



SUBJECT: **English**
PAPER NUMBER: I
DATE:
TIME:

Answer **ONE** question from each section. In Sections A and B, each answer must **not** be shorter than 500 words. In Section C, the answer must not be shorter than 400 words. Each section carries one third of the total marks allotted to this paper.

In the gobbet question you are expected to ground your response in the given text. You should identify the text's immediate context and relate the text to at least **TWO** of the following while making reference to the play as a whole: **characterisation, imagery, theme, setting.**

SECTION A: SHAKESPEARE SET TEXTS

1. ***Romeo and Juliet***

EITHER

(a) **Gobbet**

Friar Lawrence So smile the heavens upon this holy act,
That after-hours with sorrow chide us not!

Romeo Amen, amen! But come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare,
It is enough I may but call her mine.

Friar Lawrence These violent delights have violent ends,
And in their triumph die, like fire and powder,
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite.
Therefore love moderately: long love doth so;
Too swift arrives as tardy as too slow.

Enter Juliet.

Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint;
A lover may bestride the gossamers
That idles in the wanton summer air,
And yet not fall; so light is vanity.

OR

- (b) Discuss Romeo's character in *Romeo and Juliet* in relation to his statement, 'O, I am Fortune's Fool'.

OR

- (c) Discuss the relationship between love and hate in *Romeo and Juliet*.

2. **Othello**

EITHER

(a) **Gobbet**

Desdemona Be thou assured, good Cassio, I will do
All my abilities in thy behalf.

Emilia Good madam, do. I warrant it grieves my husband
As if the case were his.

Desdemona O, that's an honest fellow. Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.

Cassio Bounteous madam,
Whatever shall become of Michael Cassio
He's never anything but your true servant.

Desdemona I know't. I thank you. You do love my lord.
You have known him long; and be you well assured
He shall in strangeness stand no farther off
Than in a polite distance.

Cassio Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and wat'rish diet,
Or breed itself so out of circumstance,
That, I being absent and my place supplied,
My general will forget my love and service.

Desdemona Do not doubt that. Before Emilia here
I give thee warrant of thy place. Assure thee,
If I do vow a friendship I'll perform it
To the last article. My lord shall never rest.
I'll watch him tame and talk him out of patience.
His bed shall seem a school, his board a shrift.
I'll intermingle everything he does
With Cassio's suit. Therefore be merry, Cassio,
For thy solicitor shall rather die
Than give thy cause away.

OR

- (b) 'Iago eats into the core and heart of man's soul, worming his way into its solidity, rotting it, poisoning it.' Discuss Iago's influence in *Othello* in the light of this description of his character.

OR

- (c) Tragedy in Shakespeare often involves 'the ruin and death of a man of extraordinary greatness and intensity through a tragic flaw in his character.' Discuss the relevance of this description to *Othello*.

SECTION B: POETRY SET TEXTS

1. Seamus Heaney

- a) Discuss the theme of nature as it appears in '**Digging**' and **another TWO** poems by Heaney.

OR

- b) With reference to **THREE or more** poems of your choice, illustrate the use of poetic description in Heaney's poetry.

2. Carol Ann Duffy

- a) With reference to **THREE** poems of your choice, discuss Duffy's treatment of pain in her poetry.

OR

- b) Discuss the themes of foreignness and otherness in Duffy's poems.

3. Elizabeth Bishop

- a) Discuss childhood memories as they are depicted in **THREE** poems by Bishop.

OR

- b) Discuss Bishop's use of imagery in **THREE** or more poems of your choice.

SECTION C: LITERARY CRITICISM

Write a critical appreciation of the poem on the next page. Focus on theme, imagery, form and structure. You may also comment on any other literary aspect or aspects of the poem that you consider to be worthy of discussion.

Rain Crow¹

The pendulum sun swung
In arcs of dying days.
Our breath hung sullen in
The halt of heat; we walked
A tightrope dream of rain.
A circle of buzzards rode,
Shadows of death on wind
Wound the valley up.
The weather withered grass
And leaves curled brown and died;
We wished to hang our hearts
Upon despair, and go.
But in shade, deep treed
By the last undry hole
In the blistered creek,
A rain crow called: that faith
In a blind eye might see
How some haphazard wind,
Cloud caught, could wring rain.

We could not help but look
With backward eyes on spring,
When fresh fields lay to sun
Like a clutch of eggs before
The warmth of the hatching hen.
I had watched at sundown
A plodding man and team,
In a gait too steady to
Reveal their weariness,
Plow a wrinkled frown
In the hill's brow above
The woods. From where I watched
The man and plow and hill
Were one unbroken shadow
Standing against the sun.

Now, in time of drought,
Old men rest adaze
In the dog day shade,
Prodding the earth with canes
The way some half brave boys
Nudge a dead dangerous dog.

Still in the deeper woods
A rain crow calls; the man
I watched in spring comes
Again to the hill to see
The wreckage of his pains,
The straight rowed wilted crop,
Heat beaten beyond bearing.
His restless hands, ignorant
Of heart's despair, lead him
To a hoe²; he cuts a few
Rankest weeds before he goes.

Wendell Berry

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¹ **rain crow:** a folk-name for a type of cuckoo bird

² **hoe:** a gardening tool



SUBJECT: **English**
PAPER NUMBER: **II**
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Answer **BOTH** sections.

SECTION A: NOVEL SET TEXTS

Answer TWO questions (NOT on the same novel) from this section. Answers in this section must NOT be shorter than 500 words. This section carries two thirds of the total marks allotted to this paper.

1. ***The Handmaid's Tale* (Margaret Atwood)**

- (a) 'Gilead is a theocracy, that is, a form of government in which power is closely tied to and justified by religious principles and beliefs.' Discuss the different ways in which religion is used for oppression and subjugation in Atwood's *The Handmaid's Tale*.

OR

- (b) 'Don't let the bastards grind you down.' Discuss resilience and hope in Atwood's *The Handmaid's Tale*.

2. ***Great Expectations* (Charles Dickens)**

- (a) Discuss the theme of guilt in Dickens's *Great Expectations*.

OR

- (b) 'Since the Dickensian hero has initially no real role, any status he attains in the world will be the result of his own efforts. He will be totally responsible for any "identity" he achieves.' Discuss this statement fully with specific reference to Pip in *Great Expectations*.

3. *Atonement* (Ian McEwan)

- (a) McEwan's *Atonement* has been described as 'an exploration of the endless possibilities of storytelling'. Discuss some of the key functions of narrative style in the novel.

OR

- (b) 'Throughout *Atonement*, imagination is portrayed as dangerous, untrustworthy and originating in self-interest.' Discuss.

4. *Wuthering Heights* (Emily Brontë)

- a) Discuss intensity of feeling in *Wuthering Heights*.

OR

- b) Discuss the conflicting reactions that Heathcliff may evoke in readers of *Wuthering Heights*.

5. *To Kill a Mocking Bird* (Harper Lee)

- a) Discuss some of the moral issues explored in Lee's *To Kill a Mocking Bird*.

OR

- b) In which ways may Scout Finch be described as an 'unusual' character in *To Kill a Mocking Bird*?

Please turn over for Section B

SECTION B: LITERARY CRITICISM

This section carries one third of the total marks allotted to this paper. Answers in this section must NOT be shorter than 400 words.

Write a critical appreciation of the passage below. Focus on setting, character and theme. You may also comment on any other literary aspect or aspects of the passage that you consider to be worthy of discussion.

It is September. I have been here now for two months. It seems longer than that. The tree that I can glimpse from the window of my cell has a drab, dusty look, it will soon begin to turn. It trembles, as if in anticipation, at night I fancy I can hear it, rustling excitedly out there in the dark. The skies in the morning are splendid, immensely high and clear. I like to watch the clouds building and dispersing. Such huge, delicate labour. Today there was a rainbow, when I saw it I laughed out loud, as at a wonderful, absurd joke. Now and then people pass by, under the tree. It must be a shortcut, that way. At nine come the office girls with cigarettes and fancy hairdos, and, a little later, the dreamy housewives lugging shopping bags and babies. At four every afternoon a schoolboy straggles by, bearing an enormous satchel on his back like a hump. Dogs come too, walking very fast with an air of determination, stop, give the tree a quick squirt, pass on. Other lives, other lives. Lately, since the season began to change, they all seem to move, even the boy, with a lighter tread, borne up, as if they are flying, somehow, through the glassy blue autumnal fair.

At this time of the year I often dream about my father. It is always the same dream, though the circumstances vary. The person in it is indeed my father, but not as I ever knew him. He is younger, sturdier, he is cheerful, he has a droll sense of humour. I arrive at a hospital, or some such large institution, and, after much searching and confusion, find him sitting up in bed with a steaming mug of tea in his hand. His hair is boyishly rumpled, he is wearing someone else's pyjamas. He greets me with a sheepish smile. On impulse, because I am flustered and have been so worried, I embrace him fervently. He suffers this unaccustomed show of emotion with equanimity, patting my shoulder and laughing a little. Then I sit down on a chair beside the bed and we are silent for a moment, not quite knowing what to do, or where to look. I understand that he has survived something, an accident, or a shipwreck, or a hectic illness. Somehow it is his own foolhardiness (my father, reckless!), that has got him into danger, and now he is feeling silly, and comically ashamed of himself. In the dream it is always I who have been responsible for his lucky escape, by raising the alarm, calling for an ambulance, getting the lifeboat out, something like that. My deed sits between us, enormous, unmanageable, like love itself, proof at last of a son's true regard. I wake up smiling, my heart swollen with tenderness.



SUBJECT: **English**
PAPER NUMBER: **III**
DATE:
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Answer ALL Sections in this paper.

SECTION A: LANGUAGE ESSAY

Write an essay of not less than 500 words on ONE of the following topics:

1. A summer day, when the temperature really soared.
2. Witnessing a rescue operation.
3. Does respecting others mean being silent when you disagree with them?
4. 'We can only watch as darkness falls'. How far do you agree with this outlook on the world around us, today?
5. What are the qualities of a good leader?
6. Language is a virus from outer space.
7. Perfection.
8. Resilient.

(Total: 33 marks)

SECTION B: SUMMARY

Read this passage and write a summary of between 150 and 200 words.

5 When a TV series is all over, binge-watchers (people who watch multiple episodes in quick succession) report feeling sad or anxious once a TV binge-watching session has concluded. There are accounts of viewers reporting feeling 'anxious, wistful, bereft' as their binge of a popular comedy series nears its end. Others admit that they experience 'depression' and 'emptiness' after finishing their favourite shows.

10 Are these merely the experiences of a few people who have watched too much TV? Or could binge-watching actually affect your health and well-being?

According to a recent survey, watching television is one of the most common leisure time activities in the U.S. On average, Americans spend about 2 hours and 49 minutes per day watching television, and it accounts for more than 50 percent of their daily leisure activities.

15 Yet the way Americans consume television is rapidly changing, and binge-watching has become a relatively recent phenomenon. The rising popularity of on-demand streaming services like Netflix have made it easier than ever to have uninterrupted access to full TV series. Marketing and social media campaigns have also encouraged binge-watching, with the popular streaming service Netflix calling it the 'new normal.'

20 Excessive TV watching has long been associated with health problems. Scientific studies have shown that prolonged television viewing increases the risk of obesity and related diseases such as diabetes. It has also been linked to mental health problems like depression. And another recent study revealed that binge-watching is tied to feelings of loneliness and depression. They also found that those who binge-watch lacked the self-regulation to stop, suggesting that binge-watching may be an addictive behaviour.

25 Considering that there has been limited empirical research on the consequences of binge-watching, we took advantage of a large sample size and made our first attempt at conducting a binge-watching study from a public health perspective. For this purpose, we surveyed 406 North American adults, recruited from an online data collection platform. We wanted to know more about binge-watchers – particularly their viewing habits, mental health status, and how prevalent and socially acceptable binge-watching was among their friends.

30 The majority of our respondents defined binge-watching as two to five hours of consecutive video viewing in one day. About 35 percent of the respondents admitted that they binge-watch TV. Not surprisingly, those who self-identified as binge-watchers were more likely to report higher average screen time in the past seven days compared to those who did not identify as binge-watchers. Self-identified binge-watchers were also more likely to report higher addiction to TV.

35 The major highlight of our study, however, is that self-identified binge-watchers were more likely to report higher stress, anxiety and depression. We were ultimately able to demonstrate a relationship between binge-watching, average screen time and mental health status. However, these results should be interpreted with caution. Our research shows only a correlation and not causation. We don't know if depression, stress and anxiety are caused by binge-watching, or if it is the other way around. In other words, people might binge-watch as a way to temporarily alleviate pre-existing feelings of stress and anxiety.

40 We also discovered that media influence and social acceptance of binge-watching were found to be significant predictors of self-reported binge-watching. Most respondents said that they had noticed advertisements or articles encouraging binge-watching, while half of them indicated that most of their friends binge-watch. Of course, more research is needed to understand the true effects of binge-watching on physical and mental health.

(Total: 15 marks)

SECTION C: LINGUISTICS

Choose ONE question from this section.

EITHER

1. **Morphology** is the study of the structure of words. Write an essay of **not more than 400 words** focusing on **how elements combine to form words**. In your essay you are expected to refer to such terms as *morpheme*; *free* and *bound morpheme*; *root word* and *affix*; *inflectional* and *derivational affix*. You should illustrate your explanation with relevant examples.

(Total: 33 marks)

OR

2. Answer **ALL** sub-sections, **a**, **b** and **c** in this question.

a. The sentences below are complex sentences in which one or more of the clauses are of lesser importance when compared to the main clause of the sentence. Find the **subordinate clauses** in these sentences. The first one has been worked out for you as an example.

0. The book that you found is mine.
Answer: that you found
- i. The student did not speak when the teacher asked her a question.
ii. He felt that the talk was boring.
iii. The girl whose parents came to school was expelled after she spoke rudely to a teacher.
iv. He started packing the things which he found on the floor.
v. He still lives in the house where we last visited him.
vi. When the rain started, the game was stopped since the pitch became flooded.
vii. The lion with an impressive mane moved as if it was injured.

(9 marks)

- b. **Cohesion** refers to the techniques and devices used to connect parts of a text with each other. Limiting your answer to the words in bold, name the cohesive device marked in each set of sentences. The first one has been worked out for you as an example.

0. **Dolphins** may be aggressive. **Dolphins** have been known to attack swimmers.
Answer: Repetition
- i. **Dolphins** may be aggressive. **They** have been known to attack swimmers.
ii. Dolphins may be aggressive **and** have been known to attack swimmers.
iii. Dolphins may be aggressive. **This** dolphin has attacked one of its trainers.
iv. Dolphins may be **aggressive**. If stressed dolphins can become **savage**.
v. **They** are one of the sea creatures we love most. However, **dolphins** may be aggressive.
vi. Dolphins may be aggressive **but** they rarely attack swimmers.
vii. A dolphin became aggressive. **The** dolphin repeatedly charged the swimmer.
viii. Even though many think of them as **fish** because they live in the **sea**, **dolphins** are mammals. Some prefer **coastal waters**, others are **oceanic**.

(8 marks)

c. **Semantics** is concerned with the study of meaning. Write a **definition** of around 20 words for **EACH** of the following terms. After each term that you define, provide an **example** to illustrate the meaning of the term.

- i. Denotation and Connotation
- ii. Lexical Field
- iii. Hyponyms and Hypernyms
- iv. Synonyms and Antonyms

(16 marks)

(Total: 33 marks)

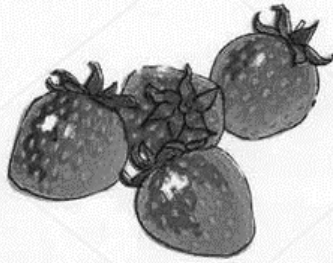
OR

3. Read the following advertisement carefully. In **not more than 400 words**, write a detailed commentary. You are expected to analyse its particular stylistic features in terms of:

- Visual Elements/Graphology
- Form and Structure
- Attitudes to the reader/audience
- Vocabulary
- Grammar
- Content

The advertisement is on page 5, and the text is reproduced on page 6 for better legibility.

(Total: 33 marks)



HOW TO MAKE *Strawberry Jam* that always "sets" perfectly

This is the Recipe

2-lbs. Strawberries 3-lbs. sugar
 $\frac{1}{2}$ -bottle Certo

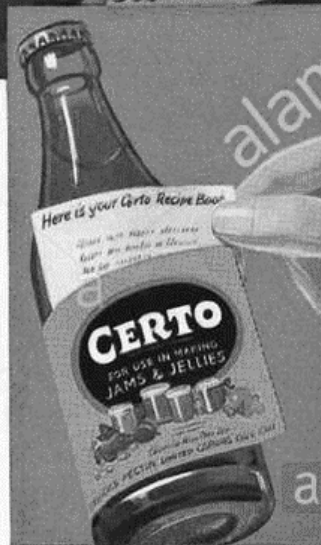
Use only fully-ripened berries. "Crush" the berries one layer at a time and measure crushed berries and sugar into a large preserving pan, mix, and bring to a full, rolling boil over hottest fire. Stir constantly before and while boiling. Boil hard 1 to 2 minutes. Remove from fire and stir in Certo. Then stir and skim by turns for just five minutes to cool slightly, to prevent floating fruit. Pour quickly. Cover hot jam with waxed paper circles—highly recommended for an airtight seal. When jam is cold, cover with large tops of parchment, greaseproof, or gummed transparent paper. Makes $4\frac{1}{2}$ —5-lbs. jam.

Res, it's true. Here is a new, quick, easy way of making sparkling jams (and jellies) that never fall short of perfection itself. Just follow the Certo recipe.

Think of it! When you add Certo—wonderful, pure fruit Pectin—you can be positive that your jams will "set" properly—even with the most troublesome fruits, such as strawberries, for example.

And compare! Just a few minutes' boiling as against at least half an hour. Better still, you save all the luscious juices and flavour that used to steam away. That means more jam from a given quantity of fruit. Actually, you're getting almost half again as much jam as you used to. Now, that's economy! That's the Certo way.

Instructions with every bottle. Also Special CERTO All-the-Year-Round Recipe Leaflet FREE on request
GRAPE-NUTS COMPANY LTD., 38, Upper Ground Street, Blackfriars, S.E.1



CERTO

is pure fruit pectin . . . the natural jelling substance of pure fruit . . . extracted from the fruits in which it is most abundant, then concentrated and bottled. No preservatives—no gelatine, no chemicals of any kind—guaranteed made in Canada.

If you wish to make a larger quantity of jam than the recipe indicates, you must increase all your measurements and the time for boiling and stirring proportionately.

This is the Recipe

2-lbs. Strawberries 3-lbs. sugar ½-bottle Certo

Use only full-ripened berries. "Crush" the berries one layer at a time and measure crushed berries and sugar into a large preserving pan, mix, and bring to a full, rolling boil over hottest fire. Stir constantly before and while boiling. Boil hard 1 to 2 minutes. Remove from fire and stir in Certo. Then stir and skim by turns for just five minutes to cool slightly, to prevent floating fruit. Pour quickly. Cover hot jam with waxed paper circles – highly recommended for an airtight seal. When jam is cold, cover with large tops of parchment, greaseproof, or gummed transparent paper. Makes 4½–5-lbs. jam.

Yes, it's true. Here is a new, quick, easy way of making sparkling jams (and jellies) that never fall short of perfection itself. Just follow the Certo recipe.

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