil Hallward's role in the Faustian bargain (selling your soul to the Devil in exchange for power, wealth etc) that Dorian made. (2)

6.a. Explain what the phrase "He was afraid of certainty" (line 18) refers to. (2)

AND

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Extract B

'It's no use,' sighed Adrian Singleton. 'I don't care to go back. What does it matter? I am quite happy here.'
'You will write to me if you want anything, won't you? Said Dorian, after a pause.
'Perhaps.'
'Good night then.' 5
'Good night,' answered the young man, passing up the steps, and wiping his parched mouth with a handkerchief.
Dorian walked to the door with a look of pain in his face. As he drew the curtain aside a hideous laugh broke from the painted lips of the woman who had taken his money.
'There goes the devil's bargain!' she hiccoughed, in a hoarse voice. 10
'Curse you!' he answered, 'don't call me that.'
She snapped her fingers. 'Prince Charming is what you like to be called, ain't it?' she yelled after him.
The drowsy sailor leaped to his feet as she spoke, and looked wildly round.
The sound of the shutting of the hall door fell on his ear. He rushed out as if in pursuit. 15
Dorian Gray hurried along the quay through the drizzling rain. His meeting with Adrian Singleton had strangely moved him, and he wondered if the ruin of that young life was really to be laid at his door, as Basil Hallward had said to him with such infamy of insult.

[Chapter 16: Page 218 - 219]

6.b Fully describe, be referring to extract B, the significance of the woman referring to Dorian as 'Prince Charming". Pay special attention to mark allocation. (4)

7. Explain the irony of line 10 within the greater context of the novel. (2)

8.1. Explain what line 3 exposes regarding Dorian's feelings toward Adrian. (2)

8.2. Evaluate who bears responsibility for what happened to Adrian Singleton. (3)
[25]

Question 7.5:
EXTRACT A

… "What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion. "
"I know you will laugh at me," he replied, "but I really can't exhibit it. I have put too much of myself into it."
Lord Henry stretched himself out on the divan and laughed.

"Yes. I knew you would; but it is quite true, all the same."
"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and roseleaves. Why, my dear Basil, he is a Narcissus, and you – well. Of course you have an intellectual expression, and all that. But beauty, real beauty ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. Look at the successful men in any of the learned professions. How perfectly hideous they are!

(Chapter 1)

1. Briefly place the extract in context. (2)

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2.1 What does the extract reveal about Lord Henry's character? (2)
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2.2. Explain why Lord Henry calls Dorian an "Adonis" (line 13) (2)

3. Read the following quotation:
"…real beauty ends where an intellectual expression begins"
In context of the novel, do you agree or disagree with the above statement?
Account for your answer. (3)

4. How does Lord Henry's influence on Dorian, changes Dorian later on in the novel? (3)

5. Refer to lines 15, 16.
"But beauty, real beauty ends where an intellectual expression begins."
Critically discuss the meaning of these words and Lord Henry's view of intellect and beauty. (3)
(15)

AND

EXTRACT B

"Have a box, my Lord?" he said, when he saw me, and he took off his hat with an air of gorgeous servility. There was something about him, Harry that amused me. He was such a monster. You will laugh at me, I know, but I really
went in and paid a whole guinea for the stage–box. To the present day I can't
make out why I did so; and yet if I hadn't - my dear Harry, if I hadn't, I should have missed the greatest romance of my life. I see you are laughing. It is horrid of you!"
"I am not laughing, Dorian; at least I am not laughing at you. But you should not say the greatest romance of your life. You should say the first romance of your life. You will always be loved, and you will always be in love with love. A grande passion is the privilege of people who have nothing to do. That is the one use of the idle classes of a country. Don't be afraid. There are exquisite things in store for you. This is merely the beginning."
"Do you think my nature so shallow?" cried Dorian Gray, angrily.
"No, I think your nature so deep."
"How do you mean?"
"My dear boy, the people who love only once in their lives are really the shallow people. What they call their loyalty, and their fidelity, I call rather the lethargy of custom of their lack of imagination. Faithfulness is to the emotional life what consistency is to the life of the intellect – simply a confession of failures. Faithfulness! …"

(Chapter 4)

5. Refer to lines 1, 2:
"Have a box, my Lord?" he said, when he saw me, and he took off his hat with an air of gorgeous servility.
Clarify the meaning of these words. (2)

6. What is Lord Henry's response to the news that Dorian has fallen in love? (1)

7. Lord Henry regards Dorian Gray as an experiment, an object of study.
Taking into consideration what happens later in the novel, what is your take on this statement? (2)

8. Explain the irony in these words:
"But you should not say the greatest romance of your life. You should say the first romance of your life"(lines 10,11) (2)

9. Explain the comparison critically:
"Faithfulness is to the emotional life what consistency is to the life of the intellect – simply a confession of failures" (lines 18-20). (3)
(10)

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Question 7.6:
EXTRACT A

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It has been said that the great events of the world take place in the brain. It is In the brain, and the brain only, that the great sins of the world take place also. You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have filled you with terror, day-dreams and sleeping dreams whose mere memory might stain your cheek with shame - " 5
" Stop! " faltered Dorian Gray, " stop! you bewilder me. I don't know what to say. There is some answer to you, but I cannot find it. Don't speak. Let me think. Or, rather, let me try not to think."
For nearly ten minutes he stood there, motionless, with parted lips, and eye strangely bright. He was dimly conscious that entirely fresh influences were at work within him. Yet they seemed to him to have come really from himself. The few words that Basil's friend had said to him - words spoken 10 by chance, no doubt, and with wilful paradox in them - had touched some secret chord that had never been touched before, but that he felt was now vibrating and throbbing to curious pulses.
...
Yes; there had been things in his boyhood that he had not understood. He understood them now. Life suddenly became fiery-coloured to him. It seemed to him that he had been walking in fire. Why had he not known it? 15
With his subtle smile, Lord Henry watched him. He knew the precise psychological moment when to say nothing. He felt intensely interested. He was amazed at the sudden impression that his words had produced, and, remembering a book that he had read when he was sixteen, a book which had revealed to him much that he had not known before, he wondered whether Dorian Gray was passing through a similar experience. He had merely shot an arrow into the air. Had it hit the mark? How 20 fascinating the lad was!

Chapter 2

1. Briefly place this extract in context. (3)

2. Contrast Henry Wotton and Basil Hallward's influence over Dorian Gray. (3)

3. Discuss why Basil Hallward was apprehensive about Lord Henry meeting Dorian Gray. (3)

4. Refer to lines 7 – 15: 'Stop!' faltered Dorian Gray … to curious pulses.', as well as the second part of the extract.

   With reference to the character of Dorian Gray, comment on why he says that he is bewildered. (3)
   [12]

AND

EXTRACT B

Suddenly the painter appeared at the door of the studio, and made staccato signs for them to come in. They turned to each other, and smiled.

"I am waiting," he cried. "Do come in. The light is quite perfect, and you can bring your drinks."

They rose up, and sauntered down the walk together. Two green-and-white butterflies fluttered past them, and in the pear-tree at the corner of the garden a thrush began to sing. 5

"You are glad you have met me, Mr. Gray," said Lord Henry, looking at him.

"Yes, I am glad now. I wonder shall I always be glad?"

"Always! That is a dreadful word. It makes me shudder when I hear it. Women are so fond of using it. They spoil every romance by trying to make it last for ever. It is a meaningless word, too. The only difference between a caprice and a life-long passion is that the caprice lasts a little longer." 10

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As they entered the studio, Dorian Gray put his hand upon Lord Henry's arm."In that case, let our friendship be a caprice," he murmured, flushing at his own boldness, then stepped up on the platform and resumed his pose.

Chapter 2

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5. Refer to lines 4 – 5: 'Two green-and-white butterflies … a thrush began to sing'

   Why has Oscar Wilde included so many descriptions of nature in this novel? (3)

6. Refer to lines 8-9: 'You are glad you have met me" … "shall I always be glad?"

   Comment on the significance of this statement in context of the character of Lord Henry Wotton. (3)

7. Refer to lines 8 – 9: 'Women are so fond of using it … It is a meaningless word, too.'

   Explain the role of women in context of the novel. (3)

8. Critically discuss Basil Hallward's feelings about the portrait of Dorian Gray, referring also to the reasons why he does not want to exhibit it. (4)

[13]
[25]

Question 7.7:
EXTRACT A

After a few moments he said to him, "Have you really a very bad influence, Lord Henry? As bad as Basil says?"
"There is no such thing as a good influence, Mr. Gray. All influence is immoral – immoral from the scientific point of view."
"Why?"
"Because to influence a person is to give him one's own soul. He does not think his natural thoughts, or burn with his natural passions. His virtues are not real to him. His sins, if there are such things as sins, are borrowed. He becomes an echo of someone else's music, an actor of a part that has not been written for him. The aim of life is self-development. To realize one's nature perfectly – that is what each of us is here for. People are afraid of themselves, nowadays. They have forgotten the highest of all duties, the duty that one owes to one's self. Of course, they are charitable. They feed the hungry and clothe the beggar. But their own souls starve, and are naked. Courage has gone out of our race. Perhaps we never really had it. The terror of society, which is the basis of morals, the terror of God, which is the secret of religion –these are the two things that govern us. And yet …"
"Just turn your head a little more to the right, Dorian, like a good boy," said the painter, deep in his work and conscious only that a look had come into the lad's face that he had never seen there before.
"And yet," continued Lord Henry, in his low, musical voice, and with that graceful wave of the hand that was always so characteristic of him, and that he had even in his Eton days, "I believe that if one man were to live out his life fully and completely, were to give form to every feeling, expression to every thought, reality to every dream, I believe that the world would gain such a fresh impulse of joy that we would forget all the maladies of mediaevalism, and return to the Hellenic ideal – to something finer, richer than the Hellenic ideal, it may be. But the bravest man amongst us is afraid of himself. The mutilation of the savage has its tragic survival in the self-denial that mars our lives. We are punished for our refusals. Every impulse that we strive to strangle broods in the mind and poisons us. The body sins once, and has done with its sin, for action is a mode of purification. Nothing remains then but the recollection of a pleasure, or the luxury of a regret. The only way to get rid of a temptation is to yield to it. Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made

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monstrous and unlawful. It has been said that the great events of the world take place in the brain. It is in the brain, and the brain only, that the great sins of the world take place also. You, Mr. Gray, you yourself, with your rose-red youth and your rose-white boyhood, you have had passions that have made you afraid, thoughts that have filled you with terror, day-dreams and sleeping dreams whose mere memory might stain your cheek with shame …"

"Stop!" faltered Dorian Gray, "stop! you bewilder me. I don't know what to say. There is some answer to you, but I cannot find it. Don't speak. Let me think. Or, rather, let me try not to think."

[Chapter 2]

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1. "All influence is immoral … Because to influence a person is to give him one's own soul" (lines 3–6).
   Explain how Lord Henry Wotton's words serves as a warning to both Dorian Gray and the reader. (3)

2. Comment on Lord Henry Wotton's perspective about courage. (4)

3. Refer to Lines 25–27: "I believe that the world would gain such a fresh impulse of joy that we would forget all the maladies of mediaevalism, and return to the Hellenic ideal".
   Drawing on your knowledge of Lord Henry Wotton, comment on his attitude as expressed in this statement. (3)

4. Explain the significance of Lord Wotton's explanation of 'temptation' (line 34) in the context of one's mind. (4)

[14]

AND

EXTRACT B

Once or twice every month during the winter, and on each Wednesday evening while the season lasted, he would throw open to the world his beautiful house and have the most celebrated musicians of the day to charm his guests with the wonders of their art. His little dinners, in the settling of which Lord Henry always assisted him, were noted as much for the careful selection and placing of those invited, as for the exquisite taste shown in the decoration of the table, with its subtle symphonic arrangements of exotic flowers, and embroidered cloths, and antique plate of gold and silver. Indeed, there were many, especially among the very young men, who saw, or fancied that they saw, in Dorian Gray the true realization of a type of which they had often dreamed in Eton or Oxford days, a type that was to combine something of the real culture of the scholar with all the grace and distinction and perfect manner of a citizen of the world. To them he seemed to be of the company of those whom Dante describes as having sought to "make themselves perfect by the worship of beauty." Like Gautier, he was one for whom "the visible world existed."

And, certainly, to him Life itself was the first, the greatest, of the arts, and for it all the other arts seemed to be but a preparation. Fashion, by which what is really fantastic becomes for a moment universal, and Dandyism, which, in its own way, is an attempt to assert the absolute modernity of beauty, had, of course, their fascination for him. His mode of dressing, and the particular styles that from time to time he affected, had their marked influence on the young exquisites of the Mayfair balls and Pall Mall club windows, who copied him in everything that he did, and tried to reproduce the accidental charm of his graceful, though to him only half-serious, fopperies.

For, while he was but too ready to accept the position that was almost immediately offered to him on his coming of age, and found, indeed, a subtle pleasure in the thought that he might really become to the London of his own day what to imperial Neronian Rome the author of the "Satyricon" once had been, yet in his inmost heart he desired to be something more than a mere *arbiter elegantiarum*, to be consulted

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on the wearing of a jewel, or the knotting of a necktie, or the conduct of a cane. He sought to elaborate some new scheme of life that would have its reasoned philosophy and its ordered principles, and find in the spiritualising of the senses its highest realisation.

The worship of the senses has often, and with much justice, been decried, men feeling a natural instinct of terror about passions and sensations that seem stronger than themselves, and that they are conscious of sharing with the less highly organised forms of existence. But it appeared to Dorian Gray that the true nature of the senses had never been understood, and that they had remained savage and animal merely because the world had sought to starve them into submission or to kill them by pain, instead of aiming at making them elements of a new spirituality, of which a fine instinct for beauty was to be the dominant characteristic. As he looked back upon man moving through History, he was haunted by a feeling of loss. So much had been surrendered! and to such little purpose! There had been mad wilful rejections, monstrous forms of self-torture and self-denial, whose origin was fear, and whose result was a degradation infinitely more terrible than that fancied degradation from which, in their ignorance, they had sought to escape, Nature, in her wonderful irony, driving out the anchorite to feed with the wild animals of the desert and giving to the hermit the beasts of the field as his companions. Yes: there was to be, as Lord Henry had prophesied, a new Hedonism that was to recreate life, and to save it from that harsh, uncomely puritanism that is having, in our own day, its curious revival. It was to have its service of the intellect, certainly; yet, it was never to accept any theory or system that would involve the sacrifice of any mode of passionate experience. Its aim, indeed, was to be experience itself, and not the fruits of experience, sweet or bitter as they might be. Of the asceticism that deadens the senses, as of the vulgar profligacy that dulls them, it was to know nothing. But it was to teach man to concentrate himself upon the moments of a life that is itself but a moment.

[Chapter 11]

5. Refer to lines 13–15: "To them he seemed to be of the company of those whom Dante describes as having sought to 'make themselves perfect by the worship of beauty'."
   Using the above allusion to Dante, discuss the extent to which you agree with this statement. (4)

6. "in his inmost heart he desired to be something more than a mere *arbiter elegantiarum*" (lines 31–32).
   Comment on Dorian Gray's motives for wanting to be 'a mere *arbiter elegantiarum*'. (3)

7. Dorian's never ending youth and beauty was a strange privilege that his portrait afforded him. He could devote himself to acquiring as many experiences as possible.
   In light of Lord Henry's prophesy of 'a new Hedonism', discuss the extent to which you agree with the above statement. (4)

[11]

[25]

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DRAMA: HAMLET – SHAKESPEARE

ESSAY QUESTIONS

Question 8.1:
Throughout the play, Hamlet claims to be feigning* madness, but his portrayal of a madman is so intense and so convincing that many readers believe that Hamlet actually slips into insanity at certain moments in the play

***feigning = faking/pretending**

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

Question 8.2:
Hamlet says: *"The time is out of joint. O cursed spite, That ever I was born to set it right".*

Write a well-constructed essay of between 400 and 450 words, in which you explain in what way the ***"time is out of joint"*** in Denmark, and why, in your opinion, Hamlet delayed in setting things right.

Question 8.3:
In 'Hamlet' the innocent are manipulated by those professing their love for them or their best interests. The innocent pay dearly."

Discuss the validity of this statement with regards to "the Innocent's" in the play (Hamlet, Ophelia and Laertes) and the motivations of the manipulators.
Your essay should be 400 – 450 words.

Question 8.4:
By the end of the First Act in *Hamlet,* Shakespeare has already given the audience an idea of the natures and value systems of the main characters in his play.
In an essay of 400 – 450 words, using at least three characters (other than Prince Hamlet) as examples, discuss how he has done this.

Question 8.5:
Many characters do not appear to be what they are in *Hamlet*. Discuss Hamlet's obsession with the theme of appearance and reality throughout the play. Comment on Hamlet and on at least three other characters. Your essay must be 400- 450 words.

Question 8.6:
Hamlet: I am but mad north-north-west; when the wind is southerly, I know a hawk from a handshaw. *[Act II Scene 2]*
Throughout Act I and II, Hamlet acts mad at certain intervals and yet calm and collected at others.
Write an essay of 400 – 450 words in which you analyse whether Hamlet really is descending into madness or whether he merely acts insane in order to suit his needs.

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Question 8.7:
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In Act 1 Scene IV Marcellus remarks towards Horatio, 'Something is rotten in the state of Denmark.'

Critically discuss the theme of decay and corruption as it is introduced in Act One of *Hamlet.*

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

HAMLET – CONTEXTUAL QUESTIONS

Question 9.1:
EXTRACT A

HORATIO
Look, my lord, it comes!

Enter the Ghost

HAMLET
Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell, 5
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance; but tell 10
Why thy canonized bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. What may this mean, 15
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls? 20
Say, why is this? Wherefore? What should we do?

Ghost beckons HAMLET

HORATIO
It beckons you to go away with it,
As if it some impartment did desire
To you alone. 25

MARCELLUS (*to HAMLET*)
Look, with what courteous action
It waves you to a more removed ground:
But do not go with it.

HORATIO (*To HAMLET*)
No, by no means.

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HAMLET
It will not speak; then I will follow it. 30

HORATIO
Do not, my lord.

HAMLET
Why, what should be the fear?
I do not set my life in a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself? 35
It waves me forth again: I'll follow it.

(Act 1: Scene 4)

1. This is the first time Hamlet encounters the Ghost.
   Describe the setting of this scene. (2)

2. When the Ghost appears, comment on Hamlet's actions in lines 3–9:
   "Angels and ministers … answer me!" (3)

3. Summarise the main question Hamlet asks of his father's ghost in lines 10–21:
   "Let me not burst … should we do?" (2)

4. Describe how Horatio and Marcellus react to the appearance of the Ghost and Hamlet's interaction with it. (2)

5. Comment on the important instruction regarding Gertrude that the Ghost gives Hamlet in the next scene. (2)

6. Account for the important "job" Hamlet gives Horatio during *The Mousetrap*. (3)

AND

EXTRACT B

KING CLAUDIUS
And can you, by no drift of circumstance,
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

ROSENCRANTZ
He does confess he feels himself distracted; 5
But from what cause he will by no means speak.

GUILDENSTERN
Nor do we find him forward to be sounded,
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state. 10

QUEEN GERTRUDE
Did he receive you well?

ROSENCRANTZ
Most like a gentleman.

GUILDENSTERN
But with much forcing of his disposition.

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ROSENCRANTZ
Niggard of question; but, of our demands,
Most free in his reply. 15

QUEEN GERTRUDE
Did you assay him?
To any pastime?

ROSENCRANTZ
Madam, it so fell out, that certain players
We o'er-raught on the way: of these we told him;
And there did seem in him a kind of joy 20
To hear of it: they are about the court,
And, as I think, they have already order
This night to play before him. (Act 3: Scene 1)

7. In your opinion, do Rosencrantz and Guildenstern have any luck discovering what is bothering Hamlet, and do they report the whole truth? Substantiate your answer. (3)

8.1. Explain what Rosencrantz says brought Hamlet "a kind of joy" (line 20). (2)

8.2. Comment on why the incident identified in 7.8.1. is important for Hamlet. (2)

9. Contrast the characters of Horatio and Rosencrantz and Guildenstern in terms of their relationship with Hamlet. (4)

[25]

Question 9.2:
EXTRACT A

QUEEN GERTRUDE
Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids
Seek for thy noble father in the dust:
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.
HAMLET
Ay, madam, it is common.
QUEEN GERTRUDE
If it be,
Why seems it so particular with thee?
HAMLET
Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.

1. What does Gertrude ask Hamlet to do in line 68? (2)

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2. Refer to line 69.
   a) What does Gertrude mean, and why does she say this to Hamlet? (2)
   b) Using your knowledge of the play as a whole, explain why this instruction is ironic. (2)

3. What comfort does Gertrude offer Hamlet in lines 72-73? (2)

4. What does Hamlet's response to his mother reveal about how he feels about her in this scene? (2)

5. List some of the behaviours named by Hamlet that are common to a grieving person. (3)

6. The repetition of *"seems"* in the passage reveals an important theme in the play.
   (a) Name the theme. (1)
   (b) Explain in your own words what Hamlet says about this theme in lines 85-86. (2)

[16]

AND

EXTRACT B

KING CLAUDIUS
Our son shall win.
QUEEN GERTRUDE
He's fat, and scant of breath.
Here, Hamlet, take my napkin, rub thy brows;
The queen carouses to thy fortune, Hamlet.

…

QUEEN GERTRUDE
No, no, the drink, the drink,--O my dear Hamlet,--
The drink, the drink! I am poison'd.
Dies
HAMLET
O villainy! Ho! let the door be lock'd:
Treachery! Seek it out.
LAERTES
It is here, Hamlet: Hamlet, thou art slain;
No medicine in the world can do thee good;
In thee there is not half an hour of life;
The treacherous instrument is in thy hand,
Unbated and envenom'd

7. Explain the plan that Claudius and Laertes come up with, which leads to the deaths here at the end of the play. (4)

8. Why does Laertes want revenge against Hamlet? (2)

9. What is Hamlet's state of mind, as it is revealed here?
   Substantiate your answer with reference to the diction he uses. (2)

10. What does the repetition of Hamlet's name reveal about Laertes at this moment in the play? (1)

[9]

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Question 9.3:
EXTRACT A

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[*Ghost beckons* HAMLET]

HORATIO It beckons you to go away with it,
As if it some impartment did desire
To you alone.

MARCELLUS Look, with what courteous action
It waves you to a more removed ground: 5
But do not go with it.

HORATIO No, by no means.

HAMLET It will not speak; then I will follow it.

HORATIO Do not, my lord.
10

HAMLET Why, what should be the fear?
I do not set my life in a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again: I'll follow it.
15

HORATIO What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason
And draw you into madness? think of it: 20
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.
25

HAMLET It waves me still.
Go on; I'll follow thee.

MARCELLUS You shall not go, my lord.

HAMLET Hold off your hands.

HORATIO Be ruled; you shall not go.
30

HAMLET My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.
Still am I call'd. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets me!
I say, away! Go on; I'll follow thee. 40

[*Exeunt Ghost* and HAMLET]

1. Place this extract in context. (2)

2. What is Hamlet told by the ghost? (2)

3. How does he react to this news and what plans does he make? (3)
[7]

AND

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EXTRACT B

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CLAUDIUS	Now, Hamlet, where's Polonius?	
HAMLET	At supper.	
CLAUDIUS	At supper! where?	
HAMLET	Not where he eats, but where he is eaten: a certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else to fat us, and we fat ourselves for maggots: your fat king and your lean beggar is but variable service, two dishes, but to one table: that's the end.	5 10
CLAUDIUS	Alas, alas!	
HAMLET	A man may fish with the worm that hath eat of a king, and cat of the fish that hath fed of that worm.	
CLAUDIUS	What dost you mean by this?	15
HAMLET	Nothing but to show you how a king may go a progress through the guts of a beggar.	
CLAUDIUS	Where is Polonius?	
HAMLET	In heaven; send hither to see: if your messenger find him not there, seek him i' the other place	

4. Discuss the events leading to this conversation? (3)

5. What information does Claudius require from Hamlet? (1)

6. Explain Hamlets answer in lines 4-10, and what point is he making (2)

7. How does the answer in the last two lines reflect Hamlets attitude towards Polonius. Substantiate your response. (3)

[9]

AND

EXTRACT C

Another room in the castle.
Enter KING CLAUDIUS and LAERTES.

CLAUDIUS	Now must your conscience my acquaintance seal, And you must put me in your heart for friend, Sith you have heard, and with a knowing ear, That he which hath your noble father slain Pursued my life.	5
LAERTES	It well appears: but tell me Why you proceeded not against these feats, So crimeful and so capital in nature, As by your safety, wisdom, all things else, You mainly were stirr'd up.	10
CLAUDIUS	O, for two special reasons;	

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Which may to you, perhaps, seem much unsinew'd,
But yet to me they are strong. The queen his mother
Lives almost by his looks; and for myself--
My virtue or my plague, be it either which-- 15
She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him; 20
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,
Convert his gyves to graces; so that my arrows,
Too slightly timber'd for so loud a wind,
Would have reverted to my bow again, 25
And not where I had aim'd them.

LAERTES And so have I a noble father lost;
A sister driven into desperate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age 30
For her perfections: but my revenge will come.

8. Discuss Claudius' reasoning for not wanting to kill Hamlet in lines 11-26 (3)

9. Using the text as a source does Laertes seek justice or revenge? Explain your answer. (3)

10. Discuss how Claudius manipulates Laertes after this conversation. (3)
[9]
[25]

Question 9.4:
Extract A:

Hamlet: O that this too too solid flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God, O God,
How weary, stale, flat, and unprofitable 5
Seem to me all the uses of this world!
Fie on't! o fie, fie! 'Tis an unweeded garden
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead – nay, not so much, not two - 10
So excellent a king, that was to this
Hyperion to a satyr, so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth,
Must I remember? Why, she would hang on him 15
As if increase in appetite had grown
By what it fed on, and yet within a month –
Let me not think on't; frailty, thy name is woman –
A little month, or ere those shoes were old
With which she followed my poor father's body, 20
Like Niobe, all tears, why she, even she –
O God, a beast that wants discourse of reason
Would have mourned longer! – married with mine uncle,
My father's brother, but no more like my father

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Than I to Hercules; within a month, 25
Ere yet the salt of most unrighteous tears
Had left the flushing of her galled eyes,
She married. O most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good. 30
But break, my heart, for I must hold my tongue.

[Act I Scene 2]

1. If you were the Director of this play, fully explain how you would instruct the actor playing Hamlet to perform this scene. Refer to BOTH body language and tone of voice. You MUST motivate the choices you make. (4)

2. Explain how this extract displays Hamlet's overall state of mind. Pay special attention to lines 1 – 9. (3)

3. Compare Hamlet's feelings toward Claudius with his feelings toward his father. Refer specifically to this extract in your answer. (2)

4.1. Paraphrase lines 13 and 14. (1)
4.2. Explain how these lines display the relationship between Gertrude and the deceased King Hamlet. (2)

AND

Extract B:

GUILDENSTERN My lord, we were sent for.

HAMLET I will tell you why. So shall my anticipation prevent your discovery, and your secrecy to the King and Queen moult no feather. I have of late – but wherefore I know not – lost all my mirth, forgone all 5 custom of exercise; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory. This most excellent canopy of air, look you, this brave o'erhanging firmament, this Majestical roof fretted with gold fire – why, it 10 appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason, how infinite in faculty, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god – the 15 beauty of the world, the paragon of animals! And yet, to me, what is this quintessesence of dust? Man delights not me– no, nor woman neither, through by your smiling you seem to say so.

ROSENCRANTZ My lord, there was no such stuff in my thoughts. 20

HAMLET Why did you laugh, then, when I said 'Man delights not me'?

ROSENCRANTZ To think, my lord, if you delight not in man what lenten entertainment the players shall receive from you. We coted them on the way, and hither are they coming to 25 show you service.

[Act II Scene II]

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5. Place this extract in context. (2)

6. Describe how lines 10 – 12 link to the theme of appearance versus reality. (3)

7. Explain the humour in this extract. (2)

8. Explain the role that Rosencrantz and Guildenstern and their theatre troupe will play in Hamlet's scheme for revenge. (3)

9. Describe how line 5 – 8 of Extract B links to Extract A. (3)

[25]

Question 9.5:

EXTRACT A: Act 1 Scene 2, lines 129 - 146

HAMLET

Oh, that my too too sullied flesh would melt.
Thaw, and resolve itself into a dew; *130*
Or that the Everlasting had not fixed
His law against self-slaughter! O God! God!
How weary, stale, flat and purposeless
Seem to me all the doings of this world.
Ugh! It's foul, foul! – like an unweeded garden *135*
That's gone to seed, ugly disgusting things
Possess it totally. That it should come to this!
Just two months dead – no not so much, not two-
So excellent a king! Compared to this,
Like the sun-god Hyperion to a goat! *140*
So loving to my mother he would not allow
A breath of wind to touch her face too roughly –
Heaven and earth, must I remember? Why,
She used to hang on him, as if the more
She had of him the more of him she wanted, 145
And yet within a month! Don't let me think of it –
'Weakness' and 'Woman' simply mean the same!

Questions based on Extract A.

HAMLET

O, that my too too sullied flesh would melt,
Thaw and resolve itself into a dew!
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! (lines 129-132)

1.1 Why does Hamlet feel that his flesh is 'sullied'(dirty)? (2)

1.2 Which word (in the quote) indicates Hamlet's desire to commit suicide? (1)

1.3 Why does he ultimately decide against suicide? (2)

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HAMLET

O God, God,
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world! (lines 132-134)

1.4 What do the quoted words tell you about Hamlet's state of mind at this time? (2)

1.5 Refer to lines 137 to 146.
In your own words write the three reasons Hamlet gives for his state of mind. (3)

HAMLET

'tis an unweeded garden (line 135)

1.6 If the 'unweeded garden' is a metaphor for the quality of life in Denmark, what does Hamlet want to emphasise about life in Denmark with this metaphor? (2)

HAMLET

... things rank and gross in nature Possess it merely, (line 136- 137)

1.7 This line means that (1)

A evil goes on its way and good does not matter.
B ugliness is all around him in nature.
C good people are ugly by nature.
D evil cannot be stopped.

HAMLET

Frailty, thy name is woman! (line 146)

1.8 What does Hamlet feel is 'frailty' in his mother, and by implication, in all women? (2)

AND

EXTRACT B: Act 3 Scene 4, lines 53 - 67

HAMLET
(pointing to the portraits) Look here at his picture, and at this,
The life-like portraits of two brothers,
See what a lofty beauty graced this forehead, 55
The sun-god's curls, the face of Jove himself,
An eye like Mars to threaten and command;
A bearing like the herald Mercury,
Newly alighted n a hill that kisses heave –
A combination and a form indeed, 60
Where every god did seem to set his mark
To give the world the ideal of a man.
That *was* your husband. But now look what follows.
Here *is* your husband, like a rotten ear of corn,
Blasting his wholesome brother. Have you eyes? 65
Could you leave grazing on this lovely mountain
To feed upon this waste land? Ha! Have you eyes?

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Questions based on Extract B.

HAMLET

Look here, upon this picture, and on this, The counterfeit presentment of two brothers. See what a grace was seated on this brow Hyperion's curls (lines 53-56)

1.9.1 In this conversation with his mother, Hamlet again, as in passage A, refers to his father as 'Hyperion'. What qualities do Hyperion and his father have in common? (2)

1.9.2 By implication, Claudius does not have the qualities Hamlet ascribes to his father. Why does he feel the need to point out their differences? (2)

HAMLET

Where every god did seem to set his seal (line 61)

1.10 What do these words say about the moral life of Old Hamlet, Hamlet's father? (2)

HAMLET

Look you now that follows.
Here is your husband, like a mildewed ear,
Blasting his wholesome brother, (lines 63-65)

1.11 Claudius is described as **mildewed** and Old Hamlet as **wholesome.** Explain carefully, with specific reference to the words in bold, what these words mean in Hamlet's comparison and description of:

1.11.1 Claudius (2)
1.11.2 Old Hamlet (2)

Question 9.6:
EXTRACT A

FRANCISCO: You come most carefully upon your hour.
BERNARDO: 'Tis now struck twelve; get thee to bed, Francisco.
FRANCISCO: For this relief much thanks: 'tis bitter cold,
And I am sick at heart.
…
Enter Ghost
MARCELLUS: Peace, break thee off; look, where it comes again! 5

BERNARDO: In the same figure, like the king that's dead.
MARCELLUS: Thou art a scholar; speak to it, Horatio.
BERNARDO: Looks it not like the king? mark it, Horatio.
HORATIOMost like: it harrows me with fear and wonder
BERNARDO: It would be spoke to. 10

MARCELLUS: Question it, Horatio.

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HORATIO: What art thou, that usurp'st this time of night
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee, speak!15

MARCELLUS: It is offended.
…

MARCELLUS: 'Tis gone, and will not answer.

BERNARDO: How now, Horatio! you tremble and look pale:
Is not this something more than fantasy?
What think you on't? 20

HORATIO: Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
…
Re-enter Ghost

I'll cross it, though it blast me. Stay, illusion!
If thou hast any sound, or use of voice, 25
Speak to me:
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me:

Cock crows

[Act 1 Scene 1]

1. Refer to Lines 3 - 4 : 'For this relief … sick at heart.'

   Explain the idea that Francisco introduces of Hamlet's world. (3)

2. Refer to line 9, 19 - 20: 'Most like: … wonder', 'How, now … you on't'

   Explain Horatio's initial response to the reports of the apparition and how it changes during the scene? (3)

3. Refer to line 6: 'In the same figure, like the king that's dead.'

   Comment on Horatio's assumption with the appearance of the ghost? (3)

4. Refer to line 30: '*Cock crows*'

   Comment on the significance of the crowing of the cockerel by comparing the explanations given by Horatio and Marcellus. (3)

5. Using your knowledge of the play up to this point suggest how the mood (or atmosphere) is created. (3)

[15]

AND

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EXTRACT B

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KING CLAUDIUS: To do obsequious sorrow: but to persever
In obstinate condolement is a course
Of impious stubbornness; 'tis unmanly grief;
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient, 5
An understanding simple and unschool'd:
For what we know must be and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition
Take it to heart? Fie! 'tis a fault to heaven, 10
A fault against the dead, a fault to nature,
To reason most absurd: whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died to-day,
'This must be so.' We pray you, throw to earth 15
This unprevailing woe, and think of us
As of a father: for let the world take note,
You are the most immediate to our throne;
And with no less nobility of love
Than that which dearest father bears his son, 20
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire:
And we beseech you, bend you to remain
Here, in the cheer and comfort of our eye, 25
Our chiefest courtier, cousin, and our son.

…

Exeunt all but HAMLET

HAMLET: O, that this too too solid flesh would melt
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God! 30
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this! 35
But two months dead: nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth! 40
…

O, God! a beast, that wants discourse of reason,
Would have mourn'd longer--married with my uncle,
My father's brother, but no more like my father
Than I to Hercules: within a month:
Ere yet the salt of most unrighteous tears 45
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not nor it cannot come to good:
But break, my heart; for I must hold my tongue.

[Act 1 Scene 2]

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6. Refer to lines 1 - 25: 'To do obsequious sorrow ... comfort of our eye,'

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Comment on King Claudius's feelings about Hamlet's mourning and the tactics he uses to try to change Hamlet's behaviour? (3)

7. Refer to line 37: 'So excellent a king; that was, to this'

In your view what does Hamlet's comparison reveal about his father and the king? (3)

8. Using EXTRACT J as a starting point, comment on the imagery that relates to the theme of corruption and decay. (4)

[25]

Question 9.7:

EXTRACT A

O, that this too too solid flesh would melt
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat and unprofitable, *5*
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead: nay, not so much, not two: *10*
So excellent a king; that was, to this,
Hyperion to a satyr;

Refer to Extract A

1. What is Hamlet referring to when he speaks about "*self-slaughter*" (1)

2. What is his emotional state at this stage? (1)

3. Why is he feeling this way? (3)

4. Comment critically on Hamlet's comparison of the world to an "unweeded garden" (2)

5.1. Explain the reference to the "Hyperion" and the "satyr". (2)

5.2. What is Hamlet implying through this reference? (2)

(11)

AND

EXTRACT B

HAMLET
Sir, my good friend; I'll change that name with you:
And what make you from Wittenberg, Horatio? Marcellus?
MARCELLUS
My good lord--
HAMLET
I am very glad to see you. Good even, sir.

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But what, in faith, make you from Wittenberg?*5*
HORATIO
A truant disposition, good my lord.
HAMLET
I would not hear your enemy say so,
Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself: I know you are no truant.*10*
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.
HORATIO
My lord, I came to see your father's funeral.
HAMLET
I pray thee, do not mock me, fellow-student;
I think it was to see my mother's wedding.*15*
HORATIO
Indeed, my lord, it follow'd hard upon.
HAMLET
Thrift, thrift, Horatio! the funeral baked meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio!*20*
My father!--methinks I see my father.
HORATIO
Where, my lord?

1. How does Hamlet react when he sees Horatio and Marcellus? Justify by referring to the extract. (2)

2. Explain the innuendo in *"We'll teach you to drink deep ere you depart*." (line 12) (2)

3. Hamlet plays on words when he replies to Horatio's comment about why he is in Elsinore.

3.1. Quote the play on words. (1)
3.2. What is the tone behind Hamlet's words? Explain your answer (2)

4. Why is Horatio shocked when Hamlet says he sees his father? (1)
(8)

EXTRACT C

HORATIO
O day and night, but this is wondrous strange!
HAMLET
And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy. But come;
Here, as before, never, so help you mercy,*5*
How strange or odd soe'er I bear myself,
As I perchance hereafter shall think meet
To put an antic disposition on,
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this headshake,*10*
Or by pronouncing of some doubtful phrase,
As 'Well, well, we know,' or 'We could, an if we would,'

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Or 'If we list to speak,' or 'There be, an if they might,'
Or such ambiguous giving out, to note
That you know aught of me: this not to do, *15*
So grace and mercy at your most need help you, Swear.

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10. What does Horatio find *"wondrous strange"*? (1)

11. Hamlet is asking his friends to swear to something. In your own words say what he is asking them to swear to. (2)

12. Suggest what an antic disposition is and why Hamlet would put one on. (3)
(6)
(25)

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ESSAYS

Question 1.1: The Garden of Love

- A man comes to a garden and sees it has been changed from what he saw it to be in his youth. The poet revisited the Garden of Love, open green piece of land where he used to play with boys and girls together.
- Where once was the green grass and the nature with its beauty has dominated its environment, now stands a Chapel.
- He understands that the careless life he had when he was a child, now wasn't full of happiness anymore.
- The church was now in the centre of it and it was now in control of his life. It was the beginning and the end of everything that surrounded it.
- He looks at the chapel and sees that its gates are closed and there is 'Thou shalt not' written on its door. The church doesn't welcome anyone who doesn't want to live by its rules. It doesn't welcome those whose hearts are still full of joy of life. The church demands obeying of the rules it has made for us, and condemns everyone who wants live by their own terms.
- The Chapel is that church which when we grow older we notice to have more power on us than God itself. The Chapel appears in the garden as something evil. Consider that a chapel is completely unnatural. Its shape is squarish and triangular, unlike the natural roundness of nature. In this setting, the Chapel is artificial, forced, and out of place.
- So the man looks away from the Chapel and back into the garden of love. He still tries to seek something that could be left from his youth but instead he 'saw it was filled with graves and tombstones where flowers should be'. In the same place where innocence has bared its roots was the graveyard.
- Earlier the Garden of Love seemed to be in state of idyllic beauty, but the present day scenario of the place is one of utter sadness and gloom.
- His dreams that once flourished full with imagination lied now under the weight of the grey tombstones.
- The man is in despair, when he sees what he has lost and what happened to him and the world around him. It's too gloomy in this wrecked garden of his. It seems like his Garden is some form of dystopia, a place where all his fears became real. A place from where he doesn't see a way out.
- Even the priests wrapped in black gowns forebode an ill-omen and an act of mourning and despair. The priests depict a total official manner devoid of any compassion or even forgiveness. This seems to be the basic factor that binds the narrator's desires and joy.
- He knows that he's lost his youth forever and now when he is mature, that word doesn't only mean that he has become wiser in apprehending the world that surrounded him. He had to face the reality when reaching adulthood; in its rawest form.

(10)

Question 1.2: The Zulu Girl

- **Diction:** "unquenched" "unsmotherable" "fierceness" "dignity" – these words indicate that the mother, through her breastmilk has imparted onto the child the passion, fierceness and strength of the Zulu nation.
- Each word can individually be assessed for its role.
- **Image:** "yet in that drowsy stream his flesh imbiles" – this image of a creek displays that the child absorbed the strength of the Zulu nation, through the stream of breastmilk.
- **Image:** "Her body looms over him like a hill within whose shade a village lies at rest" – within this image, the mother is compared to a hill and the child becomes a village, which means he represents the entire Zulu nation.
- The simile further indicated that the mother is protecting the child (the entire nation) through the strength and fierceness she has imparted to him.

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- **Image:** "Or the first cloud so terrible and still that bears the coming harvest in its breast." – within this image, the mother is a cloud, the bearer of water (strength / passion) that nourishes the entire nation. **(10)**

Question 1.3:

Atmosphere/mood:

- The initial atmosphere of the poem is a lazy atmosphere because of the worker's exhaustion of working under the sweltering sun.
- This is clearly evident in line 1 (as the land 'smoulder(s)').
- But, the atmosphere gradually changes as the poem progresses.
- The happy mood of the child being satisfied by his feeding changes to an ominous / threatening mood as the 'curbed ferocity of beaten tribes' (line 15) is mentioned.
- The mood of imminent danger is evident in the 'terrible' (line 19) cloud which implies a severe storm brining its coming harvest' (line 20) in the last stanza.
- This creates a sense of expectation given the prophetic nature of the poem.

Setting:

- The setting of the poem is established through the reference to the 'red acres' (line 1) where a gang works the fields.
- An African location is suggested because the mother takes her infant to the shade of a thorn-tree (lines 5-6) to feed him.
- This rural setting is further supported by the reference to 'village'(line 18) and the 'harvest' (line 20).

Figurative language:

- The simile comparing the 'grunting' (line 10) infant to a feeding puppy suggests his innocence and youth.
- The flow of nourishment and its accompanying tenderness from mother to child is compared to a 'broad river' (line 12) and a 'drowsy stream' (line 13).
- Further examples can be found in line 14: the 'unquenched' thirst of the child (line 14) and the 'unsmotherable' heat.
- Through her breast feeding the mother transfers the 'curbed ferocity' and the 'sullen dignity' of her ancestors ('beaten tribes') (line 15).
- This conveys the message that the child is absorbing and being fed the lost pride and knowledge of the Zulus warrior spirit which is still present in his genes.
- The mother represents all women who bear, nourish and raise the future generations. This is shown metaphorically when the mother's shade over her child
- The mother's shade over the infant metaphorically becomes the shade of a hill looming over an entire 'village' (line 18). This sense of an inevitable confrontation is implied by the metaphor
- The sense of looming confrontation is implied by the metaphor of the 'cloud so terrible and still' (line 19) that is bringing the 'coming harvest' in line 20.
- The 'sullen' tribes will have their dignity and pride restored when the current injustice and oppression is eventually overcome. **(10)**

Question 1.4:

- At first glance poem seems to be about mother feeding child.
- Closer examination, theme of oppression, and response to it, revealed.
- Setting established through reference to 'red acres' where gang works in fields.
- Mother takes baby to shade of a thorn-tree to feed him, suggesting African location.
- Reference to 'village' and 'harvest' implies rural setting.
- Clearly very hot, land 'smoulder(s)' and labourers sweat.
- This causes exhaustion which creates Lazy mood, but this mood gradually changes as poem progresses.

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- Happy mood of child's satisfied feeding replaced by ominous mood as 'curbed ferocity of beaten tribes' is introduced.
- Mood of imminent danger evident in 'terrible' cloud bringing 'coming harvest' in final stanza.
- Simile comparing 'grunting' baby to feeding puppy suggests his innocence and youth.
- The Flow of nourishment and its accompanying tenderness from mother to child is compared to 'broad river' and 'drowsy stream'.
- Figurative language evident as child's thirst is 'unquenched' and heat is 'unsmotherable' as child begins to absorb more than his mother's milk.
- She passes on 'curbed ferocity' and 'sullen dignity' of her 'beaten tribes' so that child is fed knowledge of a warrior race that is still present in his genes.
- Mother's shade over infant metaphorically becomes shade for entire 'village' that is temporarily 'at rest'.
- Sense of looming confrontation implied by metaphor of 'cloud so terrible and still' that is bringing the 'coming harvest.
- The 'sullen' tribes will get their reckoning when current injustice and oppression is overcome.

(10)

Question 1.5: Vultures

Structure:

- The poem is written in four stanzas, in free verse with no rhyming pattern.
- It contains lots of enjambment lines giving the poem a fast pace, but with a jarring rhythm that mirrors the dark tone of the poem.
- The arrangement of lines appears to be almost like a list, a building up of evidence.
- The short lines running on to the next could suggest a continuous flow of content that supports the poet's theme

Diction/Imagery

- The poet establishes a depressing mood in the poem through the 'greyness' (line 1) and 'drizzle' (line 2) of the pre-dawn setting where even the dawn is 'despondent' (line 2).
- The opening scene continues with evocative imagery, prompting an emotional response from the reader.
- Consider the description of the vultures' appearance perched on 'broken/bone' (line 5-6) and the 'bashed-in head' (line 9) that is grotesquely prominent above the 'gross' (line 11) feathers.
- The strong imagery of their picking at the 'swollen/corpse' (line 14-15) to devour the 'things in its bowel' (line 17) effectively disgusts the reader.
- Scavengers 'nestled' (line 7) 'affectionately' (line 12), contrast established between the birds' warmth towards each other and their revolting practises, makes their 'cold/telescopic eyes' (lines 20-21) all the more disturbing.
- The shift to focus on human behaviour in the second section of the poem is even more disturbing - jarring images of the Commandant, with 'fumes of/human roast clinging/ rebelliously to his hair/nostrils' (line 32-35) who then buys a chocolate for his 'tender offspring' (line 38) is alarming and makes the reader feel uncomfortable.
- Achebe expresses his theme powerfully due to his choice of diction, the disturbing imagery created, and the use of contrast.

Question 1.6

- Evil and good - one lives within the other.
- Evil is instinctual in nature and the commandant acted like an animal
- He put no emotion into his job.
- He is capable of feeling emotion but chooses not to like the 'charnel house' where love chooses to be blind.

Diction/Imagery

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- The poet establishes a depressing mood in the poem through the 'greyness' (line 1) and 'drizzle' (line 2) of the pre-dawn setting where even the dawn is 'despondent' (line 2).
- The opening scene continues with evocative imagery, prompting an emotional response from the reader.
- The description of the vultures' appearance perched on 'broken/bone' (line 5-6) – seen as vile/evil creatures
- The shift to focus on human behaviour in the second section of the poem is even more disturbing - jarring images of the Commandant, with 'fumes of/human roast clinging/ rebelliously to his hair/nostrils' (line 32-35) who then buys a chocolate for his 'tender offspring' (line 38) is alarming and makes the reader feel uncomfortable. GOOD VS EVIL
- The stark irony in good vs evil is shown in the fact that the Commandant can show love and compassion to his own children but initiate and watch as other children/people are savagely murdered. **(10)**

Question 1.7: The First day after the War

- The poet uses the extended metaphor of a wedding to show the way that South Africans celebrated. Lines 1-4 start this idea linking this metaphor.
- -links the first day of the end of the war to that of a wedding celebration which is usually a very happy celebration, showing a change in the community the liberation being shown as a bride walking through the village.
- The idea of the soft light of sunrise signifies hope.
- Between lines 5 and 10 we learn that the news is liberating everyone.The speaker uses this marriage imagery to talk about the way that the community is celebrating the wedding (links to the metaphor)
- There is mention of ululating and welcoming of the broader community, and met up with strangers to celebrate – they are including many different people in the celebration of the news
- It ends with the idea that the Ancestors were happy that the struggle was over and that the communities were finally reunited.
- This celebration shows the way that the community celebrated the end of Apartheid. **(10)**

Question 1.8:Motho Ke Motho Ka Bathu Ke Bang

- Ubuntu should be well defined.
- Line 26 reveals that communication between the two prisoners makes them fully human.
- Ubuntu is reaching out to each other and the prisoners risk the consequences when they choose to share a message and reach out to each other.
- Poetic techniques may include the following:
  Symbolism- the mirror, the free hand, the hand sign.
  Punctuation and typography.
  Ironic dimension of sound device a 'talkative' hand, the hand is silent but communicates a vital message. **(10)**

Question 1.9: somewhere I have never travelled gladly

- Poem is not necessarily about man and nature BUT about man AS nature.
- Unusual diction and sentence structure used – reader has to adjust
- Unconventional love poem in which the speaker tries to fathom his lover's power over him
- Poet makes use of images of nature and the concept of travel to develop his ideas.
- Alliteration – line 15 – hard 'c' sound repeated to draw attention

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- 'enclose' echoed in 'unclosed' – line 5 - writer could suggest that both actions are equally wonderous – refers to lover's power over him
- The**'ohh'** sound is a subtle reminder of the sense of awe the poet feels
- Touch imagery - fingers/hands/mysterious touches and textures.
- Motif connected with others e.g. flowers and nature – well blended
- Lines 3 – 4 ref. 'most frail gesture' - speaker is awe struck by it – he is not sure if they 'enclose him'
- Contradictions lead to understanding of speakers love-dazzled mind
- Lines 5 – 6: Image – closed off emotions are compared to the image of closed fingers.
- A look from her opens him up - she does not have to touch him.
- Lines 7 – 8 : 'touching skilfully, mysteriously'
  - the opening of a flower in Spring
  - she opens him without a single touch
- There is a mixing of colours and textures (synethesia)
- The speaker is touched by things that normally cannot be felt in the literal sense
- The speaker compares himself to a flower being opened by something intangible
- Roses are seen as the flower of love
  - he opens as a flower in Spring
  - closes as his emotions can close down if his feelings are not reciprocated.
  - His lover is more mysterious than a rose.
- Tone: Expression of yearning

(10)

Question 1.10: Remember
Form and structure:

- Octave: First eight lines of the poem
  The narrator addresses her beloved and encourages him to remember her after her death.
- Fear of the unknown – death. She is coming to terms with the fact that she will die.
- Sestet: Last six lines of the poem
  The narrator addresses her beloved and encourages him to rather forget her after her death. The process of acceptance allows her to let go and move forward.

Tone:

- Octave: contemplative and reconciliatory on the topic of death; selfish request.
- Sestet: Tone changes with the volta: 'Yet'. She gives up the need to be remembered. She wishes her beloved happiness, even if that means she is forgotten; unselfish sacrifice.
- Fear: she fears that her beloved will not heed her requests: i) not to forget; ii) to forget; she fears death and decay.
- Change in tone: The poem moves from being a sad and depressive poem to a poem that ultimately celebrates love and life.

Imagery, Language and Poetic Devices:

- 'silent land' (metaphor) a symbol of death – heaven
- 'hold me by the hand' a symbol of love
- Repetition of the word "remember" throughout the entire poem to emphasize her fears.
- Euphemism: 'gone away' / 'silent land' – less harsh; reality is harsh.
- Words like grieve, darkness and corruption have a negative connotation; this is in harmony with death, which has a negative connotation. **(10)**

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Question 1.11:

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- Track the progression from the imperative 'Remember me', to 'if you should forget me' to the final, 'better by far you should forget and smile'.
- She starts off in a tone of desperation, and emphasizes the distance that will separate them and the finality of death but
- moves into a tone of acceptance.
- Her love for her beloved overpowers her fear and
- She emphasizes that his happiness is what is important to her.
- She also moves from emphasizing the enormity of the separation (silent land, no more day by day) towards a 'vestige of thoughts' and total acceptance that she may be forgotten. **(10)**

Question 1.12: An African Thunderstorm

- The wind is a major **theme** in the poem.
- It is mentioned four times while it is explicitly examined and built upon like a main act in a plot through the interwoven five stanzas in the poem.
- The unmistakable signature of the tell-tales of the storm is repetitively spluttered in lingering fashion

Imagery

- The effects of the storm on its environment-animate and inanimate, people, as well as flora and fauna, are closely outlined in free flowing subjective prose.
- Rubadiri's poem captures the looming arrival of a fierce storm.
- The anticipation of its arrival is both exciting and frightening.
- The wind is described as a mighty force, unpredictable in its direction, and carrying wi-th it ominous clouds.
- The strength of the wind seems to suggest that worse is to follow once the storm hits.
- The poem describes nature's forces conspiring to bring this powerful storm, and then narrows the focus to its effect on people in its path. The inhabitants of a village are seen reacting to its approach, with the contrasting responses of children and mother
- The village is clearly vulnerable to the force of the storm. The poem ends with the storm almost breaking overhead as the flashes of lightning and crack of thunder arrive.
- The poet forces the reader to make an imaginative leap in order to comprehend an author's point.
- Figurative language facilitates understanding because it relates something unfamiliar to something familiar."
  For example we see a rampant use of Juxtaposition, when the poet places two themes, characters, phrases, words, or situations together for the purpose of comparison or contrast
  E.g. 'like a plague of locusts',…. 'like a mad manchasing nothing'... '…Here and there'

Structure

- The poem is divided into two parts which divide the content into the general and the specific. The first part, make up of stanzas one and two, describes the storm as it gathers momentum, and the third stanza describes its impact on human existence.
- The irregular number of words on a line, with many single-word lines, captures the unpredictable progress of the wind and the accompanying clouds. This technique is also evident in the second part of the poem, where the frantic movement of the village women as they 'Dart about/in and out/ Madly' (lines 22 – 24) is physically demonstrated by the line divisions.
- The description of 'The Wind whistles by/And trees bend to let it pass' in the second stanza in lines 25-26, although 'And' has been replaced with 'Whilst' (line 26). The path of the storm has not been diminished by the trees. In fact, the trees give away to allow it to progress unhindered.

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Simile

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- In (line 6): the destructive nature and appearance of the storm is compared to a "plague of locusts". Like a swarm of locusts the storm will be/can be difficult to control and cause harm/is destructive.
- The wind is compared to a monster, thrashing its tail about: "Whirling/Tossing up things with its tail" (lines 7, 8).
- The unpredictable nature of a storm and its danger are compared to the unpredictable behaviour of a madman: "Like a madman chasing nothing" (line 9). The storm is unpredictable like a madman, whose behaviour cannot be predicted.
- In lines 12-13, clouds are compared to birds of prey, waiting for the opportunity to strike, "Gathering to perch on hills/Like dark sinister wings". Birds of prey are sinister/threatening/disturbing once spotted them. One cannot predict what will happen next.

Stanza 3: The storm's effect on the people

- The noise and movement idea of the storm's arrival is depicted
- The villagers expect the storm to strike
- The children react with "Screams" (line 17) of delight, possibly an expression of the thrill of potential danger (onomatopoeia – excitement/anxiety is expressed).
- The woman hurriedly attempt to prepare for the storm, but it seems the storm came too quickly, "Clothes wave like tattered flags" (line 27 - personification) at the mercy of the wind emphasizing the theme (unpredictability) of nature.
- "Clothes wave like tattered flags" (line 27 – simile) Clothes wave like flags.
- The poem ends with the outbreak of the storm, but the poem stops before it actually hits. The words "pelting march of the storm" (line 33) implies that the storm cannot be stopped and will be mighty (personification) like soldiers of a motivated army, marching. Unstoppable.

Onomatopoeia

- Lines 7, 19 "Whirling" is used to describe the rapid (whoosh) movement of the wind
- In lines 14, 25 the wind "whistles" , moves over and around objects, creating a whistling sound
- In lines 16 – 20 the "screams of delighted children/Toss and turn/In the din of the whirling wind"
- As the storm moves closer, words like "Rumble, tremble and crack" are used to imitate the thunder and lightning.

Personification

- In lines 2 "Clouds come hurrying" and line 3 "turning" the clouds are personified and are given characteristics of a "madman" (line 9).
- "Pregnant clouds" describing the fullness/heaviness of clouds about to burst open like a pregnant woman, about to give birth. Also METAPHORIC.
- "The wind whistles" (line 14)
- "Trees bend" (line 26)
- "Clothes wave" (line 27)

Alliteration

- "Toss and turn" (line 19) – repetition of the t-sound; emphasizes the action of the wind. It describes how threatening the wind is.
- "Wind whistles" (line 25) – repetition of the w-sound; emphasized the sound of the wind. It whistles because it moves fast over and around objects.

Assonance

- "Dart about/in and out" (lines 22, 23). The repetition of the "ou"-sound

NOTE*: Allegory or other poetic devices may also be mentioned. Assess the motivation of each answer with great care and credit learners accordingly.*

Tone

- Threatening and frightful/menacing

(10)

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Question 1.13
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The poet closely captures the arrival of a fierce African storm looming on the horizon. The anticipation of the storm is both exciting and scary for both the children and adults of the area. The wind is being described as forceful and without direction. The dark ominous clouds that are ready to break "pregnant" with the water they carry. The gusts and strength of the wind is a sign that more is to follow.
"clouds come hurrying", "whirling", "tossing", madman chasing nothing", "dark sinister wings", "trees bend", etc
Not only does the poet create this picture of the storm itself, but the effect it has on the people in its path. The children are contrasted with the mothers, as the children are excited and have joy but the mothers have dread and fear the coming storm and the possible devastation it will bring.
"screams of delighted children", "women..dart about", "madly", etc
Use the poetry essay rubric to assess the above question.
Please consider all and other reasoning's of the learners. As long as it is substantiated by the text. **(10)**

Question 1.14
Structure:
The form of the poem is free verse. This emulates the free-flowing wind.
The line lengths are varied, which allows the words to mimic the movement of the wind, for example, toss and turn / here and there / in and out. These all mimic the constant movement of the wind.
The random number of lines a verse means that each aspect is described freely.
Imagery:
Like a plague of locusts/ This simile contains in it a feeling of wildness. Locusts when they swarm are wild and powerful.
Like a madman chasing nothing: This image (personification) emphasises the wild nature of the wind and its random movement. As it tosses up things, we get a sense of its uncontrollable power.
Pregnant clouds: although this in itself is not tumultuous, it gives a promise in the word "sinister "that soon it will release the rain and be tumultuous.
The sound imagery also shows the wildness: The plosive "wh" sound carries a force with it, as does, the alliteration of the "wind whistles by".
The repeated image of "the trees bend to let it pass" reinforces the power of the wind. Not even nature can stand up against it.
When the storm finally arrives, it is as "jagged blinding flashes" and the pelting march of the storm."
The last stanza also contains imagery which appeals to almost all the senses – touch, sight, hearing and smell. There is a sense of nothing being able to escape the overpowering force.
Diction: The poet uses many present participles. This makes the description immediate and filled with movement. "whirling, ", "tossing", "chasing"
Balanced phrases to mimic movement "toss and turn" / "here and there"/
Onomatopoeic words also emphasise the wildness: "rumble, tremble, crack"

Mark according to poetry essay rubric.

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QUESTION 2: CONTEXTUAL QUESTIONS

QUESTION 2.1: THE DAY AFTER THE WAR

Question 2.1.1:

1. We expect to hear the songs of a 'war party' (a group of warriors) rather than a wedding party'. Joy/celebration after the war. (2)

2. Could be tribal leader who would have been too old to leave the tribal lands and fight the war against apartheid. /Could be comrades (like Nelson Mandela) who were part of new government after first democratic election. (2)

3. Opening reference to 'wedding party' could literally refer to a celebration being heard from a distance, while figuratively it could refer to exciting rumours of a coming together of opposing parties to forge a united future. Literal female figure who leaves her footprints can also be interpreted as figurative 'messenger' that delivers news that freedom has arrived. (2)

4. The words highlight two words in the middle of line emphasising that the Ancestors are now able to move freely in the lives of people and that they are standing 'tall' and proud. (2)

5. Uninhabited joy and jubilation is expressed in wild actions of speaker who cannot contain physical need for action at this turn of events. Speaker tells us that 'without waiting we ran', ululating…Calling…demanding', while imagery vividly displays excitement, shouting and celebrating. Conclusive naming of 'first day of peace' underlines unity implicit in 'people come from all lands'. 'held hands with a stranger. (2)

(10)

Question 2.1.2:

1. The "soft light" creates an image of contained optimism and hope. (2)

2. The poem begins with a reference to the 'songs' of a party and this is associated with joy and celebration. The enthusiasm and excitement of the people can be experienced through the use of onomatopoeia. i.e. 'ululating'. (2)

3. As with all poetry of Kunene, the poem is about apartheid, a period in which black people were discriminated against and oppressed. These images describe the joy the people felt when Apartheid came to an end. The people celebrate the news and want everyone all over the world to unite in their jubilation (line 11): "Calling people from all the circles of the earth". The news is so wonderful that it brings people of all types together (line 14): "held hands with a stranger". (3)

4. Just as there are no rules for free verse, there are no rules (laws) for how the people celebrate democracy. They respond to the news spontaneously and impulsively. They cannot contain their excitement e.g. "shouted" their joy "across the waterfalls". (3)

(10)

Question 2.1.3:

1. The poem has a celebratory tone.
   "songs of a wedding" – these words indicate that sounds are being heard of a celebration (a wedding).
   "Ululating" – the onomatopoeia here represents a sound that is only ever uttered upon a celebration.
   ""shouted across waterfalls" – this sound device indicates the enthusiasm of the people, competing with natural music to display their celebration. (3)

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2. The theme of the poem is a description of the joy and celebration that people felt upon realising that the Apartheid government had ended, the joy at finally being free.
   The structure of the poem includes the use of Free verse. / The structure includes a repetitive line structure in lines 12 – 15.
   The free verse connects directly to the theme, as both encourage freedom. The line structure serves as a visual display of overwhelming joy, an unrestrained reaction, running around impulsively. (3)

3. Freedom is personified into a woman in these lines. "She" is the bride whose "marriage" is being so joyously celebrated.
   The impact of this personification is that freedom is no longer an elusive concept, it has been made definite. (2)

4. Line 15 suggests the absolute, uncontrolled joy of the people. They are so enthusiastic that they compete with nature's organic music to make their excitement known. (2)
   (10)

Question 2.1.4

1. The metaphorical wedding is the creation of a new society brought about by the struggle for democracy during the Apartheid era. (2)

2. Just as the bride was gradually revealed (her face, her eyes), democracy/freedom was a gradual process. (1)

3. The image is appropriate. South African democracy was a historic international event. While the oppressed people yearned for democracy, there were sanctions against the country because of the government. When democracy finally came, it was announced everywhere, nationally and across the world. However, it was a gradual process for the oppressed and international countries to accept that Apartheid was finally over. (3)

4. The "Ancestors" are present and by being present show their acceptance and support of the events that have taken place and the celebrations being held. They are not present but on the horizon because they were oppressed and died fighting for freedom. They wanted it, but will never experience what it feels like to live in a democratic South Africa. (4)
   (10)

Question 2.1.5

1. Dawn of democracy in South Africa. (1)

2. Democracy (1)

3. First fruits festival celebrated by the Zulu nation. They will gather for their King to tell them how to deal with this new way of life and/or Ancestors (Amadlozi) – Zulu respect for ancestors who continue to guide after death. (2)

4. Young men – young blades. Hope is hesitantly enfolding young men. (3)

5. The struggle has been a long one: the ancestors also fought and they are pleased. Tall implies that they are proud. On the horizon is imagery that shows that they are either arriving for the celebration or leaving because their job is done. Capital letter emphasizes their importance. (3)
   (10)

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Question 2.1.6
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1. 'young blades of grass' / 'open space'/ 'first fruits of the season' (1)

2. They have been waiting for this so long that when it happens it is unexpected (1)

3. Old tribal leader / old man who suffered under apartheid era (1)

4. Hesitating / expectant 'We heard the songs' / 'We saw a soft light '/ 'At first we hesitated' (2)

5. 'We held hands with a stranger' (1)

6. 'Ululating to the mountains' Joy is expressed in by ululating for everyone to hear.
   or
   'Calling people from all the circles of the earth'
   They want people to come and join in the celebration
   or
   'Ululating to the mountains' Joy is expressed in by ululating for everyone to hear (2)

7. The ancestors can now walk with pride because they are relieved from oppression. (2)

(10)

QUESTION 2.2: REMEMBER

Question 2.2.1:

1. She's referring to when she dies because she writes about going 'into the silent land' (2)
2. 'Nor I half turn to go yet turning stay.' (2)

3. Petrarchan (Italian) sonnet, division between octave and sestet. Tone of octave is sad, nostalgic and filled with regret. Sestet begins with 'Yet', shift in tone and content, moves to more comforting consoling and forgiving tone. (3)

4. The octave focuses on reminders and pleas for him to 'remember' her. Message in sestet however, is for the loved one to move on with his life. She wants him to be happy rather than be miserable. This seems to contradict title, but as speaker's feelings are reflected in octave and echoed in final line, this seems appropriate. Message is for him to remember her. (3)

(10)

Question 2.2.2

1. The poet repeats the word „"remember" because:
   She fears her beloved will not remember her after her death and the speaker almost seems to be obsessive with the idea to be remembered (in the first 8 lines). The title may also be seen as a gentle instruction to remember.
   She repeats it to emphasise how important it is that he hold onto the memory of her after her death.
   In the second part he almost tries to convince the partner to let the memories go; in other words to separate herself from "remembering" and to move on. (2)

2. Themes: Central theme – to be remembered This is the central theme of the poem. It highlights the poet's (speaker's) desperation for remembrance and emphasises the command, almost as if she is scared that he would forget her. Sorrow and grieving. Heartache and loss. ""Gone far away into the silent land" (line 2) "do not grieve" (line 10)
   OR
   Love. Relationships. "When you can no longer hold me by the hand" (line 3) "You tell me of our future that you planned" (line 6) (2)

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3. *Initially in the octave, the speaker is deeply concerned that her lover will forget her, and therefore keeps appealing to him to remember.
   - However, she suddenly uses the word "forget" in the first line of the sestet, seemingly softening her stance. In the first two lines of the sestet, she assures him that it is alright for him to sometimes forget her.
   - She goes further in the last two lines of the poem, saying that (for his sake) it would actually be better (less painful) for him if he did forget her altogether. This is proof of just how selfless her love for him is.
   - Despite words with negative connotations like "grieve", "darkness", "corruption", he creates a mood of acceptance by changing from a negative tone in the octave to an ultimate celebration of life in the sestet..
   - Initial Tone: insistent / determined / wistful / earnest Mood: sombre / melancholy / nostalgic
   - Later on in the sestet:
   - Tone: contemplative, empathetic, gentle, tolerant/forbearing
   - Mood: peaceful, acceptance (3)

(10)

Question 2.2.3:

1. This poem is an Italian Sonnet that talks about death and memory. (2)

2. This repetition seeks to focus on the memory of their time spent together, and is encouraging the reader (or the person the speaker is addressing) to focus on the good times that they had had together. (2)

3. The speaker wants to be remembered before the sickness took them. The speaker encourages her partner to continue with life and focus on the positive rather than be burdened with guilt and sadness. (3)

4. The octet gives the reader an impression that the loss of the speaker is a sad affair (using words like "gone away" (line 1) and "grieve" (line 10) however the mood changes in the sestet to more uplifting and encouraging mood when the speaker tells her/his partner that if they are forgotten when the partner continues life, it's what she would like, rather than the partner suffering alone for the rest of their life. (3)

(10)

QUESTION 2.3: FUNERAL BLUES

Question 2.3.1

1. The speaker ask society stop: 'clocks' and time√ to not communicate or use the 'telephone√ to keep the dogs from 'barking'√ , to not be jovial and listen to music or piano's√ ,to be still as the 'coffin' is carried √ , to broadcast the news with 'aeroplanes'√ ,to use 'bows' as a sign of respect√ ,and for 'policemen' to wear 'black' gloves as a show of public mourning. √ (Any four) (4)

2. Metaphor√ the deceased is being compared to cardinal points (North, South, East, West). This means he gave direction and meaning to the speaker's life. √, He is lost and alone with no one to guide him. √ (3)

3. That your loved one will die √ (1)

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4. Learners own response. The poem is moving. There are ordinary scenes and references that the reader can relate to. The words 'I was wrong' reflect the intense grief and suffering the speaker feels/ devastation√ √ (2)

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(10)

Question 2.3.2:

1. Personification✓
   The planes are given the human quality of moaning✓as if they are too mourning the loss which is why they also write the message of death in the sky✓
   (Award 3 marks only if the entire image is discussed in full.)
   (Award 2 marks for one aspect discussed.)
   (Award 1 mark if only the figure of speech is identified.) (3)

2. The person is unknown to the masses/other(the writer wants privacy)✓
   or the speaker assumes everybody knows who is being discussed ✓ (2)

3. The previous lines are romantic and metaphorical; ✓ line 12 is straight-up harsh – loved ones will die because no love lasts forever.✓ (2)

4. "Funeral Blues" is written in what are called elegiac stanzas. (elegy) ✓
   Auden is using heroic couplets instead of alternating rhymes.✓
   The poem highlights how daily life is not affected by those who did not experience loss, but the world seems to stop/end for those who are mourning (3)

(10)

Question 2.3.3:

1. The speaker goes beyond his immediate surroundings (his house) to indicate that his grief cannot be contained; it affects more than just his immediate surroundings.
   (*Award 1 mark for the change, and 2 marks for the reason.*) (3)

2. · Personalises the experience by using the 1st person.
   · He reflects on how completely he loved the person ("my North... West").
   · The reader is drawn in by the intimacy suggested by the words "my", "I". (Any 2) (2)

3. The person was the speaker's compass and her sense of direction. (2)

4. The hyperbole can go both ways; it could be construed as being sarcastic and therefore it lessens the impact of the grief. It could also heighten it and show the extent of the speaker's suffering.
   (*Award marks based on quality of the answer and depth of analysis.*) (3)

(10)

Question 2.3.4:

1. ANY TWO:
   - No sound may be made to disturb the dead – stop all the clocks, cut off the telephone, stop the dog from barking;
   - No joy or happiness – silence the pianos
   - The slow drum beat to signal the arrival of the dead body. (2)

2. The use of the upper case proclaims the importance of the deceased person in the life of the poet. He was not just any person, but a very important one.√
   OR
   One could also argue that the deceased was almost God-like to the poet (someone worth worshipping), for one usually uses the uppercase to denote God.√ (2)

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3. The poet uses a concentrated blend of sound and imagery to create an emotional response. √ It is an example of a sound device/onomatopoeia. It is an imitation of the sound made by the engines of the aeroplane, the deep drone of its engines √. It may suggest the soft and continuous crying (moaning) of the people at the funeral that sounds like an engine droning, moaning. √ (3)

4. Hyperbole is exaggeration for effect √ The poet speaks about putting out the stars, packing away the moon, dismantle the sun, pouring out all the water of the ocean, and sweeping away the woods. All mentioned are impossible in reality These all start with verbs, which come across as commands/gentle instructions √ These examples are all extremely exaggerated and are done to indicate the absolute depths of the poet's sorrow √ (3)

(10)

Question 2.3.5:

1. The reader is instructed to cut out all sound (imperative) and immediately the reader's attention is called for.✓ (1)

2. 'scribbling' means to write something careless and without attention✓ whereas the message that 'He is Dead' must be taken seriously and requires attention because it is written in capital letters.✓ (2)

3. Stanza 1 refers to immediate surroundings✓
   Stanza 2 refers to public surroundings✓
   Stanza 3 refers to the significance that this person had in his personal life ✓
   Stanza 4 refers to universal surroundings ✓ (4)

4. 'for nothing now can ever come to any good'✓ (1)

5. 'stop all the clocks'/put crepe bows around the white necks of the public doves/ silence the pianos ✓
   The hyperboles used in the poem are to show the poet's overwhelming grief about his friend/lover that died. It is therefore extremely effective.✓ (2)

(10)

Question 2.3.6:

1. It is a command to the world to stop time itself and to halt the process of communication that is so important to humans. The speaker no longer wants to take part in those daily activities of being human and wishes to remove herself from the contact of others. (2)

2. All the deepest human emotions are best expressed by simple diction. Using complicated diction does not work and sounds false/contrived. The most sincere words of loss are the simplest. (2)

3. '*He was my North, my South, my East and West,*
   My working week and my Sunday rest,'
   All aspects of her life were entwined with this person. Her time, her place her very sense of being is lost with him. (3)

4. The poet shows us that the deeper the love, the greater the sense of loss. The lover was such an integral part of her life that his loss is almost impossible to bear. It seems impossible to her that life can continue for anyone. Loss can kill hope for those left behind. The real meaning of despair. (3)

(10)

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Question 2.3.7

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1. The theme of the poem is one of extreme sadness and tragedy. The poet has lost a dear loved one and they are trying their best to express this in words. It is an expression of grief and heartache. (2)

2. The speaker feels as if his world has changed forever and that things will never be the same. He mentions the various directions to emphasise this aspect of being lost in world without their "anchor". The loved one seems to have provided some form of grounding and direction for the speaker. (2)

3. In the outset, the poet seems to not understand the devastation of the loss and wants the world around him to provide some sign that this person has departed their lives. As the poem progresses, the poet becomes more personal and gives information about the special impact that person had in his life. He ends in such grief that he wants even the natural phenomena to be rolled up and put away as he cannot stand the beauty of nature to be around him. (3)

4. The word in the title "Blues" refers to the feeling of sadness and grief felt at the death of someone. However, it also refers to the sad moving music called "blues". These both relate to the poem as they refer to a poem about the death of an extremely loved person. Both the feeling and the music that could be listened to during this time, or played at the funeral. (3)

(10)

QUESTION 2.4: FELIX RANDALL

Question 2.4.1:

1. Metaphor✓.
   A mould is the perfect example of something used to make more of the same✓
   By saying Felix was a mould means he was all the aspects that defined masculinity or manliness like strength and handsomeness ✓.
   (*Award 3 marks only if the entire image is discussed in full.)*
   (Award 2 marks for one aspect discussed.)
   (Award 1 mark if only the figure of speech is identified.) (3)

2. When something is broken it cannot be easily, if at all, fixed.✓
   So saying the sickness "broke" him emphasises the harsh/drastic effect. ✓ (2)

3. Extreme loss/sadness/pity/hopelessness✓The speaker felt responsible for Felix and has now just seen him weaken and become helpless.✓ (2)

4. The Octave states the situation and establishes the background that lead up to Felix's death. ✓In the sestet the speaker voices his emotions of loss and sorrow✓as he watched the man wither away from the epitome of the manliness he represented (the change is highlighted)✓
   (*Award 3 marks only if the entire structure is discussed in full.)*
   (Award 2 marks for one aspect discussed.) (3)

(10)

Question 2.4.2:

1. The repetition of the word 'pining' emphasizes the slow and painful deterioration of Felix Randal in terms of his health and strength.√ This is in stark contrast to the 'big-boned' and powerful man he was in order to work as a farrier. √ (2)

2. The poet's use of the compound adjectives of 'big-boned' and 'hardy-handsome' reiterates the strength and power of Felix Randal. √ Because these words

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(especially 'hardy-handsome') are not how someone is ordinarily described, it lends a freshness and originality to the poem. It further serves to draw the reader's attention to Felix Randal before he became sick which causes his deterioration to be even more shocking. √ (2)

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3. The speaker's initial reaction to hearing the news that Felix Randal is dead appears unfeeling and detached as though they were hardly acquainted. √ The word 'child' creates a mental image of someone who is not strong and who needs to be cared for and looked after. √ The reader realises the speaker had taken care of all Felix Randal's needs because of his physical weakness due to his illness as well as being his spiritual father in terms of preparing him for his death. √ (2)

4. The Petrarchan (Italian) sonnet consists of an octave and sestet.
In the octave the poet sets up the situation by recalling Felix Randal's illness and how the speaker ministered to the dying man. √ The tone of the octave is mostly dispassionate and matter-of-fact and shows that he is prepared to accept the fact that Felix Randal is dead. √
In the sestet the speaker describes the mutual effect the men had on each other and that they were both changed by the interaction and clearly contrast the octave as it shows how the speaker was affected by his death. √ The tone in the sestet is one of grief and sorrow. (2)

5. The poet reveals his pity√ for the changes that were wrought in this great strong man to reduce him to a weakened state and eventual death. Yet it also brought about a changed spirit of readiness for heaven. (2)

(10)

Question 2.4.3:

1. In the opening line the minister comes across as matter-of-fact. With the sestet there is a shift in tone and the speaker's genuine feelings become clear. The tone changed to one of loss and grief. (3)

2. He was well built, in an imposing way / hardy also refers to strength because of the type of work he does. It is significant in light of the fact that he eventually pined away, because of the disease that manifested in his body. (2)

3. The poet remarks that when one visits the ill, one develops an affection for them and their suffering. It also endears us to become more compassionate ourselves. (3)

4. Felix Randal was a productive citizen, lively and "boisterous". His work as a blacksmith garnered him respect, as he was "powerful amidst peers". However, as he approached death, he seemed the exact opposite: weak, cursing, and unlikeable. Hopkins notes the distinct difference, "How far from then forethought of, all thy more boisterous years". (3)
{*Imagery and or diction*}

(10)

Question 2.4.4

1. The death of the person he was caring for is suggested as his duty was to watch him. The duty he had to him was both physical and spiritual. He tended to him during his illness, and did his best to save his soul through faith. Now that he has died, the minister's duty has ended. (2)

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2. Felix Randal gives the poem a human touch. He sets the reader up to expect to be told about the person who is Felix Randal. We learn as we read the poem that he was a farrier and he had a long illness. He then was converted by the priest and died. (2)

3. Personification. It allows the reader to realise the severity of the illness and destructive effect it had on his body. When something is broken, it cannot be fixed, signifying his death. Felix Randal is said to have been a strong man in the poem, so for this illness to have broken him, it shows the effect it had on him both physically and mentally. (3)

4. In the start of the poem, it opens with the feeling of neutrality. The minister considers the job he has to care for this sick man in his village. However, as the poem moves on, it is contrasted by the stark and raw feelings the poet has for his friend. How he felt about the sickness and eventual death. He also has fond memories of Felix, and hope for his eternal soul. (3)

(10)

QUESTION 2.5: AN AFRICAN THUNDERSTORM

Question 2.5.1:

1. Simile✓
   The wind and upcoming storm are compared to a madman who is erratic/ unpredictable✓ to emphasise how quickly and unexpectedly a storm can arrive and/or become violent ✓

   (*Award 3 marks only if the entire image is discussed in full.)*
   (Award 2 marks for one aspect discussed.)
   (Award 1 mark if only the figure of speech is identified.) (3)

2. Sinister has very negative connotations such as evil/dangerous ✓so the poet is trying to emphasise how dark and dangerous storms and rain can be✓. (2)

3. There is a sense of urgency✓to emphasise how panicked the people become✓ (2)

4. The first two stanzas describe the storm as it gathers momentum✓and the third stanza descries its impact on human existence✓. The irregular number of words, especially single-word lines, capture the speed and unpredictability of the storm✓

   (*Award 3 marks only if the entire structure is discussed in full.)*
   (Award 2 marks for one aspect discussed.) (3)

(10)

Question 2.5.2:

1. Reference to locusts-line 6, the inhabitants of 'the village' where the women have babies clinging on their backs. (2)

2. The movement of the wind is boisterous and the simile comparing the wind and clouds to 'a plague of locusts' is effective. Line 9 compares the approaching storm to 'a madman', this suggest that the storm has no direction and could be destructive. (2)

3. The first stanza has no punctuation marks to emphasize the build-up of the storm. The irregular line lengths throughout the poem and the one word line in line 24 captures the unpredictable nature of the storm as it changes direction erratically. (3)

4. YES: Poets use of imagery and diction captures the idea of a thunderstorm. There is a link between the title and the events in the poem. (3)

(10)

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Question 2.5.3:

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1. Clouds are compared to a rush of locusts that come swooping in over the village – driven by the wind which can cause as much damage/destruction as locusts – trying to evoke a sense of darkness/danger. (2)

2. The metaphor creates an image of trees standing aside to let the wind pass, when in fact they do not have the choice. The wind is blowing so hard that there is a sense of surrender to the power of the wind in this description of letting it go by. (2)

3. The poet uses sharp words that convey this movement – 'Dart about/ In and out'. He also uses assonance and alliteration. 'Toss and turn/ whirling wind'. These images all show how unpredictable the wind is and the chaos that it is causing. (3)

4. The poem ends with the storm almost breaking over the village with flashes of lightning and the crack of thunder. The focus has narrowed to its effect on people in its path. Its tell-tale signs are seen with its work on the upper trunk of the female body which brings about exposure. Pelting is a word associated with the hard fall of rain – the rain has not started yet, but is still marching along. (3)

(10)

QUESTION 2.6: VULTURES

Question 2.6.1:

1. The poet has used free verse which means that there is no regular rhyme scheme or regular rhythm/metre. His use of free verse serves to emphasize the abnormality in the behaviour or humans like the Commandant. There is nothing normal or acceptable to it and can never be condoned as one would in the case of vultures who act on instinct. (2)

2. A corpse refers to a dead human being and it is shocking when the reader realises that the vulture is gorging on a human being, rather than a dead animal. The word has shock value as it clearly contrasts the behaviour of the vulture who acts by instinct and cannot differentiate between a carcass and corpse as compared to mankind, who knows better and uses reason, yet commit atrocities against other human beings.

   (*Award the second mark only if the learner is able to clearly formulate the unnatural behaviour of people compared to animals.*) (2)

3. Personification. The fact that love is given human characteristics shows that humans, just like love, will initially struggle to survive with a semblance of normality, but ultimately shrivel up and die in inhumane conditions like in the Belsen camp where hatred and evil rule. Love is snuffed out and human lives are destroyed because love is absent. (2)

4. Vultures are generally viewed in a negative light and this is made worse when the vultures are surprisingly described as being affectionate, yet only a few lines later any sympathy is destroyed when they gorge on a corpse. On the other hand the Commandant is regarded as cruel and evil because of the smell 'human roast' clinging to him, yet a few lines later he shows a caring side when he stops to buy his son some chocolate. The image the reader has of the vultures and the Commandant appear to be a reflection of each other's behaviour – gentleness compared to 'cruel' behaviour that evokes disgust and repulsion. The difference however is that the vulture acts on instinct, while the Commandant chooses to commit the atrocities in the camp. (2)

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5. The glow worm of tenderness and germ of love are both positive attributes, and yet they contain an awful prediction in their continuation of the cruelty and horror in the DNA of future generations. (2)

(10)

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Question 2.6.2:

1. The tone in lines 1 – 6 is bleak / grim.
   "despondent" "drizzle" – the alliteration of these words as well as the meaning (miserable light rain) create a very dreary tone.
   "harbingers" broken bone" "dead tree" – these words all deal with death, which emphasises the bleak tone as it seems to be an ominous warning of death to come. (3)

2. The theme of the poem is that love and evil resides everywhere, within good, within bad, all people have a spark of love within them.
   The poet's change from past to present tense displays the fact that the duality of love and evil has always been and is present even now. (3)

3. Love is personified as a person in these lines. The personification demonstrates how love will be presents even in the most depressing of places, like a morgue. (2)

4. The exclamation marks indicate how 'love' cannot stand to look at the atrocities / corpses within the 'charnel-house' (morgue). (2)

(10)

Question 2.6.3:

1. The word "tender" means having a soft or yielding texture / or to be physically weak. "Offspring" means a child of a parent. Thus the word "tender" in line 38 means that the Commandant's child(ren) were young and/or tender/ vulnerable. (2)

2. "Daddy" is a very affectionate, informal way to refer to one's father/ shows the softer, loving side of the Commandant's nature. This emphasises the contrast to the image of a monster that was created earlier in the poem. (2)

3. In its natural environment the vulture is the one that picks meat off the bones of the dead animal. His "job" in nature is to clean up/ clear out the carcasses and in that way to clean up the environment (decaying flesh / diseases / etc.) The Commandant's job at the concentration camp at Belsen was to "pick clean" the corpses of the dead Jews (their glasses, gold fillings, false teeth, valuable personal belongings). Thus this comparison is very appropriate in that it portrays the Commandant as a vulture (one who feels nothing for the dead thing in front of him) (3)

4. The dead branches of the tree are compared to the bones of a dead body. When something is dead there is no warmth / nurturing / caring left in that person/thing. However, "nestled" means to settle snugly and comfortably or to draw / press close as in affection; snuggle. Thus these two concepts stand in direct contrast with one another which links with the central message of the poem that there is both good and evil in all living things. (3)

(10)

Question 2.6.4:

1. The nature of man/ man as inherently good or inherently evil. (1)

2. To emphasize the dismal scene/bleak tone that he is describing. It adds monotony. (1)

3. Introduces the idea of machinery – something that has no feelings. It shows that the vultures are acting mechanically or on instinct. (2)

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4. Love that is usually associated √ with warmth, generosity (positive factors) will sometimes act like a snake and turn its back on the cruelty of humanity. It chooses to be blind. (2)

5. Effective because it shows the inhumanity of the commandant .He has cooked human beings like animals almost as a celebration or a feast. (2)

6. No. (No alternative). He is ambivalent as he argues throughout the poem that there is good in evil and vice-versa. In the final lines, however, he clearly states 'is lodged the perpetuity of evil' which shows that he does not believe man to be inherently good, as evil always resides in him. (2)

(10)

Question 2.6.6

1. The poem is uniquely structured, almost like a list. This list could be like evidence found at a crime scene, referring both to the death found around vultures and the death found during the concentration camps. The short staccato lines also limit the flow, making the poem more intense in its reading. (2)

2. The term bashed in refers to the physical appearance of the bird and the fact that the bird is ugly in appearance. As the main function of the vulture is to eat carrion, there are no feathers on the neck of the bird, leaving the skin to have a rough and unpleasant texture. (2)

3. There are many examples of contrast in tone. He speaks of the vultures with disgust, as well as the Commandant of Belsen. When he refers to the loving nature present between the birds, it changes from disgust to a tone of nurturing. The Commandant of Belsen is presented in the same way. He is fierce at his work place but has tenderness to him when he stops to buy the chocolates for his daughter. (3)

4. The comparison of the commandant and the vulture is quite apt as the natures of the two creatures are similar. There is no mercy, only instinct and orders when it comes to both. They sit and wait for the death of things; it is both their profession and their way of life. Without death there would be nothing. But where the element of tenderness is found in something so innately evil and repulsive, it is shocking to the reader. This is captured in the metaphor. (3)

(10)

QUESTION 2.7: THE GARDEN OF LOVE

Question 2.7.1:

1. The Garden of Love reminds the reader of the Garden of Eden before sin entered into the world and man lived in a state of perfection. √ It could also refer to the state of innocence and freedom of childhood when the children could play on the green without restriction and worries of the future. (2)

2. The alliteration and/or explosive sound effects of '**b**inding with **b**riars'√ emphasises how the chapel's existence has changed a place of innocence and freedom to a place of restriction and rules which clamps down on pleasure. (2)

3. A chapel represents a place of worship/small church and should be a place where man can joyously meet with God. √ However, the poet writes 'Chapel' with a capital letter because he wants to emphasise the fact that it has now taken central position in the garden, dominating the scenery, yet it does not belong in the garden: instead of welcoming visitors, it appears repressive, strict and joyless. The Chapel now represents man-made religion and church rules which want to prescribe worshiping God to ordinary people; there is now no longer It also represents his disappointment and anger against the restrictions imposed by

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institutionalised religion. √ (2)

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4. The words 'Thou shalt not.' is written in a capital letter followed by a full stop in the middle of a line. Although the metre (and the sentence) is not interrupted, this irregular punctuation forces the reader to pay attention to what the sign forbids them of doing. √ In the first place it wants to emphasise that the Chapel, instead of welcoming people, keeps the people out and immediately confronts them with a list of rules. √The reader can visualise the sign with the rules and subconsciously fills in all the other 'thou shalt nots' found in the Bible. It enforces the poet's opposition and anger at the Chapel in the Garden of Love. √ (2)

5. Opinion: The poet is justified in criticising the church for the man-made restrictions√ it places on man's natural and instinctive√ freedom. OR
The codes of behaviour the church preaches are needed in society for moral and orderly behaviour that safeguards the individual.
(2)
(10)

Question 2.7.2:

1. These words imply an idea of negativity. It also suggests the concept of private property – which is the source of inequality and helplessness in society. It is a command and the full stop creates a finality to this command. It also shows repression from the natural desires and instincts that humans have. In the Old Testament God was regarded as a vengeful/vindictive tyrant. (2)

2. Any initiative towards freedom is confined in a painful way – briars are a thorny type of bush that can ensnare and 'hold on' to whatever gets stuck inside it. (2)

3. He blames the church for destroying the Garden, by applying rules and laws preventing humans from living in freedom and innocence. (3)

4. It could possibly be seen as the Garden of Eden – where Adam and Eve separated themselves from God, by sin. It could also refer to the innocence of childhood before it is lost to adulthood. Real and metaphorical. When you are young you do not see the repression and as you grow older society and institutions shape your life and force you to repress natural pleasures and freedom. (3)
(10)

QUESTION 2.8: A HARD FROST

Question 2.8.1:

1.1. "to lend this bridal gear for a few hours to a raw country maid" (1)

1.2. The theme of the poem is that the frost formed on the windows (which is compared to Spring) is faux. In the same way, the bridal clothes do not make the country girl happy, it is a superficial happiness. (2)

2. The theme of the poem is that the frost formed on the windows (which is compared to Spring) is faux. The real changes take place under the ground, unseen.
Similarly the rhythm and rhyme changes in the final two lines, where the unseen change of Spring is addressed. (3)

3. The mist that is present in the valley, has no shape, just as the ooze that was present when creation took place for the first time, has no shape. (2)

4. The word "changeling" indicates that this 'Spring' is fake, not real.

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'Precocious' indicates that the Spring cannot be real as it is too early for Spring. "Elms no longer" indicates how one thing (like an Elm tree) can seem to be something different, not be true. 'Amorphous' means without true shape, thus indicating that even through something may look like another, that doesn't make it true. (2)

(10)

Question 2.8.2:

1. Literal is the frost that changes the landscape, metaphorical is the hard circumstances that create room for growth in one's life (2)

2. Adds a mysterious/magical quality. Changelings are associated with fairies. (1)

3. Mockery spring; too brilliant to be true (2)

4. Bridal gear, flounce and filigree. Shows celebration and newness but also whiteness that is only temporary (2)

5. The real growth doesn't happen on the surface in obvious places /but underground where the ice has forced the clay to release the seed for growth./ Hardships in our lives release new growth inside us/ Real change happens invisibly/ our future shows that man is part of nature and that change is natural (3)

(10)

Question 2.8.3:

1. A severe form of frost. It suggest that things are frozen solid – sudden drop in temperature caused the frost. Maybe it happened after rain – more moisture and therefore more frost. (2)

1.2 Image a picture of something – picture of Spring. It is done by transforming everything into something new and beautiful. (2)

1.3 The mist has no clearly defined shape and reminds the poet of the raw material of creation. This particular picture of nature is moved to a more universal idea. (3)

1.4 This word marks the difference between what has changed above ground and what is changing below ground. One can see what is happening on the surface – a change that lasts for a short time. What is unseen is real important. (3)

(10)

Question 2.8.4:

1.1 The image of spring has been created through a mirage of frost. The light shining from it is too bright to bea real spring. / It was the wrong time of the year

1.2 "mockery spring" Note: must be a phrase.

2. *Mark holistically on a 1-3 scale. There must be some kind of judgement or evaluation of the personification.*

The ordinary countryside is being portrayed as a country maid (unmarried young girl) that is being lent a bridal gown with all its trappings for a short while, and then when the frost melts is jilted, left as before.
The image is effective as it gives credence to the transitory, fleeting nature of the brilliance lent by the frost and how ordinary everything is once the frost melts.

3.1 They are referring to the frosty crystals shining on everything (optional - and link with the bridal image.)

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3.2. Flounce refers to pomp and ceremony / a full skirt
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Filigree refers to lace or finely wrought metal
Death refers to the end of the illusion, the melting of the frost.
The showy and finely wrought picture of the illusion of spring will soon melt away.

Mark on 1-2 mark scale for fullness. They do not need to mention everything I have mentioned. The two ideas should be the showiness and the death.

4. The poem speaks of more than just the illusion of spring. It could refer to the nature of change. Real change needs to happen deep within. Sometimes superficial things look wonderful but they are fleeting/ transitory.
"No, not here is the real transformation scene in progress."

Allow for their interpretations here. They might say it is merely about nature, but then they need a justification.
One mark for the message, one mark for the justification.

QUESTION 2.9: THE ZULU GIRL

Question 2.9.1:

1. The life-giving storm which must come at the end of a hot afternoon is given all the ferocity of a Zulu uprising. The uprising, which is subtly foreshadowed, is made to seem as natural and as inevitable as the storm. ✓✓ (2)

2 The "sweating gang" suggests that its members have no individuality and identity, and, like prisoners, are made to undertake forced labour. They have no personal pride or pleasure in the work they are doing, and are actually under some kind of the compulsion. ✓✓ (2)

3. The child is physically drinking from its mother. He is feeding greedily and by grunting he is expressing his satisfaction. This physical image of the child in lines 9-10 is different to his psychological calmness as depicted in lines 11-14. ✓ The mother is calm, perhaps lazy because of the "unsmotherable heat". ✓ During the feeding process, her calmness, "her own deep languor's ripple", is conveyed in a steady, inevitable flow from the mother to the child's frail, infantile body (nerves); thus, he is "imbibing" (consuming) something from the drowsy stream. ✓ (3)

4. There is a change in tone, from harmony and languor to violence and aggression. The hard letters in 'curbed ferocity of beaten tribes' indicate aggression. ✓ Referring to words like "unquenchable" and "unsmotherable", it portrays the zulu men, who cannot be stopped – the essence of their courage and zeal is portrayed; nothing can block out or obliterate their energy. ✓ In effect, the Zulu girl is a symbol of something more powerful. She represents her race, her tribe, their suffering and their survival. She "looms" over her child like a hill looms over a village. While this may seem ominous, it is actually protective. She is the producer / bearer of future Zulu members of the tribe. She ensures that their existence will continue. ✓ (3)

(10)

Question 2.9.2:

1. Emotion: resistance/irritation/impatience/exasperation/anger
The girl flings down her hoe, irritated, to take care of her child. 'Flings' implies irritation. It may also imply an act of defiance of authority (she is employed by colonials), which exacts her subjection (she is the employee). (2)

2. "unsmotherable" heat √

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In line 1 "smouldering" is used to describe the intense heat; the African landscape seems to be burst into flames, so hot it is. It is almost unbearable to work. It may also mean the "smouldering" of frustration/anger, building up in the Zulul girl (who presents the Zulus) "unsmotherable heat" (line 14): Smother means to suffocate; the heat cannot be smothered, be killed. The idea of suffering in the heat is emphasized.

2 MARKS for a well-explained answer which include the literal and figurative explanation. If only the literal is explained = 1 mark. (2)

3. "Like a hill" (line 17) The shape of the mother's body is compared to a hill. To the baby her breast may seem like a hill while he is drinking.

   "Like a first cloud" (line 19) The mother's breast is compared to a cloud. The cloud brings life-giving rain to nature. The mother's breast provides life-giving milk to her child.

   TAKE NOTE: *3 marks for 2 EXAMPLES mentioned and ONE DISCUSSED IN DETAIL. If no example is explained but 2 examples are given, award only 2 marks.* (3)

4. The ominous mood suggests something bad is about to happen.
   The Zulu girl is depicted as an ominous storm (tempting to explode) cloud.
   The "harvest" from this cloud will be the child's struggle for freedom from oppression.
   Imminent change / revolution will thus originate from the mother (breast) (3)
   (10)

Question 2.9.3:

1. It is very, unpleasant and stifling. Too hot to bear – almost as if it could burst into flames. Conditions are harsh. (2)

2. The workers are lumped/thrown together. They are not seen as individuals / have no identity/ are treated like prisoners / forced labour. (2)

3. The image is of a mother caring for her child. (She takes him into the shade and checks him or ticks/lice) The child is out of the heat of the day and is infested with ticks and lice - this implies the harsh conditions they are forced to live and work in. Suggest poverty and unsanitary conditions. (3)

4. She is not only the mother of one child – she represents all the mothers of all oppressed children. She is compared to a hill that provides shade and protection for the village, from the elements. Refer to diction and/imagery.
   (Cloud image is not appropriate) (3)
   (10)

Question 2.9.4:

1. Conditions are hard for her(✓), she's working in a field while also looking after her child(✓). The impression we get is that this particular job is labour intensive. (✓)
   It is very hot outside (√) (Learners could mention that the title refers to a girl and we learn through the poem that she is a strong woman) (3)

2. She slowly caresses her child while checking for ticks and lice. (✓) The sharp electric clicks show us that she is trying to look after him despite the difficult conditions. (✓) (2)

3. "like a puppy" (✓) and "like a broad river sighing through the reeds" (✓) with these two similes, our perception changes, from being compared a dog, the poet is shifting to showing a much deeper connection – the linking the power of river./ (*ARA in terms of*

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comment, should show a link between the two similies) (3)

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4. While the Title gives us an idea that it's a poem about the Zulu woman who is looking after her child, (✓) the change happens when we see that the speaker is talking about the mother's importance in her community. (✓) The title is linked to the way that there was a disregard for mothers and how our perception of her changes as the poem unfolds. (✓) (2)

(10)

Question 2.9.5:

1. The people are oppressed (suffering) and have no freedom. ✓
   They are forced to work like slaves/prisoners in harsh/unbearable conditions. ✓ (2)

2. The child is drinking and tugging at his mother's nipple like a hungry puppy. The child is 'grunting' as he feeds. Both images indicate that he is feeding greedily, but his hunger is being satisfied. ✓
   Not only does he take in physical nourishment, he also feels safe and protected in his mother's arms. ✓
   This image is effective because the oppressed are hungry for freedom and justice. They are not quenched/satisfied yet. This foreshadows democracy, the time when they will be nourished/satisfied and feel safe and protected. ✓ (3)

3. The speaker focuses on the tribal woman's oppression in poverty ✓ and her oppressive labour. ✓ (2)

4. Metaphorically, the mother is likened to a great storm cloud which "bears the coming harvest in its breast". ✓
   Like that first cloud that brings the rain that will lead to a harvest, she is the mother of all the children (future harvest) of the oppressed people, who will one day reap the harvest of their suffering. ✓
   She is the promise that there will be a time when oppression will end and the oppressed will live in freedom, in a democratic South Africa. ✓ (3)

(10)

Question 2.9.6

1. The strict formality of the poem mirrors the strict systems which hold the mother, the child and the Zulu nation. (1)

2. Some options:
   "tormented"
   This word has connotations of suffering and although it is only referring to the flies here, it hints at the torment and suffering of the mother.

   "smoulder"
   Although this word is referring to the earth being hot, there is an underlying tension that links to later stanzas about the smouldering hate of the people that have been oppressed. (2)

3. The first part is soft and the sounds long which shows her care and tenderness.
   Long sounds – sharp, ruled, prowl hair. (1 mark)
   Soft sounds – sibilants,
   This contrasts with the short, precise alliteration in electric clicks which describes the quick deft movement with which she killed the creatures in his hair. (1 mark)

   Either give one mark for each of the effects or two marks for one effect well explained (2)

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4. This metaphor describes how her relaxed attitude seeps into the young baby. The comparison is between her relaxed attitude calming the baby as they are transmitted to him and a river washing between reeds.
   The use of water, the river to describe that process is very effective because she is feeding him and the mother's milk is like the river. The use of the word "sighing" is also effective because it links with "langours". She is in fact sighing like the river.

   Mark on a 1-3 scale. 2 marks for the explanation and 1 mark for the effect. (3)

5. The warning is that although the nation has been defeated, they have not forgotten their strength and one day they will rise up and reclaim their dignity. (1 mark for the warning)
   The baby imbibes the " old unquenched, "unsmotherable heat" which will be the "coming harvest" of the storm. (1 mark for justification) (2)

(10)

Question 2.10: Motho Ke Motho Ka Batho Ka Batho Babang

Question 2.10.1:

1. The mirror is a form of contact/communication with the other prisoners. It helps the prisoner to see beyond the confining prison cell / have contact with the outside. (2)

2. The bracketed words provide a clearer image/explanation of the hand signals used by the prisoners to communicate. (2)

3. A door handle opens doors which lead to the outside – implies freedom. It also refers to the insignificant and menial tasks the prisoners had to do to keep themselves busy. (3)

4. He addresses the guard as 'baas'. The fact that no capital letters are used shows that there is no respect for the warden. He calls the guard 'baas' (boss), because he is forced to do so. (3)

(10)

Question 2.10.2:

1. The speaker is in prison. (✓) Line 4 mentions that he has seen another prisoner in the mirror. (✓)/
   He's in solitary confinement(✓) because he is using his mirror to find another human being. (✓) (2)

2. Cronin uses the different languages to show a connection between the different people in the prison. (✓)The use of sign language to show the communication between the prisoners, the Setswana to highlight the idea that people are connected to one another(✓) and then the prison guard's use of Afrikaans to speak in authority to the prisoner who is busy cleaning / communicating with the speaker. (✓) (3)

3. The speaker is in solitary confinement, meaning he is not allowed to communicate with people outside of his cell at all. (✓)This means that the communication between the speaker and the prisoner is significant because they are both risking punishment if they get caught. (✓) (2)

4. The idea of *Ubuntu* is shown through the way that the interaction between the two prisoners meant a lot for the speaker because of his being in prison and being unable to communicate at all, the act of communication helped him through his detention. This to him was how the idea of *Ubuntu* developed. (2)

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5. They provide a translation of the signs that the prisoners used to communicate with. (1)

(10)

Question 2.10.3

1. The title means that we are all dependent on each other for a sense of being, for dignity. We frame our identity through others.
   Anything similar. (1)

2. It represents the direct speech, even of the sign language. (1)

3. The power of the oppressors: Afrikaans
   The subversive power of the prisoners: sign language
   The poem is narrated in English: the power of the poet.

   The warden is imperious and high handed with the prisoners. He asserts his authority with his language. This is overturned by the prisoners who "get the last word". The black fist. The power of the poet lives on as we study the poem.

   Mark on 1-3 scale. They need to identify which languages are present and the kind of power they exert. (3)

4. The black fist is the supreme sign of black power. By showing it the prisoner is subverting the authority of the guard.
   On a line by itself makes it more forceful.
   Anything similar. (2)

5. This is an opinion based question. They need to define what his purpose was and then make a value judgement.
   The link to the title is important. The poet's message is that even in the direst circumstances, we can find some meaning in our lives if we are able to communicate, in any way, with another human being. Here, it is through sign language. I think he achieves his purpose because he ends on a triumphant note. He shows through the poem how people will always find a way to connect.
   (*Mark on a 1-3 scale*) (3)

(10)

Question 2.11: An African Elegy

Question 2.11.1:

1. A mournful poem written in response to death. (2)

2. 'Burn' gives the reader an idea of how passionate the poet feels about Africa and its people. It burns, forms scars and causes pain – feelings of sadness and anger are experienced. (2)

3. The poet uses 'curse' for positive experiences and 'bless' for negative experiences. This suggests that Africans accept things as they come. In times of suffering they can find joy and in good times they don't forget their gratitude. (3)

4. The poem is the poet's way of expressing his personal loss and admiration for Africa. Like an elegy it expresses sorrow for loss but the poet sees hope in the strong spirit of Africa. The title could also imply that things are not always what they seem – i.e. although there are many hardships, the people still find joy in the simplest things. (3)

(10)

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UNSEEN POETRY MEMORANDA

Question 3.1: Death is nothing at all

1. Euphemism. 'Slipped away to the next room' is a euphemism of passed away. √√OR Metaphor. 'The next room' is compared to the afterlife. (2)

2. Line 4. 'That, we still are.' (1)

3. Close relationship. 'Familiar' OR Family members. 'household' / 'familiar' OR Happy relationship. 'Laugh'√ (Own Discretion) (1)

4. The speaker requests that he or she is spoken of or about and not forgotten about. (Discretion) (2)

5. Figurative. He is nearby in spirit. Literal. He is physically around a corner. (2)

6. Reassuring/ comforting/ soothing/ calming/ consoling/ contentment. (2)

(10)

Question 3.2: An African Heartbeat

1. It emphasizes that the heartbeat is the main focus of the poem because Africa encompasses life and beauty in many forms - animals, landscape and people. The heartbeat links with the throb or essence of being alive. The continent reverberates with energy, freedom and excitement that flows from nature to man. (2)

2. 'Crickets chirp': The sharp, high-pitched sound of the crickets adds to the sense of cool evening's descending.
   The howl of a desert storm': The dangerous violence of 'a desert storm' is suggested by the sound of a wild predator's savage howl.
   ''The screaming of their young': The word, 'screaming' conveys a sense of the frantic noise made by hungry young wild animals.
   (Any ONE) (2)

3. Youth is associated with life, energy, the future and endless possibilities. Africa provides her young with a bright future. Africa takes on the role of a mother taking care of her young just as the lioness, the baboon and the human mother nurture their young. (3)

4. The first line demonstrates that music and rhythm are core features of the lives of Africans. The beating drums and stomping feet intensify the beat in their hearts, resulting in a spectacular climax of excitement. The second line conveys the soothing quality of a mother's song. Children in Africa imbibe music from birth and hence it becomes a natural extension of their heartbeat. The rhythm of the mother's song calms and relaxes the child. (3)

(10)

Question 3.3: Today I do not love my country

LEARNERS MUST NOTE THE DATE OF THIS POEM WHEN THEY ANSWER THE QUESTIONS AS THIS IS NOT AN APARTHEID POEM.

1. The diction in line 1 states clearly that she does not love her country 'today' – clear indication of her feelings. In line 2 'venal' alludes to corruption and 'cruel' to violence. The atmosphere is bitter/frustrated/ disappointed/ critical. (3)

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2. She may feel differently when she thinks of the beauty of the country and the people who stand together in times of tragedy and need. (2)

3. She refers to the things that make the country unloved. The fact that there is inequality/ corruption/ unemployment/ poor leadership. (3)

4. The repetition of 'burn' alludes to the fact that there is much pain and destruction in the country that still leaves permanent scars. (2)

(10)

Question 3.4: Visiting Room - Jeremy Cronin

1. It is unusual to start a sentence with, "To admit light " …
   By using this word order, the poet draws the reader's attention from the very beginning √
   The reader is alert to something he/she should take notice of √ (2)

2. Visiting is usually associated with a social affair characterised by pleasant times, fun and laughter. Even some physical contact √
   Visiting as described in this poem, is associated with separation. A window allows people to see each other and the only way to communicate is via the glass window. No proper social interaction can take place during a visit. The window brings people together, but ironically also keeps them apart. √ (2)

3. Line 8 "a glass plate" Forever will they be separated by the glass window.√
   Line 9 "its quiddity, its coldness" The window is a distinctive feature, cold and heartless, and does not allow proper interaction. Loved ones are so close but yet so far. Cold implies lack of emotion, inhumanity.√
   Line 10: "forever between our hands" By closing the poem with these words, it accentuates the finality of being imprisoned; separated from loved ones and the outside world. Forever will they be separated by the glass window.√ (3)

4. Structure: The poem is written in free verse
   It allows free flowing of thoughts and memory
   Punctuation usage is minimal
   The last line is also placed cleverly on its own
   The tone of despair is finally emphasized in line 10. (3)

(10)

Question 3.5: How not to stop

1. 'Pa' is an Afrikaans word for father which therefore implies that this is a South African poem. (2)
2. There is a lack of warmth; he is emotionally remote/detached from his family, even though he is physically present. (2)
3. The connection to the house he built and the front door he made is so great that it takes an act of will not to return there. The house is part of who he is, so he has to consciously avoid it or he will return there. The house is 'down the street' from the supermarket – uncomfortably close. The fact that he has to rehearse/practice not stopping there, suggests a deep/powerful connection. It is too powerful for him to contemplate. (3)

4. The destructive consequences of uprooting/displacing people from their homes and way of life is highlighted. There is an overwhelming sense of loss and displacement which does not only affect the victims but has far-reaching consequences into the future, affecting also those close to them. (3)

(10)

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Question 3.6: The Shipwreck
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1. That the storm is over and they have survived/ four have survived. (1)

2. "Into the boiling sand" tells us that the ocean is quite rough. (2)

3. The speaker is happy/ relieved that four people have survived the storm but also wanting people to mourn the loss of the other forty people lost in the ocean during the storm. (3)

4. The speaker informs the children that there were forty people who did not make it out of the storm. / The speaker becomes tearful ("softens in the eye" and reluctant to tell the story." Silence suffuses the story" (2)

5. The poet portrays a mix of emotions. The speaker uses "glee" to show the relief/happiness in knowing that four people had survived, the way that the speaker's focus on the loss by answering with silence also emphasises the loss of the ones who didn't make it. Telling the bells to ring in memory of the lost. (2)

(10)

Question 3.7: Childhood in Heidelberg

1. "descend and walk silently"
   "ancient folding chair my namesake sits"
   "a giant gumtree … in which the sun sets"
   "stars are candles/which my grandmother lit".
   (ANY THREE)✓✓✓ (3)

2. The speaker uses the present tense to outline everyday events seen through a child's eyes. ✓
   The rest of the poem, in the past tense, is recalled from a later stage where maturity and understanding have occurred. ✓
   Describing the house in the present tense makes the loss seem even greater. ✓ (3)

3. The houses all look the same and are very small ('match-box houses'), which links the place to a graveyard/grave (lack of living space). ✓
   Leaving their ancestor's house is like leaving behind their culture, customs and freedom to move, which can be linked to death. ✓ (2)

4. Individual level: we have compassion towards the oppressed. ✓
   Political level: we are given insight as to how apartheid government oppressed the people. ✓ (2)

(10)

Question 3.8: Magnolia Clinic - Nigel Fog

1.1 The boy is pretending to be cheerful when he feels quite different about visiting his father in the clinic. (2)

1.2 "Your usual lies" (1)

2. It is a half life/ being kept alive by machines/sterilized environment "you were connected by a long plastic tube" / smothered in a world of white (2)

3.1 To the other occupants of the clinic (1)

3.2 They are note English since they refer to him as "the Englishman's son". (1)

4. Sad / accepting (NOT angry or nostalgic) (1)

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5. By standing alone at the end of the poem it emphasises the fact that the loss of their Father/ husband is something they will have to continue to live with. They are now alone. (2)

(10)

Question 3.9: The Right Word – Imtiaz Dharker

1. The poet is demonstrating that it is difficult to find one true word for anything because our naming of what surrounds us, depends on our perceptions and personal bias.

2. She is emphasizing the fact that there are many words for single objects, depending on one's paradigms and that everything depends on personal viewpoints.

3. She feels fear and calls to God for help. Options a) she has seen a suicide bomber and she knows that there is nothing she can do at this point. B) Credit can also be given for saying that she sees a soldier who is prepared to die for his country and she feels instant sympathy for him because her religion and the fact that she is a mother dictates that she should be kind to him. It is NOT a ghost that she sees.

4. He refuses to stand in death's shadow – he is proud to die OR the shadow implies hiding – he isn't hiding what he believes in and proudly stands visible, ready to die for his cause.

5. He is hardened to war and has lost his humanity. His eyes are too unfeeling for such a young person and his steady hand shows that he is accustomed to handling a firearm, and to using it.

6. She is addressing mothers of all people who go to war. In the final stanza she says 'a boy who looks like your son, too', emphasizing that every soldier is some woman's child and should be treated with kindness.

Question 3.10: My Africa my Home – Efe Bemjamin

1. "To days before I left" / "It is almost three decades now" (2)

2. He uses words like "thieves" and "looters" to describe them. These words have negative connotation thus making it clear that he feels they are negative and criminals. (2)

3. Modernisation – People are moving away from cultural / traditional values and moving to a Western, Modern, Technological era.
   (*award only 1 mark for modernisation*) (2)

4. Through Modernisation, mankind develops and invents weapons continually. The poet feels that this is how man kills fellow man with more ease. (2)

5. Personification.
   Africa is given the pronoun "you" and thus the poet addresses the country like a person. (2)

[10]

Question 3.11: Portrait of a machine

1. Personification and onomatopoeia. The machine is explained to be obedient and purring. So it has the thought of a domesticated animal. A cat as it purrs. When a cat purrs, it shows that it is happy, so the machine seems contented and happy in its obedience. (2)

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2. To rend is a word of violence. It is to tear something in anger. The machine has the ability to tear the soil, to break its bonds, so to speak. The machine has such power and anger. The machine then hides this intense anger with a gentle hiss, as if the machine had thoughts of overthrowing the humans. (2)

3. The tone is one of awe and fear of the machine. The poet admires the beauty of the machines. But he realises there is a darker side to them and wonders what stops them from breaking their chains. So his original feelings of awe have turned into fear. Once he realises the true identity of the machines, it becomes realisation, the true meaning of the relationship we have with machines. (3)

4. The message of this poem is quite ironic as the poet encapsulates our slavery to our creation. He discusses the beauty of the creation that we as man have made. He wonders why the machines serve us, even though they could break free. But, ironically in the end, he realises that we are the slaves to the very things that we have created. Where they seem for the while to be our slaves, we are in fact, their slaves. (3)

(10)

Question 3.12

1. Sonnet (1)

2. When people hold an idea in their minds, although they are looking, they choose what they want to see. The oxymoron, "unseeing eyes" implies that despite the fact that eyes are meant for "seeing" often they do not see.
Anything similar.
Mark on 1-2 scale. (2)

3. Whale: long vowels in the words – basked, lazed, eased. This shows the lack of movement.
The Whale is also described as having "majesty" and being impressive.
The whale is also referred to as male.
The words used to describe the seal on the other hand are short, sharp, clipped – quite quick and deft, flicked.
The seal is referred to as female. "she"
She is also described as being animated and full of life as in the words "skill" and "nimbleness", "vivacity."
The main contrast is in gender and movement. (3)

4. In our society kings have been the rulers in history. The same authority we give to kings, we put on all things that are important, large or powerful. (2)

5. Yes: the poem is about how we see things. Sometimes, we see things not as they are, but as we wish to see them. It is all to do with our perceptions.
No? (2)

(10)

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NOVEL: LIFE OF PI MEMOS

Question 4.1:
"The relationship with deity and questions relating to worship and commitment are issues addressed in the 'Life of Pi'.

The central theme of Yann Martel's *Life of Pi* concerns religion and human faith in God. However, the novel pointedly refrains from advocating any single religious faith over another. Instead, the novel investigates the nature of religious faith itself. This theme is embodied most clearly in the novel's protagonist, Pi Patel, who is a devout follower of three very different religions. Pi has studied and memorized the stories of all the various incarnations of the Hindu gods, maintaining shrines in his home to many of them. He also possesses a crucifix and a rosary, going to church on Sundays and praying to Jesus. Lastly, he owns and proudly uses a prayer rug, observing the call to prayer several times a day as a devoted Muslim. By comfortably following three of the world's major religions, Pi represents not just the possibility of peaceful coexistence between different faiths but also the belief that different religions are merely alternative paths to the same destination.
The specific doctrines of Pi's three faiths make very little difference to him. When comparing these religions to one another, Pi seems to conclude in his innocence that there need not be conflict between them. For him, each religion simply emphasizes what is most powerful and true in the others according to its own strengths. The religions resemble different chapters of one very long book, each chapter setting up and feeding into the next. The novel contrasts Pi's easy acceptance of his three faiths with the competition and arguments between the leaders of those faiths. In Munnar, while Pi is walking in a busy marketplace with his parents, they happen upon the pandit, imam, and priest who are the leaders of Pi's Hindu, Muslim, and Christian faiths, respectively. When the leaders discover that Pi has been following three different religions, each attempts to claim Pi for himself. They reason that one boy cannot follow three different paths, and they begin to debate which religion would be best for Pi. When the leaders demand that Pi choose one faith to the exclusion of all others, he blurts out, "I just want to love God," embarrassing the hot-headed religious leaders and putting a stop to their debate.
This tension between reason, logic, and argument, on one hand, and simple religious faith and the desire to love God, on the other hand, lies at the novel's core. The human capacity for reason is contrasted to religious faith repeatedly, nowhere more poignantly than in the chapters showing Pi adrift on the Pacific Ocean, where his faith, not his reason, enables Pi to survive: I was alone and orphaned in the middle of the Pacific hanging onto an oar, an adult tiger in front of me, sharks beneath me, a storm raging about me. Had I considered my prospects in the light of reason, I surely would have given up and let go of the oar, hoping that I might drown before being eaten.
Pi's refusal to consider his predicament "in the light of reason" opens up space for his faith in God to flourish, and this faith sustains him even through the darkest, most fearful moments. Fear, Pi realizes, is "life's only true opponent," and he holds back the fear with his faith, no matter what religion embodies that faith.
The novel also explores another meaning of faith—the human capacity to believe what is unbelievable. Pi's story challenges readers with plot twists that sound impossible. That Pi survives 227 days adrift on a lifeboat in the Pacific Ocean is remarkable enough; that he survives this time in the company of a Bengal tiger or that he happens to run into a floating island of carnivorous algae strains readers' ability to suspend their disbelief. A sceptical attitude toward the narrative is embodied by Mr. Okamoto and Mr. Chiba, who at first refuse to believe Pi's stories about a Bengal tiger and carnivorous algae. They insist that his story contradicts reality, to which Pi replies, "You want a story that won't surprise you. That will confirm what you already know. That won't make you see higher or further or differently. You want a flat story." When Pi gives them the flat story they want, a story that fails to contradict what they are prepared to believe, the men become excited by the prospect that this second version is the truth. However, Pi is not finished with them or their scepticism. He demonstrates that the facts

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of both stories are irrelevant to the men's purpose of finding out what caused the *Tsimtsum* to sink, and he points out that the men are in a position to verify neither of the two versions. Then, he asks, “Which is the better story, the story with animals or the story without animals?” The men agree that the story with animals is superior, which prompts Pi to add, “And so it goes with God.” This is faith, Pi seems to say. Since it is the nature of religious faith that it can never be proven, just as the facts of Pi’s journey across the Pacific can never be verified, the question is not a matter of reason but of belief. Pi seems to argue that what should compel one to believe a story is whether the story is a good one—whether it helps readers “see higher or further or differently.”

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Question 4.2:

Pi’s name

Pi's full name is Piscine Molitor Patel. He was named after a family friend, who loved to swim and whose favourite swimming pool was the Piscine Molitor in Paris. Instead of giving their son their friend's name, Pi's parents named him after the pool! Because he is constantly teased about his name ("Pissing Patel"), he decides to shorten it simply to Pi.

Pi is a mathematical figure that represents the number 3.14. According to Math theorem it is an irrational number because it cannot be expressed as a fraction. It is also a constant: "Pi is always the same number, no matter which circle you use to compute it." It is also an ancient number, known to the Egyptians and the Babylonians.

In changing his name, Pi goes from being a joke to being a significant "number"--maybe a little irrational, but constant as well.

Piscine Molitor Patel

Piscine Molitor Patel is the protagonist and, for most of the novel, the narrator. In the chapters that frame the main story, Pi, as a shy, graying, middle-aged man, tells the author about his early childhood and the shipwreck that changed his life. This narrative device distances the reader from the truth. We don’t know whether Pi’s story is accurate or what pieces to believe. This effect is intentional; throughout Pi emphasizes the importance of choosing the better story, believing that imagination trumps cold, hard facts. As a child, he reads widely and embraces many religions and their rich narratives that provide meaning and dimension to life. In his interviews with the Japanese investigators after his rescue, he offers first the more fanciful version of his time at sea. But, at their behest, he then provides an alternative version that is more realistic but ultimately less appealing to both himself and his questioners. The structure of the novel both illustrates Pi’s defining characteristic, his dependence on and love of stories, and highlights the inherent difficulties in trusting his version of events.

Though the narrative jumps back and forth in time, the novel traces Pi’s development and maturation in a traditional bildungsroman, or coming-of-age story. Pi is an eager, outgoing, and excitable child, dependent on his family for protection and guidance. In school, his primary concerns involve preventing his schoolmates from mispronouncing his name and learning as much as he can about religion and zoology. But when the ship sinks, Pi is torn from his family and left alone on a lifeboat with wild animals. The disaster serves as the catalyst in his emotional growth; he must now become self-sufficient. Though he mourns the loss of his family and fears for his life, he rises to the challenge. He finds a survival guide and emergency provisions. Questioning his own values, he decides that his vegetarianism is a luxury under the conditions and learns to fish. He capably protects himself from Richard Parker and even assumes a parental relationship with the tiger, providing him with food and keeping him in line. The devastating shipwreck turns Pi into an adult, able to fend for himself out in the world alone.

Pi’s belief in God inspires him as a child and helps sustain him while at sea. In Pondicherry, his atheistic biology teacher challenges his Hindu faith in God, making him realize the positive power of belief, the need to overcome the otherwise bleakness of the universe. Motivated to learn more, Pi starts practicing Christianity and Islam, realizing these religions all share the same foundation: belief in a loving higher power. His burgeoning need for spiritual connection deepens while at sea. In his first days on the lifeboat, he almost gives up, unable to bear the loss of his family and unwilling to face the difficulties that still await him. At that point,

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however, he realizes that the fact he is still alive means that God is with him; he has been given a miracle. This thought gives him strength, and he decides to fight to remain alive. Throughout his adventure, he prays regularly, which provides him with solace, a sense of connection to something greater, and a way to pass the time.

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Question 4.3:
Religion plays an important role in Pi's life.

- Pi comes from a family that is not religious. From a young age he is very religious.
- Initially Pi's religion can be seen as youthfull enthusiasm but we soon find out this is not the case.
- Pi's first religion is Hinduism. Aunt Rohini introduces him to it at a very young age.
- Pi's second religion is Christianity. While on holiday in Madras, Father Martin introduces him to Christianity when he is 14 years old.
- Pi's third religion is Islam. Satish Kumar introduces him to Islam when he is 15 years old.
- Pi believes in three religions at the same time, Christianity, Islam and Hinduism.
- Adult Pi studied religious studies at university which shows us religion is very important to him.
- The three religious leaders believe Pi should only follow one religion but Pi believes the opposite because the religions have things in common.
- The contrast between the point of view of the religious leaders and Pi shows that religion is important to his.
- These religious leaders treat Pi badlybut he stays true to all three religions.
- From a young age Pi uses different religious symbols like a prayer rug.
- Adult Pi still believes in all three religions because when his house is described we also learn about all the different religious symbols in his house.
- Religion gives Pi's life a sense of structure and meaning. He understands life through religion.

(Accept alternative valid answers)

Question 4.4:
The view that a person can follow only one religion seems obvious. Each religion has a separate set of rules and rituals, and people limit themselves to the teachings of their own holy books and traditions. Most individuals keep to the conventions of their religions, and do not open their minds to the wider vision that more than one religion can be correct.

Pi comes across Hinduism for the first time from his Aunt. He believes that Hinduism's rituals and colours are exquisite and show the beauty of worship.

Christianity was brought into Pi's life when he meets Father Francis who explains Christianity. Pi is taken by the notion that an all-powerful deity could love his followers so much that he would be willing to put himself on earth to be treated badly. Pi loves that Christianity is for Love.

Pi is introduced to Islam by the Baker. He appreciates the dedication and self-control that it takes to be a Muslim. Pi enjoys the feeling of being close to God when he prays on his prayer rug.

Pi believes that one should 'choose the better story'. To him, choosing to see the good in all religious beliefs, as well as Science, enables him to create his 'better story' by being three times more likely to be closer to God. Pi's aim is not the practices of people's version of religion, but more his ability to use as much information as he can to be as close as possible to the God that he loves so dearly. Pi seems to love with the over-enthusiastic manner of a child; Pi's faith is unwavering.

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Many people – including the 'three wise men' and Pi's family – do not understand Pi's belief in three religions. It is 'normal' to follow one religion or none at all. This reveals an ignorance and prejudice in others as they are unwilling to concede to the possibility that there may be a more unconventional way of believing in God.

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Question 4.5:
Despite the fact that he faced many struggles throughout the novel (majorly part 2), he manages to remain optimistic and determined to find a way to escape. In most cases, a person would have just given up under the circumstances he fell under, but Pi had faith in getting off the ship and finding land. He never gave up despite the fact that he knew that he'd never see his family again, and he had to survive for 227 days with a ferocious tiger, and little food.
He had to overcome his fear of killing animals in his struggle for survival. Pi went from hesitating to kill a fish, to becoming comparable to a professional fisherman. Although there were many thoughts going through his head to just jump off the boat and put an end to everything, his perseverance overcame his doubt and he did anything possible to survive.

Faith in God - PRAYER
Knowledge of animals from ZOO
Having been a strong swimmer
Creating Richard Parker to help him deal with his animal/survival side.
RP serves two purposes. He helps Pi to create a boundary in his mind between himself and his vicious acts of survival. He also says that he needs to stay alive in order to provide RP with food and water.
Studying the survival guide found in life boat.
Pi survives mentally after seven months at sea on a lifeboat by keeping his mind busy with the following: completing daily tasks, such as reading, fishing and writing a diary; taming Richard Parker; and practicing religious rituals.
All of these things help Pi to keep his mind active so he doesn't succumb to depression and hopelessness
By chapter 63, he creates a set schedule that he follows each day in order to keep his sanity. Many of his chores include checking ropes, feeding and cleaning up after Richard Parker, fishing, and maintaining the solar stills. Much of Pi's attention is on the tiger, though, because he always needs to watch out for the one thing that could eat him.
His humanity and civilization was affected predominantly by having to kill or be killed (the French cook) and also by having to eat human flesh in order to survive.

Question 4.6
Please consider the learner's response and consider the following. Use the literature rubric to assess this question.

- The viewpoint that a person can follow more than one religion seems to be incomprehensible to the three religious leaders represented in the novel.
- All three of the faiths have various religious procedures and follow rules and rituals. They are also limited by their various holy writings and traditions.
- Each one of the three leaders feels that Pi can possibly not belong to a different faith, other than the one they represent.
- They are not at all open minded and able to grasp that perhaps Pi needs more than just one religion and what it has to offer. That it is possible to worship more than just one faith.
- Pi unites where the three religious leaders are unable to see a way through. They have a petty rivalry for their 'pupil'
- Pi's parent's opinion on the subject of religion is led by the convents around them. They grew up Hindu and live in a Hindu country. However, they are not traditional in their beliefs, they find religion irrelevant.
- His parents would feel more comfortable with Pi if he would simply choose one faith to belong to, instead of three.

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- Pi is drawn to religion and all three make him happy. He feels at home in Hinduism. Its rich imagery and gods. All the gods from all three religions have a value in his life, the universal divine presence.
- More importantly for Pi, he seeks the kindness and values found in all three faiths above all. Not so much the dogma and tradition.
- He has a very open mind and this leads him to value the best of the three religions. Although it may seem it is a childish whim, we learn as he grows into an adult, he holds the same beliefs.

Question 4.7
Requirements of essay topic:
The argument needs to look at both the influence of science and religion in Pi's life but also in the book as a whole.

Science in Pi's life:
Aroused from his life in the zoo and his interest in the animals and their lives.
Mr Satish Kumar, the atheist science teacher arouses in Pi a love of science, the rational and logical. He teaches him about critical scientific thinking.
The way in which Pi faces his ordeal on the lifeboat / training Richard Parker in a scientific, planned way/ his logical way of surviving/ the analysis of the island.
Finally, Pi studies zoology and writes his thesis on the three tailed sloth. In his adult life, he becomes a researcher.

Religions in Pi's life:
Pi is introduced to Hinduism as from birth. His Aunt Rohini took him to the temple. As he goes through the ordeal on the life raft, he calls on the different Hindu gods for protection.
Pi is baptised into the Christian religion by Father Martin. He is drawn to the love of the religion and the sense of a personal god, the humanity of the religion. Throughout his narration he uses Christian imagery.
Pi comes to the Muslim religion through the baker Satish Kumar. He loves the ritual and prayers of the religion. Part of his survival on the lifeboat is his rigorous saying of the Muslim prayers.
His overriding spirituality is what allows him to be able to reconcile all these religions. There is the one universal spirit and there is the individual spirit which seeks to merge with it, through whatever means possible.
It is his communion and union with God that helps him to stay alive on the raft. In his moments of despair it is God he turns to for strength. It is his faith and belief which sustain him.
As an adult Pi maintains his religious diversity and faiths as can be seen from the religious statues and items in his home.

Science and religion through the novel:
Besides how these two forces run through the life of Pi the character, they are also strands that are woven in the novel.
Right in the beginning, when the author visits Francis Adirubasamy he is asked if he wishes to listen to a story that will make him believe in God. This sets the religion theme for the novel.
At the end of the novel, when Pi is being interviewed by the Japanese they find it hard to believe his story and he is forced to give them an alternative story – a scientific version. They are then forced to choose which story they believe. To believe Pi's original story would require faith and a belief in the mysterious, the impossible. To believe the second story would be dry but more plausible, but it would be belief nonetheless. It would require more faith to believe the original story.
So the whole novel requires the reader to question what he or she believes. The novel is putting a religious story and a scientific story before the reader, and leaving that decision up to him or her.

Mark according to the rubric at end of memo.

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LIFE OF PI - CONTEXTUAL MEMO'S

Question 5.1:

1. Pi's argument comes from a thorough understanding of zoo's as he grew up in Pondicherry on his father's zoo. Pi speaks knowledgably about religion too given his background. (2)

2.1 Those who dislike zoos because of their small enclosures.
Or
Those who believe animals cannot experience freedom within a zoo, and pity them. (1)

2.2 Animals are territorial and are not concerned with the concept of freedom.
Or
Animals are happy as long as their habitat allows them to meet their needs of nourishment and survival (1)

3. Yes, the writer aims to demonstrate a point instead of getting an answer. / Although he provides the obvious answer, it creates a dramatic effect. (2)

4. A bird is not free when it has been kicked out of its habitat. (1)

5. Pi uses the conventional comparison 'free as a bird'. The traditional view is that birds are free because given their ability to fly they are without restrictions or boundaries. Pi argues that birds are not free because like all animals only in a familiar territory will they meet their needs of avoiding enemies for survival and finding food and water. (3)

6.1 Anthropomorphism (1)

6.2 Comfort, peace, belonging, security (1)

7. Religion is viewed as a set of rules that must be followed. According to Pi, people incorrectly believe that religion constrains and restricts one. Pi believes that having a relationship with God sets him free. Freedom is not the absence of restrictions but learning to live within them. (*Accept other supported answers*) (2)

(14)

8. Usually teenagers would request items or favours particular to teenagers
However, the writer has used a stereotypical scenario, a teenager asking his parents for something, to highlight Pi's unusual request. (1)

9. Pi's father suggests that the two religions are unrelated and tells Pi that Islam and Christianity have nothing to do with Indians. (2)

10. Santosh refers Pi to his mother and in so doing annoys her because he failed to talk Pi out of his request there was no business he needed to attend to/ He passes the buck onto his wife and her anger is expressed by the ''blow of chill air''. (2)

11. Gita's usual tactic is to distract Pi/ with a book to read. (2)

12. Pi's mother suggests he reads Robinson Crusoe, the famous shipwreck narrative that in many ways parallels Pi's survival story. (2)

13. Pi is determined to get his way as he is persistent in his request.
Pi is intelligent providing counter arguments off the cuff.
(*Accept other substantiated answers*)

(11)
[25]

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Question 5.2:
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Extract A

1. They are in Pondicherry Zoo. (1)

2.1 Darkness represents for him ignorance or scientifically unverifiable statements or observations. He equates light with scientific knowledge or verifiable facts. (2)

2.2 He sees religion as preventing one from seeing the world in clear scientific terms, whereas Pi sees religion as adding richness (light) to one's view of the world. (1)

3. He declares that God is dead (there is no God)/ that science (medicine) saved him from polio, not God/ that when we die that is the end. (Any one of these to show non-belief in God.) (2)

4.1 He observed the sea and Richard Parker closely and paid attention to every detail in order to use this knowledge to catch food and succeed in keeping alive and dominating the tiger, in order to survive. (3)

4.2 It had the opposite effect - his wonder at creation and his belief in a higher power helping him to overcome fear and to use his ingenuity to survive against tremendous odds convinced him that God exists. (3)

5. He frequently experienced fear and despair, believing that the odds were stacked against him surviving. (2)
(14)

Extract B

6.1 Pi wanted to find out about the Islamic religion but was afraid to enter the mosque. Instead he entered a bakery where Mr Kumar was the baker. (2)

6.2 Islam (1)

7. "as plain as a shadow", "he sang in a slow, simple chant", "Mr. Kumar's place as a hovel", (any three) (2)

8. He was filled with religious inspiration or he felt exalted, "feeling heavy with glory." (2)

9. His biology teacher taught him to appreciate the value of science and scientific observation, the second pious Kumar taught him about profound prayer and religious belief. Pi was able to use the former in developing his knowledge about animal psychology and his fishing skills, and the latter to overcome fear and despair and find meaning in suffering. (4)
(11)
[25]

Question 5.3:

1 In the bible, when Jesus was crucified, a Roman soldier made fun of him. In the same way the boy who made fun of Pi was his Roman soldier. Jesus had to wear a crown of thorns and Pi was to wear this horrible nickname. Pi is comparing himself to Jesus Christ.
(*Award 3 marks for three ideas or 3 marks for two ideas well discussed)* (3)

2. His uncle Mamaji / Francis Adirubasamy suggested that he be named after a beautiful swimming pool in Paris. The PascineMolitor swimming pool was the most beautiful swimming pool that Mamaji ever swam in. It bought Mamaji great happiness. If they wanted Pi to have a clear soul they would name him after this swimming pool.
(*Award 3 marks for three ideas or 3 marks for two ideas well discussed*) (3)

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3. Satish Kumar was Pi's Biology teacher and Pi's favourite teacher. He inspired Pi to study Zoology at University. He also has an impact on the way Pi sees the world and religion.
(*Award 3 marks for three ideas or 3 marks for two ideas well discussed*) (3)

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4. His strategy is very assertive. He walks up to the black board and writes his new name. He also includes the mathematical symbol for Pi to reinforce his name. The outcome is very successful. The teachers immediately start calling him Pi and the learners soon follow.
(*Award 3 marks for three ideas or 3 marks for two ideas well discussed*) (3)
(12)

5. Pi enjoyed growing up in a zoo. He loves animals from a young age and knows different animals well. He also tells stories about different animals and what it was like growing up in a zoo. He has fond memories about growing up in a zoo. Growing up in a zoo could also have inspired him to study Zoology at university.
(*Award 3 marks for three ideas or 3 marks for two ideas well discussed*) (3)

6. Pi's father is worried that Pi and Ravi are too familiar with the wild animals in the zoo and end up getting hurt. He starves a tiger in the zoo and feeds it a living goat to show Pi and Ravi that the animals in the zoo are dangerous and not your friends. Pi's father wants to make sure that they do not get hurt.
(*Award 3 marks for three ideas or 3 marks for two ideas well discussed*) (3)

7. Pi's father is afraid that they might lose everything because they do not own the zoo, only the animals in the zoo. At this time, India is going through a difficult political time and there was a lot of uncertainty about the future of the country. Pi's father wants a better life for his family. (*Award 3 marks for three ideas or 3 marks for two ideas well discussed*) (3)

8. Learners own generated answers should be credited.
BOTH circuses and zoos should be discussed and the learner can have negative or positive feelings about them. OR
The knowledge of animals helped Pi because he knew how to deal with them and how to establish dominance over them.
(*Award 4 marks for four ideas or 4 marks for two ideas well discussed*) (2x2=4)
(13)
[25]

Question 5.4:

1.1 First Person POV (1)

1.2 It is likely that Martel wanted to emphasise that his novel is first and foremost a story. Writing in the First Person narrative allows the reader to feel more connected to the personal story of Pi. (2)

2 To remind us that he is still present – he is listening to Pi's story.
The Author also appears to remind the reader to be aware that this is a story and we are allowed to choose what we believe to be true; stories are open to interpretation. (2)

3 Agnostics believe in the ability to reason. They don't believe in anything at all, nor in the possibility that there could be a higher power. All they have faith in is their own ability to reason. (2)

4 Pi likes atheists because they still believe in something – Science. His feelings about agnostics are negative. He does not like that they do not believe in anything. The diction used by Martel – "yeastless", "lack imagination and miss the better story" – indicates that Pi's feelings are that agnostics must have a boring and uneventful life if they are unable to believe in anything. (2)

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5 Richard Parker is a 450-pound Bengal tiger with the ability to kill Pi. (1)

6.1 He lived in a zoo growing up. Pi is also fascinated by animals and goes on to study them. (2)

6.2 Pi is convinced that animals are able to get used to small environments. They can be made to feel safe as long as they are fed, have water and no-one intrudes on them. Pi believes that an animal only gets upset if you enter his territory without him expecting it. Animals do not run from somewhere, but they run from something. Richard Parker is also more likely to attack if he feels threatened or if his space has been violated. (3)

7 Hyena, Zebra, Orang-utan (3)

8 The tiger and hunter's names were mixed up. The tiger got the hunter's name. (2)

9 It is a reminder to us that despite Pi's docile and 'homely' description of Richard Parker, the tiger is still *a tiger* and not an animal to treat as a friendly household pet. This links to Pi's father's warnings about seeing animals as gentle, harmless creatures. (2)

10. The irony is that Richard Parker scared Pi – Pi was terrified that RP would kill him. However, RP was the very animal that enabled Pi to keep himself alive. RP allowed Pi to become motivated to survive, when he would otherwise have given up. (3)

[25]

Question 5.5:

1. These are the anonymous author's thoughts on Pi's incredible story. (2)

2. He makes use of different narrators, which add to the layers of the story.
This lends different perspectives, which add to the credibility.
e.g. The author narrates and Pi narrates – both as an adult narrating as a child and the adult Pi – plus the Japanese interrogators' version of the two stories.

Martell mixes realism with magic to add to the credibility factor e.g. Pondicherry went through political turmoil and zoos were forced to close – reality – living on a boat out at sea for 227 days – magic…
(*Any appropriate explanation/motivation*) (4)

3. *dry, yeastless factuality"* – he sees agnostics or people without a specific belief system in place as dry and yeastless. √√
"the better story." – this is the story which involves faith and belief in something supernatural. √√ (4)

4. Learner's choice & motivation. (2)

5. His tone is rather condescending/sarcastic – he tells the Japanese exactly what they want to hear…."You want dry yeastless factuality" (1)

6. The two men find it difficult to believe the plausibility of a young boy surviving on a boat with a tiger for 227 days. Pi then provides them with an alternative story that they will be able to use in their official report. (2)

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7. Animal story – RP is no longer dependant on Pi. Becoming savage. √
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Human story – Pi has accepted his savage state – no longer needs to be in full control.
Food readily available. √√ (3)

8. Pi is feeling traumatized by the fact that he went against his Hindi religion by not only eating meat, but even human flesh in order to survive. √
The guilt and trauma has made him hallucinate and project his actions onto an island. √ We also start to realise that the story is becoming more and more improbable. √ (3)
[25]

(I CANNOT SEEM TO LINK THIS MEMO – 5.5 - WITH THE PAPER !!)

Question 5.6:
MEMO NOT AVAILABLE

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Question 5.7:
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Refer to Extract A

1. Pi is referring to the training of Richard Parker. (1 mark only if this is all that is given)
   He had made Richard Parker sea sick, blown a whistle and tried to train him with a turtle's shell as a shield.
   He has decided that he needed to tame Richard Parker for his own survival.
   He had to prove he was the top tiger, not Richard Parker.
   Richard Parker was a companion and even if he was a companion he feared, it was better than no companion.

   Mark on a 1-3 scale. They do not need to say everything in the memo, but a full description to warrant the three marks.

   (3)

2. The metaphor: "trying to put out the fire of fear that was blazing within me"
   (1 mark for identification)
   Yes – it describes the rampant, uncontrolled nature of the fear, much like an uncontrolled fire.
   OR
   NO – he is shivering. This clashes with the heat of the fire. Also, fear has a freezing effect, not fire. (2)

3. According to Pi's first version, he is battling to tame the tiger so that he (Pi) assumes the position of the alpha male. According to the scientific story, Pi is battling with, and coming to terms with the animal, tiger within himself. He knows that the animal is necessary for survival – to eat flesh, but he needs to be the master of the animal and use it.

   In this extract he is trying to subdue the animal within himself. (3)

/**8**/

Refer to Extract B

4. Pi had seen a ship and tried to indicate his position. He had lit a flare which hit the side of the ship. The ship did not see him and moved away. It was rescue (salvation) just (barely) unsuccessful (missed). (2)

5. The real tiger in the zoo was named Richard Parker because of a fault in the papers. At first he was going to be called Thirsty, but the names got switched around and he was called by the name of his trainer. (2)

6. There are many answers that can be given here. For three marks, accept one well explained or two not as fully explained.
   - According to the first story, Pi comes to realise he is alone again and his only companion is Richard Parker. He shouts out his love to reaffirm in his mind and heart how much of a companion Richard Parker is to him.
   - He knows that unless he has Richard Parker to care for, and share the journey with him, he will die of despair. Therefore, he loves Richard Parker as he is the real salvation for him (see salvation barely missed)
   - If one looks at it from the second story, it is essential for Pi to accept himself fully and completely and all the actions he commits, if he is not going to sink into despair and succumb to self - loathing. He therefore needs to love the animal side of himself, which is Richard Parker. That is the only way he will survive.

   (3)

7. In the first extract, Pi is terrified of Richard Parker. He begins on a process of training him but he has no success in the beginning. He knows that if he does not succeed in training him, he will not survive.

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By the second extract he has come to train him. He is able to assert his authority over him. (4)

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/11/

Refer to Extract C

8. The castaway (1)

9. Richard parker killed the castaway which meant Pi could live because he ate castaway. Hence Richard Parker took the life and Pi kept his.
Second meaning: Richard Parker, the animal side of Pi, killed the castaway. So in fact Pi killed the castaway. It was something Pi could never allow himself to do, but his alter ego Richard Parker could kill. Thereby making the act acceptable and therefore Pi could live. (2)

10. *This could be explained in a number of ways. What is important is how it is justified.*
Mark on 1-3 scale for fullness and depth of explanation.

A number of options:
His morality died and the animal instinct took over completely.
His innocence.
What is important is how the answer is explained.

The relatively shorter sentences here seem to imply a closing off. Pi can only bear to remember so much; he can list the sensations but he does not delve into the awful event's effect on his psyche. This moment, more than any other in the text, seems to mark an absence of God; it is also the moment where Pi's life is most explicitly threatened. Pi's guilt here is more easily understandable in the second version of the story, where it is he who kills the Frenchman. Either way, if Richard Parker is seen as a symbol of the pure survival instinct, this is the one moment in the text where that instinct wins out completely over morality and control.

(3)
/6/
[25]

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THE PICTURE OF DORIAN GRAY

ESSAY MEMORANDA

Question 6.1
Mark on merit
The following should be amongst the points made in the essay

- Indicate understanding of the question by discussing the issue of loyalties
- **Friendship between Basil and Lord Henry,** which is based on a long shared history. Basil seems intensely loyal and discusses his concerns about the friendship openly (e.g. LH's influence over Dorian Gray), whilst Lord Henry openly goes against the wishes of Basil and is quick to toss him over when he is interested in Dorian Gray. The friendship is quickly neglected from his side.
- **Friendship between Basil and Dorian Gray –** Dorian feels no loyalty at all and betrays any bond between himself and Basil with little forethought or consideration. He knows how pivotal he is in Basil's life (as a muse and inspiration "he is my whole life", yet distances himself and comes between Basil and Lord Henry. He moves from being exceptionally close to him, to distancing himself and finally murdering Basil.
  Basil, on the other hand, never wavers in his loyalty to Dorian – he constantly enquires after his wellbeing, acts as his voice of conscience and in a final act, tries to get Dorian to repent, which leads to B's death.
- **Lord Henry stabs people in the front.** He is unflinchingly honest about his lack of loyalty, lack of interest in the longevity of friendships and how he sees Dorian as nothing more than a scientific experiment. He is open about his lacklustre marriage.
- **Dorian Gray and Sybil Vane –** Dorian backstabs her by engaging her to be married but then ending it on a whim. He is, in his defence, unaware of the fact that he is in love with her as art and not her as woman and the last time we see any conscience in him is when he undertakes to make amends with her, unaware of the fact that she has committed suicide.
- **Dorian Gray and myriad named and unnamed characters** we are made aware of how he has ruined many people and tarnished their names but never get details. It is clear that all the betrayal is unexpected though, as the characters never seem to recover, which implies that it was back stabbing or disloyalty and that there was no openness in his relationships with them
- Students must make constant reference to the text for factual evidence of their statements and include at least one direct quote to justify their argument.

  The essay must focus on open treachery as opposed to subterfuge betrayal.

Question 6.2
Dorian Gray

- At the opening of the novel, Dorian Gray exists as something of an ideal: he is the archetype of male youth and beauty. As such, he captures the imagination of Basil Hallward, a painter, and Lord Henry Wotton, a nobleman who imagines fashioning the impressionable Dorian into an unremitting pleasure-seeker.
- Dorian is exceptionally vain and becomes convinced, in the course of a brief conversation with Lord Henry, that his most salient characteristics—his youth and physical attractiveness—are ever waning.
- The thought of walking one day without these attributes sends Dorian into a tailspin: he curses his fate and pledges his soul if only he could live without bearing the physical burdens of aging and sinning. He longs to be as youthful and lovely (narcissism) as the masterpiece that Basil has painted of him, and he wishes that the portrait could age in his stead. His vulnerability and insecurity in these moments make him excellent clay for Lord Henry's willing hands.

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- Dorian soon leaves Basil's studio for Lord Henry's parlour, where he adopts the tenets of "the new Hedonism" and resolves to live his life as a pleasure-seeker with no regard for conventional morality.
- His relationship with Sibyl Vane tests his commitment to this philosophy: his love of the young actress nearly leads him to dispense with Lord Henry's teachings, but his love proves to be as shallow as he is. When he breaks Sibyl's heart and drives her to suicide, Dorian notices the first change in his portrait—evidence that his portrait is showing the effects of age and experience while his body remains ever youthful.
- Dorian experiences a moment of crisis, as he weighs his guilt about his treatment of Sibyl against the freedom from worry that Lord Henry's philosophy has promised. When Dorian decides to view Sibyl's death as the achievement of an artistic ideal rather than a needless tragedy for which he is responsible, he starts down the steep and slippery slope of his own demise.
- As Dorian's sins grow worse over the years, his likeness in Basil's portrait grows more hideous. Dorian seems to lack a conscience, but the desire to repent that he eventually feels, illustrates that he is indeed human.
- Despite the beautiful things with which he surrounds himself, he is unable to distract himself from the dissipation of his soul. His murder of Basil marks the beginning of his end: although in the past he has been able to sweep infamies from his mind, he cannot shake the thought that he has killed his friend. Dorian's guilt tortures him relentlessly until he is forced to do away with his portrait. In the end, Dorian seems punished by his ability to be influenced: if the new social order celebrates individualism, as Lord Henry claims, Dorian falters because he fails to establish and live by his own moral code.

Lord Henry Wotton

- Lord Henry is a man possessed of "wrong, fascinating, poisonous, delightful theories." He is a charming talker, a famous wit, and a brilliant intellect. Given the seductive way in which he leads conversation, it is little wonder that Dorian falls under his spell so completely.
- Lord Henry's theories are radical; they aim to shock and purposefully attempt to topple established, untested, or conventional notions of truth. In the end, however, they prove naïve, and Lord Henry himself fails to realize the implications of most of what he says.
- Lord Henry is a relatively static character—he does not undergo a significant change in the course of the narrative. He is as coolly composed, unshakable, and possessed of the same dry wit in the final pages of the novel as he is upon his introduction.
- Because he does not change while Dorian and Basil clearly do, his philosophy seems amusing and enticing in the first half of the book, but improbable and shallow in the second.
- Lord Henry muses in Chapter Nineteen, for instance, that there are no immoral books; he claims that "[t]he books that the world calls immoral are books that show the world its own shame." But since the decadent book that Lord Henry lends Dorian facilitates Dorian's downfall, it is difficult to accept what Lord Henry says as true.
- Although Lord Henry is a self-proclaimed hedonist who advocates the equal pursuit of both moral and immoral experience, he lives a rather staid life. He participates in polite London society and attends parties and the theatre, but he does not indulge in sordid behaviour.
- Unlike Dorian, he does not lead innocent youths to suicide or travel incognito to the city's most despised and desperate quarters. Lord Henry thus has little notion of the practical effects of his philosophy.
- His claim that Dorian could never commit a murder because "[c]rime belongs exclusively to the lower orders" demonstrates the limitations of his understanding of the human soul. It is not surprising, then, that he fails to appreciate the profound meaning of Dorian's downfall.

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Basil Hallward Downloaded from eduresourceza.com

- Basil Hallward is a talented, though somewhat conventionally minded, painter. His love for Dorian Gray changes the way he sees art; indeed, it defines a new school of expression for him.
- Basil's portrait of Dorian marks a new phase of his career. Before he created this masterwork, he spent his time painting Dorian in the veils of antiquity—dressed as an ancient soldier or as various romantic figures from mythology.
- Once he has painted Dorian as he truly is, however, he fears that he has put too much of himself into the work. He worries that his love (worshipping), which he himself describes as "idolatry," is too apparent, and that it betrays too much of himself. Though he later changes his mind to believe that art is always more abstract than one thinks and that the painting thus betrays nothing except form and colour, his emotional investment in Dorian remains constant.
- He seeks to protect Dorian, voicing his objection to Lord Henry's injurious influence over Dorian and defending Dorian even after their relationship has clearly dissolved. Basil's commitment to Dorian, which ultimately proves fatal, reveals the genuineness of his love for his favourite subject and his concern for the safety and salvation of Dorian's soul.
- While both Basil, unknowingly, and Lord Henry, deliberately, contributes to Dorian's corruption, it is Dorian himself who makes the choices and indulges in the depravities that result in the corruption of his soul. **(25)**

Question 6.3:

Lord Henry's influence is certainly palpable in this novel. Basil even suggests that Lord Henry might "spoil" him and is afraid of the influence Henry might have over Dorian. For Basil he is this fresh, naïve and pure youth. Basil at one point says "your influence would be bad."

This is an understatement. As the novel progresses Dorian accepts Lord Henry as mentor and guide to life and its pleasures and this leads to his total downfall. What Lord Henry offers to the young Dorian is his charm, intelligence and wit. He uses these to sway the impressionable Dorian into betraying himself and becoming a hedonistic and pleasure seeking young man who disregards the consequences of his actions on those close to him and society in general.

The influence of Lord Henry turns out to be primarily negative. This once "unspoiled" young man by tempting him with beauty, immoral beliefs and showing contempt for conventional morality, Lord Henry allows him to spiral into a life of decadence and temptation. Lord Henry does nothing to stop this young man's selfish lifestyle. This is most evident when Dorian enters into a simple adoring relationship with Sibyl Vane. His simplistic adoration and complete devotion to her and her "beauty" is transformed by Lord Henry to the point where Dorian feels physically sickened to even look at her, let alone listen to her singing.

Lord Henry as villain prizes individualism and believes in living life boldly and freely. He looks at "youth" as a prize to be treasured, and in this way encourages Dorian to deliberately ignore what makes us moral human beings. Dorian willing becomes his disciple and allows himself to be swayed by Lord Henry's jaded and unrealistic view of life. Dorian eventually falls into a life of sin and pursues pleasure, ignoring the realities of life. He even begins to neglect his relationship with Basil in favour of the "worldly wise" Lord Henry.

Basil believes that we "shall all suffer for what the gods have given us" and realises that the 'ugly and the stupid" have the best in the world. They live lives of indifference and do not bring ruin upon other's lives. Dorian in his quest for vanity and retaining his youth completely disregards the effect he has on others, including Basil and Sibyl. Dorian's mad wish "that he himself might remain young and the portrait grow old" symbolises the decadence and complete disregard of nature and growth. He becomes inured against any regret and can only focus on his own pursuit of happiness – no matter the consequences. He hopes to keep "the delicate bloom and loveliness of….conscious boyhood" and hopes to negate the suffering. In this way he hopes to enjoy the passions of life without carrying any scars. His vanity is what will lead to his downfall.

His relationship with Sibyl too becomes little more than an "experiment" and he exclaims at one point "So I have….murdered her as surely as if I had cut her little throat with a knife." Yet he

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mentions the roses still bloom and the birds sing. He is unaware and uncaring of the consequences of his unfeeling actions.
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His vanity allows Dorian to distance himself from his own life and to live in a world where he seems to be a spectator and cannot be blamed for others actions. He remains this selfish man who believes that he is entitled to pleasure and is not responsible for the decisions that he takes.
Thus, because Lord Henry has instilled within Dorian this belief that "youth" is to be valued above all else, Dorian anticipates the rigours of old age and is determined to remain youthful at any cost. He pledges his soul to corruption and "experience" at the expense of his own humanity and morality. As he becomes more immoral the portrait begins to reveal the evil that resides within him. "For that I would give everything", and so he does. Dorian's life is devoted to sensuality and he neglects his spiritual and nurturing aspects. He seems to exist on his own without any real friendship and so by indulging in pleasure and sin he manages to destroy any real beauty he possessed and the influence of Lord Henry and his own vanity lead to a man who achieves so little and ends up being alone surrounded by his memories of the indulgences he has shared in.

Question 6.4:
Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
The rubric to assess this question is attached to the memorandum.

- ✓ Learners will need to illuminate that the Portrait did indeed free Dorian (in a certain sense) but that ultimately it completely trapped him. Dorian's failure to understand eventually lead to his death.
- ✓ The picture freed Dorian in the sense that the portrait carried the brunt of the consequences for his actions.
- ✓ Dorian could be as mean spirited against others as he wanted to and none of that disgust would show up on his face. Consider as an example the malice he showed Sybil Vane and that the portrait ended up with a malicious sneer.
- ✓ Dorian could abuse Opium as much as he felt like but his youthful face stayed exactly the same. The portrait showed signs of intense aging and abuse.
- ✓ The bargain also saved his life when James Vane wanted to kill him outside if the Opium Den. James backed away from that murder because he felt that Dorian was much too young to be the man who broke Sybil's heart. In the case the Portrait and his bargain quite literally freed him from death.
- ✓ The portrait also trapped Dorian. His growing paranoia that someone would find out that he has this grotesque portrait locked away in his attic frequently kept him from social gatherings. As an example of this, he left his own party at his country estate after the death of James Vane because he was afraid that someone would break into his attic and steal the portrait.
- ✓ Ultimately the entrapment of the painting led to Dorian's death. Dorian never intended to kill himself, as the quote in the question shows he merely wanted to be free from the confines of having his soul trapped in the portrait. However Dorian failed to understand the extent of that entrapment and thus upon stabbing the portrait, Dorian inadvertently killed himself.

Question 6.5:
Basil, Lord Henry and Dorian Gray are all responsible for the decay of Dorian's character.
Dorian Gray

- In the beginning, Dorian is a remarkably good-looking but innocent man
- Basil is guilty of admiring/worshipping Dorian
- Basil makes Dorian aware of his beauty by complementing and praising his looks
- Dorian says to Basil, "you met me, flattered me, and taught me to be vain"

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- It is Basil's portrait that makes Dorian fall in love with his own beauty
- It encourages his narcissism/self-love "The sense of his own beauty came on him like a revelation"
- The innocent Dorian became a narcissist
- Basil is indirectly responsible for introducing Dorian to Lord Henry, although he asked Lord Henry not to influence Dorian
- But under the influence of Lord Henry, Dorian commits to a life of overindulgence in sensual pleasures
- He changes significantly after falling under Lord Henry's spell
- He becomes a murderer; he kills Bail Hallward
- He causes the suicide of Sybil Vane because he was influenced by Lord Henry and rejected Sybil cruelly when she performed badly
- After Sybil's suicide the first change in the picture occurs: the struggle within Dorian is shown in his reaction to this change
- and Allan Campbell
- Dorian's first change is noticeable in his ill-treatment of Sybil Vane
- He also gets involved in the underworld, visiting the opium den
- He becomes self-destructive

Lord Henry

- He is an unprincipled, dishonest human being
- He is callous and uncaring"
- He lives vicariously (experiencing life through the feelings or actions of other people)
- He voices his opinions strongly and in a witty way
- His ideas are dangerous
- Sybil tried to warn Dorian against Lord Henry's "wrong, fascinating, poisonous and delightful theories"
- He tempted Dorian to lead a life of overindulging in sensual pleasures
- Lord Henry exposes Dorian to his twisted ideas about life and the importance of sensual pleasure
- Dorian is totally overwhelmed and feel Lord Henry has "revealed him to himself"
- In the beginning Dorian feared Lord Henry as if he could predict that Lord Henry's influence will be harmful
- Lord Henry convinces Dorian of the importance of youth and beauty
- This changes his life as he becomes obsessed with staying young and feared to age

Basil Hallward

- He remains the same
- He is very disappointed in Dorian for allowing Lord Henry to influence him
- He is the painter
- The picture of Dorian Gray is Basil's Masterpiece
- It is Basil's portrait that makes Dorian fall in love with his own beauty

After the picture started changing Dorian tried to better his life, but is again influenced by Lord Henry.

- Dorian denies responsibility.
- He embarks on a life of sensual pleasure and evil.
- Lord Henry sees Dorian as an experiment: he observes him but never controls him.
- Basil wanted to intervene to save Dorian but it is too late.
- Dorian's greatest evil is the murder of his friend, Basil
- Basil and Lord Henry contribute to Dorian's corruption.
- Dorian himself makes the choice and indulge in the depravity/immorality/wickedness that results in the corruption of his soul

Conclusion:

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The person who played a lesser role in Dorian's decay was Basil, but the same cannot be said of Lord Henry. The final decay is Dorian's own irresponsible decisions which lead to his self-destruction.

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Question 6.6:

- Basil's true problem is that art is more real to him than life. In an artwork, beauty is always a good thing, but in the real world, it's just not.
- He doesn't just want life to be *like* art—he wants life to *be* art, and vice versa.
- He believes that Dorian must still have some shred of good in him, if he can continue to look like an angel.
- He cannot fathom that there is basically no goodness in his so-called 'friends'.
- Basil Hallward is a talented, though somewhat conventionally minded, painter.
- His love for Dorian Gray changes the way he sees art; indeed, it defines a new school of expression for him.
- Basil's portrait of Dorian marks a new phase of his career. Once he has painted Dorian as he truly is he fears that he has put too much of himself into the work.
- Though he later changes his mind to believe that art is always more abstract than one thinks and that the painting thus portrays nothing except form and colour.
- Lord Henry is a hedonistic, selfish aristocrat who has the whole world at his fingertips and, rather than doing something good for humanity, he simply goes about his business in a totally self-indulgent manner.
- Nothing seems to have any meaning for Lord Henry except his own pleasure.
- He feels that the only way to get rid of temptation is to yield to it, otherwise your soul will become sick with longing for things you cannot have/experience.
- Even his so-called friends don't really matter to Henry once he's tired of them. For example, Basil, who's supposedly one of his best friends from university, disappears mysteriously for *months* on end, but Henry doesn't even bat an eyelid.
- He's tired of Basil, and after all, the artist hasn't painted anything really good for a while.
- Henry's totally unfazed by the idea that Basil might be dead in a gutter somewhere; he doesn't even really think that's a possibility, since, in his view, Basil's too dull to be murdered.
- But that's just how Lord Henry views life. People, money, objects, art—everything is just a tool of pleasure to him:

- Once any given thing stops being fun, he's not interested any more. The one possible exception to this is Dorian himself. After years of "developing" Dorian's personality, Lord Henry feels as though he's created the ideal human being. He admires Dorian profoundly, but more importantly, he admires *himself* for having made Dorian what he is.

[25]

Question 6.7

- The Picture of Dorian Gray is the story of a beautiful, innocent young man. Dorian Gray is the subject of a painting by the artist Basil Hallward. After ending up with his portrait by Basil Hallward, he falls in love with it. The portrait led to his demise.
- In Greek mythology, Narcissus is a young man of extraordinary good looks. One day, while gazing into a pool of water, he fell in love with his reflected image. He was so in love with what he saw that he was unable to turn his gaze away. His obsession with his reflection led to his demise.
- Lord Henry surrounds himself with beautiful and intelligent people. He describes Dorian as "a Narcissus" who "looks as if he was made out of ivory and rose-leaves." Dorian is both young and beautiful, traits that were highly valued by Victorian society. Dorian is unaware of his beauty until Lord Henry makes him aware of it. After he sees his portrait painted by Basil "the sense of his own beauty came on him like a revelation. He had never felt it before."

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- Sybil Vane can be compared to the mountain nymph, Echo, who falls deeply in love with Narcissus. When Echo finally reveals herself to Narcissus, he rejects her and sends her away. Similarly, Sybil reveals herself to Dorian through her confession of love by saying: "My love! my love! Prince Charming! Prince of life! … You are more to me than all art can ever be." Once Sybil confesses her love to Dorian, he rejects her.
- Like Narcissus, Dorian is "indifferent" to a woman's love. His response to her confession of love is: "you have killed my love. … You are shallow and stupid. My God! how mad I was to love you! What a fool I have been! You are nothing to me now…" While Dorian differs from Narcissus in that he at one point did love Sybil, his love is based off shallow traits; her intellect, beauty, and genius. Dorian's rejection leads Sybil to commit suicide, similar to Echo who fades into nothingness.
- Narcissus falls in love with his own reflection that he sees in a pool and eventually kills himself because he cannot obtain the object of his desire. Similarly, Dorian is obsessed with his portrait. Dorian says towards the end of the novel: "I wish I could love, ... But I seem to have lost the passion, and forgotten the desire. I am too much concentrated on myself."
- Dorian is obsessed with his image as he constantly looks at it and checks on it. As the image begins to deteriorate Dorian begins to despair and attempts to be "good" in order to reverse the deterioration.
- When his attempts to be good do not alter the portrait he tries to destroy it, ultimately killing himself. "Oh, that I might be parted from my own body! And, strange prayer for a lover, I would that what I love were absent from me! ... Death is nothing to me, for in death I shall leave my troubles; and I would he that is loved might live longer; but as it is, we too shall die together in one breath."

[25]

DORIAN GRAY - CONTEXTUAL MEMOS

Question 7.1

1. He had discovered that his portrait was aging and reflecting his morality. (1)

2. The purpose is twofold: it reflects the character's position in Victorian society which is essential to an understanding of the novel and reflects the philosophy of aestheticism and the mindless pursuit of beauty. (2)

3. The pursuit of new experiences and pleasures, at all costs and with no regards for consequences. (2)

4. When Basil first looked at his portrait, he had a Narcissus-moment and fell in love with himself. He wished that he might trade places with the portrait so that he could retain eternal youth (2)

5. Doctor Faustus/Faust (1)

6. He is reconsidering exhibiting it in Paris and he may want to admire his own work again, as he had proclaimed it his finest, ever. (2)

7. First sees it as merely a picture, then falls in love with his own image. He is emotionally involved in the beginning. The more he is influenced by Lord Henry, however, the more he distances himself from the portrait and starts observing his own life and the changing of the portrait as no more than science. He becomes an emotionless observer of his own decline. (4)

8. The novel opens with Basil adoring Dorian as his muse. Basil says that Dorian is 'his everything' and asks LH not to come between them, which Henry promptly ignores. He is

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fascinated by Dorian and drives a wedge between him and Basil. Dorian is soon hanging on Henry's every word and as he begins to view the world as an observer, the distance between him and Basil grows. Basil remains faithful and a concerned friend, even when Dorian avoids him; which ultimately indirectly leads to his death. (Reference can be made to the inference of the homosexual relationship between Dorian and Basil and Dorian and Henry as a sub text) (4)

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9. He had taken Henry and Basil to see her perform in a play and she had been dreadful. Dorian ended his engagement to her and the next morning felt guilty and wanted to make it up to her. (3)

10. The preface deals with Wilde's attitude towards aestheticism and he expresses the opinion that Art should not be moral, nor judged. In this extract, we see the main character Dorian Gray embracing the concepts of aestheticism but his actions contradict it. He is reading moral judgement into his picture and once it stops being a picture of a handsome young man and nothing more, and transforms into a reflection of Dorian's increasing immorality, it contradicts the principles of Aestheticism.

OR

Credit a well reasoned answer showing NO contradiction if the student claims that once Dorian's portrait had lost its aesthetic value, it was relegated to an old school room because it supported the idea that nobody should have to see it or deal with the moral judgement inherent in the transformation (4)

.

Question 7.2

1. This comes just after Dorian Gray had hidden the picture after noting the first changes following his rejection and the suicide of Sibyl Vane.√

2. Lord Henry knows that Dorian loved Sibyl and might be interested in the inquest√ but it is also likely that Dorian would be relieved to note that he was not mentioned or connected to the death of Sibyl.√

3. The irony is that Dorian was unable to love Sibyl as a real person√ and his cruelty and rejection√ drove her to suicide√ so he is morally responsible for her death.√

4. He does not take responsibility for his own actions√ he is self-absorbed and without any concern for others.√

5. James Vane promised his sister that he would kill Dorian if ever he did something wrong to her√ and ever since the incident at the drug den when they had their first encounter√ James Vane was following Dorian and waiting for the right moment to kill him.√ Dorian fainted when he saw James peeping through the window of his house.√

6. The life of Dorian Gray is filled with cobwebs (immoral sins)√ and he hides his soul (the picture), the real person, in the schoolroom as if to hide himself from society.√

7. His grandfather did not approve of his mother's marriage√ and arranged for his father to be killed√. His mother passed away after that √ and he was brought up by his grandfather in a loveless, cruel way.√

8. Focus is placed on the decay√ of the picture each time a sin has been committed.√

9. It was used as a pall to cover dead people√ and would now be used to hide Dorian's picture (his soul and corruption – like the dead).√

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10. He does not trust Victor√ and does not want him to see how and where he is hiding the picture.√

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Question 7.3:

1. It is written to introduce the readers to the philosophies and themes of the novel (2)

2. That artists create beauty, critics give an explanation to others of that beauty. The finding of symbolic meaning in art is not the purpose of art and those that do so are at risk. (3)

3. The reader. "Those who read the symbol" (2)

4. Mark holistically. Accept any logical, well thought out answer. (2)

5. Mark holistically. Accept any logical, well thought out answer. (3)

6. She had met with Dorian and he had called off their engagement and had done so in a very callous and heartless manner. This took away her reason to live (as she supposed) and she saw herself as unable to find love or happiness. Thus she saw no other way except suicide. (3)

7. Learner's choice, the reasons given must be text related. (3)

8. Yes. The portrait was beginning to reflect the evil that Dorian was doing and was changing in such a way that it was noticeable. Dorian did not want others to notice the changes, so the painting had to be "hide". (3)

9. A book written by a young Parisian that contained to "*all the passions and modes of thought that belonged to every century except his own". "…a poisonous book," one that confuses the boundaries between vice and virtue.* (3)

[25]

Question 7.4:

1. This extract depicts the morning after Dorian had broken Sybil's heart because her acting disappointed him. That previous night was also the first time that Dorian had noticed the picture change, a sneer appeared around the mouth as a result of his breaking up with Sybil. (2)

2. The mood create is that of horror, there is definite paranormal / supernatural goings on as a painting (a tangible, established object) has changed. This mood is emphasised by Dorian's fear of being alone. The setting, in contrast, is one that shows light and happiness. The extract refers to an "exquisite day", "roses" and all manner of happy things. (3)

3. Dorian increasingly did not trust those around him. In the case of Victor, a servant who had tended to him personally for many years, it shows that his distrust had blossomed into full-fledged paranoia. (2)

4. "Suddenly his eye fell on the screen he had placed in front of the portrait…"Duplicity is the act of deliberately misleading people.
   Dorian here shows a deliberate attempt to mislead people by hiding the portrait behind a screen. (3)
5. Dorian indicate that Basil was the person who had made him aware of his incredible good looks, and how important they are. Thus Basil (by painting him) had instilled the vanity that lead to Dorian's wish to never age. (2)

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6.a. Dorian was afraid that if he glanced at the portrait he would definitely know that his soul was in fact stuck in the painting. He indicates that he is not ready to know and accept this as fact. (2)

6.b. Sybil called Dorian 'Prince Charming'.
Sybil never told her brother James, Dorian real name or showed James what Dorian looks like.
When the prostitute said 'Prince Charming', James realised that he must be the guy who broke Sybil's heart.
This way, James knew who to hunt down and kill to fulfil his promise of vengeance. (4)

7. It is ironic that the woman said Dorian is 'the Devil's bargain' because in actual fact, Dorian did indeed make a Faustian bargaining by trapping his soul in the painting so that he could have eternal youth. (2)

8.1. Dorian here shows that he pities Adrian, even shows concern for Adrian which in turn implies that Dorian feels some measure of guilt for what happened to Adrian. (2)

8.2. To a degree, Dorian bears some responsibility for Adrian's crippling drug habit, as he introduced Adrian to the Opium dens.
However Adrian himself is also responsible for his own downfall as he made the conscious decision here to stay in the Opium den and live out his life there. (3)
[25]

Question 7.5:

1. Lord Henry is visiting Basil in his studio, while he is working on the painting of Dorian Gray. (2)
2. He is pompous/arrogant/judgemental √√ (2)
3. NOTE: Learner should show understanding of Adonis and why it is linked to Dorian: Dorian is a very attractive young man. √ (2)
4. Context: (refer to page 8 in novel) Basil and Lord Henry discussed the painting of Dorian. Lord Henry said it was Basil's best work and he should exhibit it but Basil did not want to. He said there was too much of him in the painting. Lord Henry said there was no similarity between Basil and Dorian. Lord Henry said Basil was intellectually-looking while Dorian was a narcissus and attractive, a piece of art.

Agree. Basil was indeed the more intelligent character as Dorian is an Adonis and easily manipulated and influenced by Lord Henry. Lord Henry tried to convince Basil to exhibit the painting, the art, but Basil was not affected by Lord Henry and kept to his decision. Dorian, however was easily influenced by Lord Henry.
Disagree. If learner disagrees, credit learner for valid motivation and relevant example (context). (3)

5. In the beginning Dorian (innocent) is impressed by Lord Henry's arrogant and ruthless expressions.
Then he falls under Lord Henry's spell. Lord Henry says and does different things to see how Dorian will react and Dorian does not realise Lord Henry plays a game.
Dorian (now rude and ruthless) acts on Lord Henry's influences and is manipulated by Lord Henry.
An example: Lord Henry made such an impression on him and when Sybil acted badly, Lord Henry expressed his disappointment. Dorian treated Sybil so rudely that she committed suicide. Dorian wanted to please Lord Henry. If Lord Henry was disappointed. So was Dorian. (3)

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6. **MEMO DOES NOT CORRESPOND WITH QP**
(3)

7.7 Dorian is telling Lord Henry that a flamboyant Jew met him at the door of the theatre and invited him to sit in a stage box (gallery seats). Dorian went into the theatre to get seats in the gallery to have a perfect view on the stage to see Sybil's in action. (2)

7.8 He laughs at Dorian/he belittles Dorian's falling in love as ridiculous √ (1)

Question 7.6:

1. Dorian Gray and Lord Henry have just met in Basil Hallward's art studio where Basil is busy painting a portrait of Dorian. Lord Henry is fascinated by Dorian and Dorian seems overwhelmed and bewildered by Lord Henry. (3)

2. Lord Henry can be seen as the Devil's advocate and Basil is the eternal idealist who believes in the goodness of man. Basil believes that because Dorian is beautiful he is truthful and loving. As an artist, Basil worships beauty. Lord Henry has a hedonistic nature that appeals to Dorian. (3)
[BOTH characters must be mentioned for full marks]

3. Basil has deep seated feelings for Dorian and an almost heroic worship of him (which often translates into him actually being in love with Dorian). He knows that Lord Henry will spoil the beauty that Basil believes is Dorian's soul, with his hedonistic influence – he has seen this happen to others before. (3)

4. Lord Henry is suggesting that even Dorian's pure, innocent, young life is secretly full of hidden, shameful desires – Dorian is not truly innocent. The fact that Lord Henry so freely states his point of view becomes overwhelming to Dorian and he cannot control the flood of hidden desires that are suddenly brought forth. (3)

5. Aesthetics is a key theme of the novel. The frequent descriptions of the beauty of nature, contributes to the images of beauty in the novel although art is seen to be above nature. (3)

6. Lord Henry has a hedonistic, pleasure seeking outlook on life. He likes to instigate chaos and watch it unfold without himself being part of such things. It's a matter of enjoyment and living for the moment – representative of his whole approach to life – he has no loyalty. (3)

7. Women were seen as inferior. Lord Henry saw them as 'boring' and even at times 'irritating'. They were often viewed as the 'decorative sex' without any purpose or intelligence. (3)

8. Basil wants life to BE art. He considers the portrait his best work ever and feels that he has put too much of himself into it. He predicts that he will suffer greatly for his art. Basil does not want to exhibit the portrait as he reveals that the art does not reveal the 'sitter' (subject of the painting), but the artist. He is afraid that the portrait will reveal the secret of his very soul – which is his feelings for Dorian Gray. (4)

[25]

Question 7.7:

1. Lord Henry asserts that you can be influenced by the thoughts or ideas of other people, just like Dorian is influenced by him.✓
You need to be careful not to allow these influences to change you in such a way that you become an imitation of them. ✓
Everyone is unique. Lord Henry says that "The aim of life is self-development." ✓ (3)

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2. Lord Henry Wotton says that there is no courage in society. ✓
People fear themselves ✓ and this fear is founded on two terrors:
- the terror of society, which is the base of morals; and ✓
- the terror of God, which is the secret of religion. ✓ (4)

3. Lord Henry Wotton appreciates beauty. ✓
He surrounds himself with beautiful people and things. ✓
He believes people will be much happier if they focus on aestheticism and the appreciation thereof. ✓ (3)

4. He believes that the only way to get rid of temptation is to yield to it. ✓
Sin is only in the mind, so if sin is made inferior to the mind, the body will be free from the effects of sin. ✓
If one resists sin, the soul will yearn for the things that one has made unlawful. ✓
The outcome of self-denial is only a stronger desire for that which has been denied. ✓ (4)

[14]

5. Dante spoke of people who were "made perfect by the worship of beauty". Through his behaviour, people started to see the real Dorian Gray, who was superficial, vain and proud. ✓
Dorian wanted to show off his beauty, so he invited guests to his house for dinner parties. Here his guests could admire the beauty of his house and everything in it. ✓
Dorian planned everything at the dinner party to perfection:
   - he carefully selected and placed his guests at the dinner table. ✓
   - he had an exquisite taste in the decoration of the table from the flowers to the cloths, and the antique plates of gold and silver. ✓

(4)

6. 'Arbiter elegantiarum' is Latin for 'judge of elegance.' ✓
Dorian Gray seems to desire to be more than a person that judges the elegance of one's appearance or material possessions. ✓
His famed beauty has made him this to others, and he is trying to set his life onto a path of higher realization and spiritual purpose. ✓ (3)

7. The 'new Hedonism' was a form of resistance against conventional morality. ✓
Dorian lived the 'new Hedonism', fulfilling all his pleasures by responding favourably to every temptation that came his way. ✓
He devoted himself to acquiring as many experiences as possible, sweet or bitter. ✓
It did not matter to Dorian the outcome of each experience. What was important to him was the experience itself. ✓

(4)
[11]
[25]

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HAMLET – ESSAY MEMOS

Question 8.1:

- At any given moment during the play, the most accurate assessment of Hamlet's state of mind probably lies somewhere between sanity and insanity.
- Hamlet certainly displays a high degree of mania and instability throughout much of the play, but his "madness" is perhaps too purposeful and pointed for us to conclude that he actually loses his mind.
- His language is erratic and wild, but beneath his mad-sounding words often lie acute observations that show the sane mind working bitterly beneath the surface.
- Most likely, Hamlet's decision to feign madness is a sane one, taken to confuse his enemies and hide his intentions.
- On the other hand, Hamlet finds himself in a unique and traumatic situation, one which calls into question the basic truths and ideals of his life.
- He can no longer believe in religion, which has failed his father and doomed him to life amid miserable experience.
- He can no longer trust society, which is full of hypocrisy and violence, nor love, which has been poisoned by his mother's betrayal of his father's memory.
- And, finally, he cannot turn to philosophy, which cannot explain ghosts or answer his moral questions and lead him to action.
- With this much discord in his mind, and already under the extraordinary pressure of grief from his father's death, his mother's marriage, and the responsibility bequeathed to him by the ghost, Hamlet is understandably distraught.
- He may not be mad, but he likely is close to the edge of sanity during many of the most intense moments in the play, such as during the performance of the play-within-a play, his confrontation with Ophelia, and his long confrontation with his mother.
- Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act. The standard of "beyond a reasonable doubt" is simply unacceptable to him.
- He is equally plagued with questions about the afterlife, about the wisdom of suicide, about what happens to bodies after they die – the list is extensive.
- But even though he is thoughtful to the point of obsession, Hamlet also behaves rashly and impulsively.
- When he does act, it is with surprising swiftness and little or no premeditation, as when he stabs Polonius through a curtain without even checking to see who he is.
- He seems to step very easily into the role of a madman, behaving erratically and upsetting the other characters with his wild speech and pointed innuendos.
- Because he is contemplative to the point of obsession, Hamlet's decision to feign madness, ostensibly in order to keep the other characters from guessing the motive for his behaviour, will lead him at times perilously close to actual madness. In fact, it is impossible to say for certain whether or not Hamlet actually does go mad, and, if so, when his act becomes reality. Hamlet, though thoughtful by nature, also has an excitable streak, which makes him erratic, nervous, and unpredictable.

Question 8.2:

Things to remember when answering the question "In what way is "time … out of joint" in Denmark:

- Hamlet's father (King of Denmark) has died.
- Denmark is in a state of readiness for war because Fortinbras (nephew of the King of Norway) is planning to attack Denmark.
- Hamlet's mother has married Hamlet's uncle (the dead king's brother) only two months after her husband's death – considered incest at that time.

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- Things are not as they seem: friends are turning on friends, people are suspicious of others, people are arranging spies to catch one another out, lovers are betraying one another – Hamlet even has to pretend to be mad so that the King does not guess his real state of mind.
- Nature seems to reflect that things are not right: there is lots of imagery of flowers turning to weeds, etc.

Things to consider when answering why Hamlet delayed in setting things right:

- This question asks for your opinion. Remember that you will still have to substantiate your reasons with examples from the play.
- Consider the theme of appearance vs. reality: does Hamlet believe the Ghost from the beginning, or does he perhaps require some proof of the murder?
- Consider Hamlet's personality. He is presented as a young man who is a deep thinker (as evidenced by his soliloquies – particularly the one in the graveyard with Yorick's skull)

Consider the theme of good vs. evil: perhaps he is not keen to commit murder because he does not want the guilt associated with such a crime? Does this change when he kills Polonius?

Question 8.3:

The candidates should look at those who are manipulated by others: They may feel that Hamlet is either a manipulator or an innocent. They may not have him as both. All points should be explained fully, based/ supported by the text.

Innocents: Hamlet:

Ophelia:

Laertes:

Manipulators: Polonius:

Claudius:

Ghost:

Question 8.4:

Note: There needs to be some indication of how this has been done.
What they do / what others say about them.

CHARACTER	CHARTERISTIC	HOW SHAKESPEARE HAS DONE THIS
POLONIUS	Pompous Moraliser Politician Morally suspect Patriarch	His verbosity and affected puns The lectures he gives to Laertes and Ophelia His position in relation to Claudius. Agrees to the marriage. The way he lectures Laertes to remain "lukewarm in all situations", "play it safe." His agreement to the marriage He rules Ophelia. Heads the family.

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LAERTES	Implied love of fun Moraliser	Describes his place of study in France Ophelia hints that he should not be a hypocrite…implies he is. His lecture to Ophelia which also mirrors his father's lecture.
OPHELIA	Innocent, naïve Courageous	Sees Hamlet's intentions as pure. Standing up to her brother. Warning him to listen to his own words.
CLAUDIUS	Wily, clever Seducer Immoral/ murderer Decadent/ licentious Greedy Politician Controller/ manipulator	Able to persuade people to agree to the marriage. He is also described as a serpent. The ghost says he seduced Gertrude. The ghost says he killed King Hamlet. His love of drinking and dancing. Love of sex (Gertrude) Wants what does not belong to him Smooth talker, uses language well. Wants to keep Hamlet close so he can control him.
GERTRUDE	Weak willed Immoral Manipulated	Governed by her desires. (Claudius' seduction) Prepared to commit incest. Falls under Claudius' sway and allows him to persuade her to try to convince Hamlet to stay.
HORATIO	Good friend Serious minded	Hamlet welcomes him freely. He is honest with Hamlet. Student at Wittenburg (protestant values) There are more things in heaven and earth Horatio that are dreamt of in your philosophy. Implies he is a philosopher.
		[25]

Question 8.5:

- Hamlet – madness vs plotting Claudius' murder
- Claudius – loving husband/worthy king vs murderer
- Polonius – concerned father vs plotting to have Ophelia married to Hamlet
- Gertrude – loving mother/wife vs incestuous
- Rozencrants & Guidenstern – loyal friends vs spies for Claudius
- The Mouse trap – enjoyable entertainment vs ploy to determine Claudius' guilt

Question 8.6:

- ✓ Hamlet acts irrationally in Act 1 Scene 2 when he speaks an irate speech in which he admits that he would have committed suicide were it not for the fact that it was against the laws of God. Suicidal thoughts are generally not a sign of a stable and sound mind. Within his speech, Hamlet condemns his mother for having moved on and married Claudius so quickly after his father's death.
- ✓ Towards the end of Act 1 Scene 5, after having met the Ghost of his father, and having learned of Claudius' deceit, Hamlet makes Horatio and Marcellus swear to never mention what they had witnessed that night. Hamlet explicitly tells them that they must remain silent about the goings on that night no matter how "odd or strange" he acts. This on the contrary shows that Hamlet had planned to act strangely / crazily. Planning this does not display an unwell / crazy frame of mind.
- ✓ Hamlet acts completely out of character and outlandish when he meets Ophelia after she had (upon command from her father) withdrawn from Hamlet and his advances toward her. He appeared dishevelled, shit open, staring at her for long stretches of time.

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- ✓ When Hamlet speaks to Polonius (after he has arranged with Claudius and Gertrude to speak to Hamlet about his love sickness) Hamlet once again SEEMS to speak of quite ridiculous things.
  He, as example, refers to Polonius as a fish seller.
  However, Hamlet refers constantly to honesty when speaking to Polonius. Thus is seems that he is baiting Polonius to uncover what he might know of Claudius' betrayal, rather that truly having lost his mind.
- ✓ Polonius himself remarks that Hamlet seemingly speaks of crazy things but that there is reason and logic to be uncovered in his words.
- ✓ LEARNERS WILL ULTIMATELY MAKE THEIR OWN CONCLUSIONS ABOUT HAMLETS SANITY.

Question 8.7:

- The phrase refers to different things in the play such as the corrupt ruling class in the state of Denmark, or the destruction of something unknown.
- Another idea is the rottenness of Claudius and Gertrude's marriage — or the idea of incest. Many consider this marriage incestuous, whereas King Claudius feels it necessary to justify that it is in the best interests of his country, and that his courtiers have approved it.
- However, his marriage is suspiciously corrupt, as it takes place only two months after King's death, and also that it is not allowed in religion.
- These circumstances cause Prince Hamlet to be enormously upset at Queen's apparent lack of mourning, supporting the idea of corrupt and foul play after King Hamlet's death.
- In Hamlet, this phrase is of immense significance. It is because it is spoken by a run of the mill, who has nothing to do with the upper echelons of the society.
- Still, he knows that if the elite or corruption, a state ceases to exist. The condition prevailing in Denmark are highly intriguing and confusing. In the midst of this confusion, Marcellus's popular non sequitur carries on threatening mood of mystery and disjointed action.
- It also reinforces tone and point of some earlier remarks of Hamlet in *Act-I, Scene-II, "Tis an unweeded garden."* When the ghost of his father tells him a chilling story in *Scene-V*, Hamlet realizes how really things are going to dogs in the Denmark.
- The rottenness in Denmark is also seen in the ghost of King Hamlet. Just the sign of a walking ghost is a bad omen in itself, a sign that something rotten will or has taken place.
- The ghost has come to inform Hamlet that King Hamlet was murdered by Claudius, who deprived him of a last opportunity to confess his sins.
- King Hamlet tells the prince because of this he is doomed to spend his days within the purgatorial fires of his prison and roam at nights. The ghost then calls upon Hamlet to avenge the murder.
- Hamlet swears that he will, which will eventually lead to his total decay.

HAMLET – CONTEXTUAL MEMOS

Question 9.1:

1. The platform outside the castle✓ at night ✓ (2)

2. Hamlet calls on heaven to protect them✓ because he is not sure whether it is a ghost or an evil spirit ✓that has come to trick/manipulate them into doing evil deeds✓ (3)

3. Hamlet asks the ghost what is so important✓that has made his father return from the dead and not be at peace✓ (2)

4. They are fearful/scared ✓and do not want Hamlet to go with it (untrusting). ✓ (2)

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5. The Ghost asks Hamlet not harm or mistreat his mother✓ because she will already be judged for her deeds in heaven after she dies. ✓ (2)

6. Hamlet will need an objective person✓to view how Claudius reacts to the murder of the king in the play. ✓ As this will help ensure Claudius' guilt and Hamlet's validity to kill him ✓ (3)

7. No, they found out there is a problem✓ but they could not find a reason for it ✓
They do not report the whole truth because Hamlet knew they were sent by his parents. ✓ (3)

8.1. Hamlet was excited when he saw that a group of actors✓ where going to present a play at the castle ✓ (2)

8.2. Hamlet is going to use the actors to put on a play he has written about his father's murder ✓ and Claudius' reaction to this will prove his guilt ✓ (2)

9. Horatio is the true loyal friend ✓ that Hamlet can trust with the knowledge of his father's murder and plan for revenge ✓
Rosencrantz and Guildenstern were Hamlet's childhood friends ✓ but he does not trust them and even calls them out when he knows they have been sent to spy on him by his parents ✓ (4)

[25]

Question 9.2:

1. She asks him to take off ✓ his black mourning clothes.✓ (2)

2. a) She means that Hamlet must think of Claudius as a friend. ✓ She tells him to do this because he is being rude to Claudius✓ **or** because she is trying to offer him the. comfort of a replacement for his dead father.✓ (2)

   b) It is ironic because Claudius has killed Hamlet's father. Gertrude's late husband.✓ In addition, far from being friends, Hamlet and Claudius plot against each other✓ and, in the end, kill each other.✓ (any 2) (2)

3. She says that it is normal✓ for people to die, that everyone dies,✓ and that after death there is eternal life.✓ (any 2) (2)

4. His response reveals that he is angry with her,✓ because his tone is short and rude.✓ **or** because the word *"common"* is insulting,✓ as he uses it to suggest that she, or her behaviour, is common or vulgar.✓ (2)

5. Wearing black clothes,✓ sighing,✓ crying,✓ looking sad✓ (any 3) (3)

6. a) Appearance and reality. ✓ (1)

   b) He says that the things Gertrude is worrying about are not important because they are about his surface appearance, not about reality. His thoughts and feelings, which. are the reality behind his appearance, are more important than how he looks or behaves,✓and they are far more unhappy than his appearance suggests. (2)

7. Claudius and Laertes have arranged a duel between Laertes and Hamlet.✓ The sharp tip of Laertes's sword is uncovered,✓ although in a duel the tips of the swords are supposed to

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be covered. His sword is also covered with poison.✓ If that fails, Claudius has also poisoned Hamlet's wine.✓ The two meant to murder Hamlet. (4)

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8. Hamlet murdered Laertes's father,✓ and Laertes blames him for the death of Ophelia.✓ (2)
9. He is shocked and angry.✓ He yells out short instructions and the many exclamation marks suggest that his emotions are uncontrolled.✓ (2)

1.0 Leartes feels guilty and regrets what he has done;✓ he addresses Hamlet intimately so he can show that that he is sorry and admit his guilt. (1)

[25]

Question 9.3:

1. The ghost who resembled the dead king, Hamlet, had been seen by Horatio and Marcellus, they had told Hamlet about what had occurred. Hamlet was anxious to confront the ghost of his father. This is the beginning of the meeting. (2)

2. He was killed in a sinful state, he needs Hamlet to avenge his death so that he can stop being in hell and roaming the earth and his soul can be at rest. He informs him of Claudius' guilt, but he is not to hurt his mother. (2)

3. He is devastated and vows to avenge his father's death. He swears his companions to silence and informs them not to worry about his demeanour as he may act in an unusual fashion. (3)

4. The play had been partially performed and Claudius had stormed out confirming to Hamlet his guilt. He was summoned to his mother (Gertrude) who had Polonius in her room to eavesdrop. He "heard" a "rat" and killed it with his sword. It was Polonius. He then hid the body and "feigned" madness. (3)

5. Where Polonius' body was secreted (hidden). (1)

6. He is being obtuse (difficult and knowingly upsetting) towards Claudius. He is telling the king that Polonius is dinner for the worms (he is dead). Hamlet then continues to explain how a beggar can eat a king by eating the fish that ate the worm that ate the decomposing body of the king. (2)

7. He dislikes Polonius and regards him a sycophant, and is not concerned about his death. (3)
8. He loves Gertrude and does not want to upset her because of her great love for Hamlet also he realises that the people love Hamlet and he cannot afford to distance himself from the populace. He may also be concerned that killing Hamlet may lead to questions about how he usurped the throne. (3)

9. Revenge. He holds Hamlet responsible for the killing of his father and his sister's suicide. (3)
10. He is able to convince Laertes to have a duel with Hamlet and to agree that Laertes should put poison on his sword tip so that Hamlet will surely die. Also he agrees that Laertes will be able to "kill" Hamlet and thus be avenged. (3)

[25]

Question 9.4:

1. Learners must refer to ONE direction concerning body language, with an explanation of why they chose it and ONE direction concerning tone, with an explanation of why they chose it.

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Example: The actor must throw his arms into the air and look around erratically, this suits Hamlet's distraught state of mind. The actor must speak loudly, then softly, interrupting himself upon the hyphens to show that Hamlet was distressed in this extract. (4)

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2. Within lines 1 – 9 Hamlet states that his life is without purpose, and expresses the wish that he would kill himself were it not for God's command against it. This indicates that Hamlet is not of sound mind in this extract, he seems distressed as a result of his mother's speedy marriage to Claudius. (3)

3. Hamlet has nothing but love, respect and admiration for his father, and feels that Claudius is like a beast compared to his father (a God).
"So excellent a King, that was to this Hyperion to a satyr" (2)

4.1. My father would not even let the wind blow too intensely on his mother's cheek. (1)

4.2. The deceased King Hamlet cared very deeply for his wife, according to these lines. He would not even let something as insignificant as wind, harm her. (2)

5. Claudius and Gertrude had sent for Rosencrantz and Guildenstern so that they (his school friends whom he trusted) could spy for them.
They are meant to get to the bottom of Hamlet's supposed 'madness'. (2)

6. Lines 10 – 12 describe an unpleasant, rotten fog that lays beneath the splendour of the surroundings.
This is a synonym for Denmark, the country having been corrupted by Claudius' murder of the king. Hamlet is alluding to the fact that the reality of Denmark is putrid as opposed to the stable appearance of it. (3)

7. Hamlet makes an innuendo when he asks Rosencrantz why he laughed when he said "Man delights not me", he is alluding to being sexually delighted by men, pleasured if you will. (2)

8. Rosencrantz and Guildenstern will help Hamlet by using their theatre troupe to present a play in which they will act out the way in which Claudius killed King Hamlet.
Hamlet will carefully take note of Claudius' reaction and from there endeavour to expose Claudius' treason. (3)

9. Lines 5 – 8 of Extract B shows Hamlet to be weary of life and wanting to die.
Extract A has a reference to self-slaughter.
Thus both extracts display Hamlet's want to end his life, thus portraying him as very unstable. (3)

Question 9.5:

1.1 He is related to his mother and as they share the same the blood, he is also "polluted" because of her incestuous relationship with Claudius. (2)

1.2 "self-slaughter" (1)

1.3 Although he is deeply unhappy, he has an intense fear for the unknown. He fears that he will damn his soul if he commits suicide./ Goes against his religious beliefs. (2)

2 Hamlet speaks about life and the world as being tedious and actions as worthless. This would indicate depression/ despair / anger. (2)

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3 * The marriage between Gertrude and Claudius
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* The lack of a period of mourning by his mother who appeared a devoted wife
* Claudius is far inferior to his father, King Hamlet.
* His mother's betrayal of his father's love. (ANY three) (3)

4 The quality of life in Denmark has deteriorated from wholesomeness to slyness and underhandedness. Hamlet feels that he is overpowered by things beyond his control. (2)

5 A (evil goes on its way and good does not matter) (1)

6 His mother was weak as she was unable to stay alone for long. It shows that women are weak / not to be trusted/ shameless as his mother married so quickly and to such an inferior man. (2)

7.1 Hyperion is a name of the sun-god. Using this comparison, Hamlet highlights his utter admiration for his father. Hamlet also implies that his father was a light-giver but now, in his death, there are only shadows. / Hamlet regarded this as one of the most beautiful gods. This could also by implication refer to Old Hamlet's beautiful nature/morals. (2)

7.2 Hamlet wants to highlight the bad choices his mother has made. Hamlet shows that he feels his mother has insulted his father's memory with her marriage to such a man. (2)

8 Old Hamlet's moral life was exemplary as every god left his seal/ his mark on Old Hamlet OR The gods know Old Hamlet's soul which is good. (2)

9.1 Claudius – Mildew is a sickness which attacks wheat or corn. Thus Claudius is an illness spreading through Danish society /rule. (2)

9.2 Old Hamlet – is contrasted as good where goodness will follow. He is also a man of honour. (2)

Question 9.6:

1. Francisco introduces the idea that Hamlet's world is upside-down. Protocol dictates that Francisco should question the newcomer, but here the interloper questions the guard. Francisco's response reinforces the sense of malaise. His "sickness at heart" prefigures the tension of the ensuing tragedy, while the changing of the guard mirrors the tenuousness of the political climate of Denmark — the transition from one king to another and the arrival of the Prince whose rightful place on the throne has been usurped. (3)

2. When Horatio was first told about the appearance of the apparition, he was sceptical. When the ghost was first sighted in the play, Bernardo remarks that the ghost looks similar to the King Hamlet, and Marcellus reasons with Horatio that he should address the ghost. Horatio reacts to the ghost with tormenting fear and surprise, but does note that the ghost looks like the King Hamlet. Horatio speaks to the ghost and demands the ghost to respond to him. The use of the word 'thou' causes the ghost to exit. Marcellus comments that the ghost was offended, meaning that by Horatio speaking to the ghost of the King with such lack of respect and with demands the ghost left. (3)

3. Horatio initially assumes that the ghost appearance must mean that there is something wrong with the current government, 'this bodes some strange eruption to our state', and that the appearance is foreshadowing some ominous event that will soon occur. There are intense war preparations in Denmark. (3)

4. Horatio tells the others that the roosters crowing awakens a god of daylight and any ghosts who are wandering on the earth are forced to hide until night comes. On the other hand

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Marcellus states that daytime is similar to Christ's Resurrection, and that no evil thing can roam the Earth during the sacred and hallowed time. These two different discussions regarding the rooster crowing are symbolic of the overall confusion and determination of the ghost' purpose there. Prince Hamlet later questions if the ghost is something of evil origins there to tempt him into committing sins, or if the ghost is merely trying to help and warn him, and is a victim of the daylight gods' reign. (3)

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5. The spooky cold that Francisco describes as he and Barnardo exchange posts thoroughly sets the mood of the play. It can be described as mysterious and a mixture of bright surfaces and dark forces where what seems both is and is not. This scene shows very clearly the problem of discerning between appearance and reality. The Ghost appears, but is it really there? If it is there, is it really a devil assuming the king's regal shape and garments? Distinguishing between truth and illusion is the focal dilemma of Act I. (3)

6. Claudius gives Hamlet a speech to try and get him to stop bringing up his father, probably fearing that the more the late King was talked about, or remembered, the more likely people were to look into his death.
He then convinces Hamlet that his grief 'shows a will most incorrect to heaven', meaning that he should be happy for his father, for he is now in heaven. While this speech is given to Hamlet, it is for the benefit of Gertrude, who is instrumental in handling the emotional Hamlet. (3)

7. Hamlet uses analogy to vividly paint the vast differences between Hamlet Sr. and Claudius. By comparing his father to a hyperion, Hamlet asserts that his father is godlike. Hamlet develops a disgust for not only Claudius the man, but all of the behaviours and excesses associated with Claudius. (3)
[Both Hamlet Snr and Claudius must be mentioned to obtain full marks]

8. In his first soliloquy, Hamlet comes right out and says how unnatural the situation in Denmark has become. In Act I, scene 2, he says: "How weary, stale, flat and unprofitable/ Seem to me all the uses of this world!/ Fie on 't! ah fie! 'Tis an unweeded garden/ That grows to seed; things rank and gross in nature/ Possess it merely." Hamlet talks of a once splendid garden turning wild and overgrown with disgusting and parasitic plants.

   He draws the comparison to his mother -- all tears -- and yet, he argues that even a beast...an animal...without reason, would have mourned longer than she did for his father. He says the speed of her marriage was wicked, and goes so far as to call her and Claudius' marriage bed, "incestuous sheets." Again, this suggests a decay of morality, and a corruption of values. Incest is a serious indictment, and although not strictly true, Hamlet's point is clear. There's something deeply troubling and immoral about marrying your dead husband's brother, especially so quickly after losing the King. (4)

[25]

Question 9.7:

1. Suicide (1)

2. He is feeling despondent, depressed. (1)

3. His father is dead. His uncle has married his mother hastily and is sitting on the throne. He is upset by the incest. He feels that the world is immoral.
They must give a full answer for the three marks. (3)

4. Shakespeare uses the garden image often to describe the world. If a garden is cared for, it has no weeds, but when the weeds abound it means it lacks care. The weeds refer to immorality and corruption. The comparison is good because it emphasises

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the "rotten" state of Denmark.

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Mark for fullness of answer. (2)

5. 5.1. Explain the reference to the "Hyperion" and the "satyr". (2)
Hyperion is a god of stature and beauty.
Satyr is half animal.

5.2. What is Hamlet implying through this reference?
The reference refers to the godly nature and bearing of King Hamlet as opposed to the animal, bestial nature of Claudius. (2)

/11/

6. How does Hamlet react when he sees Horatio and Marcellus? (2)
Justify by referring to the extract.
He is happy to see them (I mark)
"I am very glad to see you"

7. Explain the innuendo in (2)
"We'll teach you to drink deep ere you depart." (line 12)
The people of Denmark are immoral drunkards. (1 mark) Hamlet is also affirming Horatio's temperance.(1 mark)

8. Hamlet plays on words when he replies to Horatio's comment about why he is in Elsinore.

8.1.Quote the play on words. (1)
Horatio says – "father's" funeral
Hamlet replies – "mother's marriage.

8.2. What is the tone behind Hamlet's words? Explain your answer (2)
Sarcasm. He is disgusted by the marriage

9. Why is Horatio shocked when Hamlet says he sees his father? (1)
Horatio thinks he is seeing the ghost.

/8/

10. What does Horatio find *"wondrous strange*"? (1)
The vision of the host and Hamlet's behaviour after going after the ghost.

11. Hamlet is asking his friends to swear to something. In your own words say what he is asking them to swear to. (2)
He asks them never to make a comment about his behaviour if anyone asks them why he is behaving weirdly or to speculate with other people if he puts on an act of madness.
MUST be in their own words.

12. Suggest what an antic disposition is and why Hamlet would put one on. (3)
An antic disposition refers to the act of pretending madness. Antic= opposite, disposition = behaviour /6/
He is going to put it on because that will give him time to formulate a plan to avenge the death of the king. The madness will give him a disguise to his behaviour and motives.
(*2 marks for explanation of antic disposition*
1 mark for the reason for putting it on.)

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