



Western Cape
Government

Education

Grade 12 Literature Setwork

NSC and SC Examination

Question Papers and Memoranda

(Marking Guidelines)

English Home Language: Novels

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SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

In *The Picture of Dorian Gray*, Oscar Wilde shows how the more reprehensible¹ qualities of human beings can destroy people.

Critically assess the validity of the above statement in relation to the novel.

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

Glossary: reprehensible¹: shameful, disgraceful, dishonourable, inexcusable

[25]**QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

Lord Henry elevated his eyebrows, and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whirls from his heavy opium-tainted cigarette. 'Not send it anywhere? My dear fellow, why? Have you any reason? 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.'

5

...

'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 rose-leaves.'

10

...

'You don't understand me, Harry,' answered the artist. 'Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings.'

15

...

'Your rank and wealth, Harry; my brains, such as they are – my art, whatever it may be worth; Dorian Gray's good looks – we shall all suffer for what the gods have given us, suffer terribly.'

20

[Chapter 1]

- 7.1 Refer to lines 12–13: 'this young Adonis ... ivory and rose-leaves.'
What impression does this description create of Dorian? (3)
- 7.2 Refer to lines 6–7: 'I have put too much of myself into it.'
Explain what these lines suggest about Basil's state of mind. (3)
- 7.3 Refer to lines 20–21: 'we shall all suffer ... suffer terribly.'
Discuss how the above lines prove to be prophetic. (3)
- 7.4 Refer to lines 1–3: 'Lord Henry elevated ... opium-tainted cigarette' and line 8: 'Lord Henry stretched himself out on the divan and laughed.'
Based on your knowledge of the novel as a whole, comment on the lifestyle of the upper classes in Victorian London. (3)

AND**EXTRACT B**

[Lord Henry] lay back and looked at him with half-closed eyes. 'By the way, Dorian,' he said after a pause, 'what does it profit a man if he gain the whole world and lose' – how does the quotation run? – 'his own soul?'

...

'Don't, Harry. The soul is a terrible reality. It can be bought, and sold, and bartered away. It can be poisoned, or made perfect. There is a soul in each one of us. I know it.' 5

'Do you feel quite sure of that, Dorian?'

'Quite sure.'

'Ah! then it must be an illusion. The things one feels absolutely certain about are never true. That is the fatality of Faith, and the lesson of Romance. How grave you are! Don't be so serious. What have you or I to do with the superstitions of our age? No: we have given up our belief in the soul. Play me something. Play me a nocturne, Dorian, and, as you play, tell me, in a low voice, how you have kept your youth. You must have some secret. I am only ten years older than you are, and I am wrinkled, and worn, and yellow. You are really wonderful, Dorian. You have never looked more charming than you do to-night. You remind me of the day I saw you first. You were rather cheeky, very shy, and absolutely extraordinary. You have changed, of course, but not in appearance. I wish you would tell me your secret. To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable.'

[Chapter 19]

- 7.5 Refer to line 4: 'The soul is a terrible reality.'
Explain why Dorian regards the soul as 'a terrible reality'. (3)
- 7.6 Refer to lines 17–18: 'To get back ... or be respectable.'
Are these words typical of Lord Henry? Justify your response with reference to the novel as a whole. (3)

7.7 Refer to lines 16–17: 'You have changed, of course, but not in appearance.'

In the light of the novel as a whole, assess the validity of Lord Henry's view of Dorian Gray.

(3)

7.8 In your view, does Dorian Gray redeem himself when he dies? Justify your response.

(4)
[25]

SECTION B: NOVEL**QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

Qualities such as selfishness, cruelty to others as well as harmful, depraved or corrupt behaviour might be considered reprehensible.

- Dorian's narcissism and his determination to pursue his own pleasure lead him to engage in dishonourable behaviour. His self-centredness is clear when he chooses to spend time with Lord Henry rather than fulfil his commitments to Basil and Lady Agatha.
- His cruel and callous treatment of Sibyl is inexcusable and leads to her suicide.
- When Dorian realises that the portrait grants him freedom from censure, he begins to indulge in increasingly dissolute behaviour, such as gambling, getting into fights with sailors and frequenting opium dens and brothels.
- He takes pleasure in the corrupting influence he has on others, while not taking any of the blame for their ruined reputations. The lives of those whom he has influenced are all destroyed.
- Dorian is duplicitous, hiding his corrupt nature from society in an attempt to preserve his reputation and position.
- Dorian's murder of Basil is particularly reprehensible, given Basil's love and concern for him.
- Dorian's blackmailing of a clearly reluctant Alan Campbell is disgraceful. Alan later commits suicide as he is unable to live with the shame of his actions.
- Dorian's reprehensible treatment of Sibyl might be seen as a contributing factor in James Vane's death as her death prompts James to seek revenge. Candidates might argue that James's desire for revenge is in itself reprehensible and destructive.
- Arguably, Dorian's depravity and his disgust at his own reprehensible behaviour contribute to his destruction.
- Lord Henry's disregard for the consequences that his controversial statements might have on others reflects his indifferent and insensitive nature.
- Lord Henry is selfish when he considered using Dorian as a social experiment. He takes pleasure in seeing how his ideas have influenced and corrupted Dorian. Thus, he might be held indirectly responsible for Dorian's demise.

[Candidates might refer to other characters whose behaviour might be considered reprehensible in their argument.]

[Credit valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Dorian Gray has the appearance of a Greek god. He is like a statue which is worshipped for its beauty. The 'ivory' and 'rose-leaves' refer to his complexion and create the impression that he is a romantic figure. The comparison with Adonis suggests that Dorian is loved and admired for his attractiveness.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.2 Basil believes that his feelings for Dorian are reflected in the portrait and will be obvious for all to see. He is concerned that the portrait exposes his preoccupation with Dorian and the intensity of his affection. Basil feels vulnerable and is afraid of being ridiculed for his adoration of Dorian.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.3 Basil believes that all people will have to pay a price for the gifts/talents given to them. Dorian suffers as a result of his obsession with his youth and beauty. He experiences brief moments of suffering and regret because of his sordid lifestyle. Over time, these feelings intensify and ultimately lead to his destruction of the portrait, and his own death. Basil is tormented by the realisation that his painting has contributed to Dorian's depravity. He suffers when he sees what Dorian has become and feels that he has been punished for his worshipping of Dorian. His murder is the ultimate price he has to pay for his artistic talent.

Candidates might argue that Lord Henry, who has the gifts of wealth and rank, seems immune to suffering.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.4 Lord Henry's smoking an 'opium-tainted cigarette' indicates the hedonistic lifestyle led by many members of the upper classes. They lead lives of leisure and indulge in questionable behaviour. They have no need to work and thus their lives are shallow and lack purpose. Indolent, pampered and self-indulged, their own comfort is paramount to them. They are frivolous, carefree and nonchalant. As observers rather than active participants in society, they are largely unconcerned with the problems faced by the less fortunate.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.5 The portrait makes the concept of the soul real to Dorian. This physical manifestation of his soul makes him aware of how his soul has been corrupted and disfigured by his debauched lifestyle. Each time he sees the effects of his actions on the portrait, he realises the irrevocable damage he has done to his soul and how he is unable to redeem himself. His conscience has come to weigh heavily on him.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

7.6 YES

Lord Henry enjoys making startling pronouncements. Lord Henry's pre-occupation with youth is evident earlier in the novel when he tells Dorian that 'youth is the one thing worth having'. Lord Henry suggests that he is not a respectable person and thus is unable to 'get back [his] youth'; however, there is no indication that his behaviour is disreputable. He makes many controversial statements but does not appear to act on them although others do. Lord Henry is cynical and has an apparently casual/flippant attitude toward life.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks for any two ideas well discussed OR three ideas.]

(3)

7.7 VALID

Dorian is no longer the innocent, naive young man who was introduced to Lord Henry. He has become worldly-wise and cynical. His dissolute lifestyle influences others yet he is unconcerned about the corrupting impact he has on his companions.

OR

INVALID

As a young man, Dorian's self-absorption and wilfulness suggest he might develop a tendency toward immoral behaviour. He shows no sincere concern for other people. As a pampered youth and member of the aristocracy, Dorian has always felt a sense of entitlement and that his privilege protects him from censure. Therefore, he has not changed: his behaviour is simply manifested in more overtly immoral actions. Whereas his earlier exploits were fairly innocuous and excusable, they are now depraved and denounced by certain members of his society.

[Accept valid alternative/mixed responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.]

(3)

7.8 YES

Dorian acknowledges the evil influence he has had on the lives of other people and he wonders whether he is able to make amends by acts of self-sacrifice. His realisation that his life has been dedicated to a theory that has not brought him the pleasure he thought it would culminates in his lashing out at the portrait. Dorian's ability to show regret is a redeeming quality.

OR

NO

Candidates might argue that Dorian's commitment to a hedonistic lifestyle leads him to committing acts of immorality for which he cannot be redeemed. He is eventually unable to live with his conscience and in desperation destroys the portrait and ultimately himself.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)
[25]

SECTION B: NOVEL**QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

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- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

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- He takes pleasure in the corrupting influence he has on others, while not taking any of the blame for their ruined reputations. The lives of those whom he has influenced are all destroyed.
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- Lord Henry is selfish when he considered using Dorian as a social experiment. He takes pleasure in seeing how his ideas have influenced and corrupted Dorian. Thus, he might be held indirectly responsible for Dorian's demise.

[Candidates might refer to other characters whose behaviour might be considered reprehensible in their argument.]

[Credit valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Dorian Gray has the appearance of a Greek god. He is like a statue which is worshipped for its beauty. The 'ivory' and 'rose-leaves' refer to his complexion and create the impression that he is a romantic figure. The comparison with Adonis suggests that Dorian is loved and admired for his attractiveness.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.2 Basil believes that his feelings for Dorian are reflected in the portrait and will be obvious for all to see. He is concerned that the portrait exposes his preoccupation with Dorian and the intensity of his affection. Basil feels vulnerable and is afraid of being ridiculed for his adoration of Dorian.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.3 Basil believes that all people will have to pay a price for the gifts/talents given to them. Dorian suffers as a result of his obsession with his youth and beauty. He experiences brief moments of suffering and regret because of his sordid lifestyle. Over time, these feelings intensify and ultimately lead to his destruction of the portrait, and his own death. Basil is tormented by the realisation that his painting has contributed to Dorian's depravity. He suffers when he sees what Dorian has become and feels that he has been punished for his worshipping of Dorian. His murder is the ultimate price he has to pay for his artistic talent.

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[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

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OR

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[Accept valid alternative/mixed responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.]

(3)

7.8 YES

Dorian acknowledges the evil influence he has had on the lives of other people and he wonders whether he is able to make amends by acts of self-sacrifice. His realisation that his life has been dedicated to a theory that has not brought him the pleasure he thought it would culminates in his lashing out at the portrait. Dorian's ability to show regret is a redeeming quality.

OR

NO

Candidates might argue that Dorian's commitment to a hedonistic lifestyle leads him to committing acts of immorality for which he cannot be redeemed. He is eventually unable to live with his conscience and in desperation destroys the portrait and ultimately himself.

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)
[25]

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

'It is true that those we meet can change us, sometimes so profoundly that we are not the same afterwards.'

Critically discuss the validity of this statement in relation to Dorian Gray.

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

[25]**QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

'Sibyl is the only thing I care about. What is it to me where she came from? From her little head to her little feet, she is absolutely and entirely divine. Every night of my life I go to see her act, and every night she is more marvellous.'

'That is the reason, I suppose, that you never dine with me now. I thought you must have some curious romance on hand. You have; but it is not quite what I expected.'

5

'My dear Harry, we either lunch or sup together every day, and I have been to the Opera with you several times,' said Dorian, opening his blue eyes in wonder.

'You always come dreadfully late.'

'Well, I can't help going to see Sibyl play,' he cried, 'even if it is only for a single act. I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe.'

10

'You can dine with me to-night, Dorian, can't you?'

He shook his head. 'To-night she is Imogen,' he answered, 'and to-morrow night she will be Juliet.'

'When is she Sibyl Vane?'

15

'Never.'

'I congratulate you.'

'How horrid you are! She is all the great heroines of the world in one. She is more than an individual. You laugh, but I tell you she has genius. I love her, and I must make her love me. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me!'

20

[Chapter 4]

- 7.1 Refer to line 1: 'What is it to me where she came from?'
Describe Sibyl's background. (2)
- 7.2 Refer to line 4: 'That is the reason, I suppose, that you never dine with me now.'
How is Lord Henry's reaction to Dorian's announcement typical of him? (2)
- 7.3 Refer to lines 6–7: 'My dear Harry, ...'/'you several times'.
Explain what Dorian's statement implies about the lifestyle of the aristocratic Victorian society of the time. (2)
- 7.4 Refer to line 10: 'when I think of the wonderful soul'.
Explain the irony of Dorian's use of the word, 'soul' in the context of the novel. (3)
- 7.5 Critically comment on Dorian's 'love' for Sibyl. (3)
- 7.6 Refer to line 17: 'I congratulate you.'
Comment on Lord Henry's attitude towards women by drawing on both this extract and the novel as a whole. (3)

AND**EXTRACT B**

'My dear Gladys!' cried Lord Henry.

...

'We can have in life but one great experience at best, and the secret of life is to reproduce that experience as often as possible.'

'Even when one has been wounded by it, Harry?' asked the Duchess, after a pause.

'Especially when one has been wounded by it,' answered Lord Henry. 5

The Duchess turned and looked at Dorian Gray with a curious expression in her eyes. 'What do you say to that, Mr Gray?' she inquired.

Dorian hesitated for a moment. Then he threw his head back and laughed.

'I always agree with Harry, Duchess.'

'Even when he is wrong?' 10

'Harry is never wrong. Duchess.'

'And does his philosophy make you happy?'

'I have never searched for happiness. Who wants happiness? I have searched for pleasure.'

'And found it, Mr Gray?'

15

'Often. Too often.'

The Duchess sighed. 'I am searching for peace,' she said, 'and if I don't go and dress, I shall have none this evening.'

'Let me get you some orchids, Duchess,' cried Dorian, starting to his feet, and walking down the conservatory.

20

...

He went to his room and dressed. There was a wild recklessness of gaiety in his manner as he sat at table, but now and then a thrill of terror ran through him when he remembered that, pressed against the window of the conservatory, like a white handkerchief, he had seen the face of James Vane watching him.

[Chapter 17]

7.7 Refer to line 24: 'he had seen the face of James Vane watching him.'

Account for the presence of James Vane at Dorian's window.

(3)

7.8 Refer to lines 13–16: 'I have never ...'/'Often. Too often.'

Critically discuss how Dorian's tone reflects his attitude towards life at this point in the novel.

(3)

7.9 Using this extract as a starting point and your knowledge of the novel as a whole, discuss the extent to which Lord Henry is responsible for Dorian's fate.

(4)

[25]

SECTION B: NOVEL***THE PICTURE OF DORIAN GRAY* – Oscar Wilde****QUESTION 6: *The Picture of Dorian Gray* – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

Candidates might argue that Dorian is changed by his involvement with various characters or they might argue that he is predisposed to develop into the person he becomes, regardless of his interaction with other characters.

- Dorian's meeting Basil and his painting of Dorian's portrait makes Dorian aware of his beauty. This encourages his narcissism.
 - Lord Henry exposes Dorian to the theories of Aestheticism and Hedonism, which motivate him to embark on a life of sensory pleasure, and to value art, youth and beauty above everything else. It is this meeting that changes Dorian from the somewhat naive and wilful young man he was to the morally corrupt person he becomes.
 - Dorian is motivated to wish that the portrait should age instead of him because of his interaction with both men.
 - When Dorian realises that his wish has been fulfilled, he feels that the portrait absolves him of responsibility for any of his dubious actions. It gives him the licence to indulge in immoral behaviour.
 - Dorian's meeting of Sibyl has the potential to inspire him to love and goodness. However, he rejects her when she no longer displays artistic competence. Dorian's brief interaction with Sibyl has the opposite effect of keeping him 'straight' when he is persuaded by Lord Henry to view her as a pleasurable passing fancy and her death as a mere artistic expression.
 - Dorian is aware of the danger posed by Lord Henry's controversial statements, describing them as 'poisonous'. He is however, intrigued and enticed by them. This suggests a conflict within Dorian that his under-developed sense of morality is unable to process.
 - Dorian's guilt is undermined by his continued interactions with Lord Henry. The yellow book is an extension of Lord Henry's influence on him.
 - James Vane raises Dorian's awareness that there are consequences to his actions and makes him realise that he cannot live only via the senses.
-
- Candidates might refer to the negative influence that Dorian becomes on others, which in turn strengthens his resolve to avoid responsibility.
 - Candidates might argue that Dorian is always going to become a person of questionable integrity. He is initially seen as 'petulant' and 'wilful'. He chooses to live a life of excess and self-indulgence, becoming involved in increasingly sinful behaviour.

[Consider mixed/valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Sibyl is an actress in a shabby theatre. She is contracted to the owner of the theatre, making her reliant on him for a meagre salary. She lives in squalid surroundings with her mother and brother.

[Award 2 marks for two distinct ideas.] (2)

- 7.2 Lord Henry reacts in a spoilt, almost jealous manner. He feels entitled to Dorian's undivided attention. This is typical of his selfish demeanour and his desire to control Dorian's life.

[Award 2 marks for two ideas.] (2)

- 7.3 Aristocratic Victorian society enjoys a life of hedonistic self-indulgence. They pass their time dining out and frequenting the Opera. They fill their days with frivolous activity. This is indicative of the purposelessness of their lives.

[Award 2 marks for two ideas.] (2)

- 7.4 This statement about Sibyl's soul implies that Dorian has an intimate knowledge of the person she is. This is, however, not true as he barely knows her and is less concerned about who Sibyl really is than about her artistic performances and the characters she becomes. His lack of sensitivity to her soul ultimately destroys Sibyl. There is irony in Dorian's recognition of the concept of soul when he, in fact, progressively sullies his own soul.

Candidates might refer to it being ironic that Dorian is responsible for the death of the 'wonderful soul' as he drives Sibyl to commit suicide.

[Award full marks only if irony is discussed.] (3)

- 7.5 Although Dorian claims to be in love with Sibyl, he shows no concern for her as a person. He is only interested in her artistry and her ability to transform reality for him. She appeals to his aesthetic belief that art is superior to life. When Sibyl is no longer interested in acting, he loses interest in her and cruelly rejects her. Love ought to be selfless and unconditional but Dorian's love is neither. His love for Sibyl proves to be superficial and insincere.

[Award 3 marks for two ideas well discussed OR three ideas.] (3)

- 7.6 In this extract, Lord Henry responds cynically to Dorian's remark, implying that women are never what they present themselves to be. Lord Henry speaks disparagingly and insultingly about women, including his wife. He holds them in little regard, seeing them as frivolous and flighty. His attitude is sexist and patronising.

[Award 3 marks only if reference is made to this extract and the novel as a whole.] (3)

- 7.7 When James Vane had confronted Dorian a week earlier about his role in Sibyl's death, Dorian was able to convince James that he was not the man that Sibyl had referred to as 'Prince Charming'. However, James has discovered that Dorian is indeed 'Prince Charming'. Hence his presence at Dorian's home to take his promised revenge.

[Award 3 marks for two ideas well discussed OR three ideas.] (3)

- 7.8 Dorian's tone is sardonic/pessimistic/dejected. He has chosen pleasure over being happy, only to realise that the pursuit of pleasure has not fulfilled his expectations. He feels quite hopeless and despondent. He appears to lack enthusiasm for life. He has become cynical and disillusioned.

[Award 3 marks only if tone and attitude are discussed.] (3)

- 7.9 Lord Henry impresses Dorian with his witty aphorisms and his ideas about Aestheticism. His charm and intelligence convince Dorian to adopt the self-indulgent lifestyle he promotes. In doing so, Dorian seeks out increasingly immoral experiences, becoming more degenerate and corrupt with each experience. Dorian lives by the yellow book given to him by Lord Henry. Dorian's commitment to this lifestyle leads to his death.

Candidates might argue that Dorian must be held ultimately responsible for his own death. Despite the influence of Lord Henry, Dorian chooses to corrupt himself.

[Accept mixed/valid alternative responses.]

[Award 4 marks only if reference is made to this extract and the novel as a whole.]

(4)
[25]

THE PICTURE OF DORIAN GRAY – Oscar Wilde

Answer EITHER QUESTION 16 (essay question) OR QUESTION 17 (contextual question).

QUESTION 16: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

The Picture of Dorian Gray illustrates the dangers of a society without moral boundaries.

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

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

[25]**QUESTION 17: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT G

'Mr Dorian Gray is in the studio, sir,' said the butler, coming into the garden.

'You must introduce me now,' cried Lord Henry, laughing.

The painter turned to his servant, who stood blinking in the sunlight. 'Ask Mr Gray to wait, Parker: I shall be in in a few moments.' The man bowed and went up the walk.

Then he looked at Lord Henry. 'Dorian Gray is my dearest friend,' he said. 'He has a simple and a beautiful nature. Your aunt was quite right in what she said of him. Don't spoil him. Don't try to influence him. Your influence would be bad. The world is wide, and has many marvellous people in it. Don't take away from me the one person who gives to my art whatever charm it possesses: my life as an artist depends on him. Mind, Harry, I trust you.' He spoke very slowly, and the words seemed wrung out of him almost against his will.

'What nonsense you talk!' said Lord Henry, smiling, and, taking Hallward by the arm, he almost led him into the house.

[Chapter 1]

- 17.1 Refer to line 2: 'You must introduce me now'.
Explain why Lord Henry is eager to be introduced to Dorian Gray. (3)
- 17.2 Refer to lines 10–11: 'He spoke very ... against his will.'
Account for Basil's feelings in this sentence. (3)
- 17.3 Refer to lines 5–6: 'He has a simple and a beautiful nature.'
Explain what this assessment of Dorian suggests about Basil's character. (3)
- 17.4 Refer to line 7: 'Don't try to influence him. Your influence would be bad.'
Comment critically on the influence that Lord Henry's ideas have on Dorian. (3)

AND

EXTRACT H

Dorian winced, and looked round at the grotesque things that lay in such fantastic postures on the ragged mattresses. The twisted limbs, the gaping mouths, the staring lustreless eyes, fascinated him. He knew in what strange heavens they were suffering, and what dull hells were teaching them the secret of some new joy. They were better off than he was. He was prisoned in thought. Memory, like a horrible malady, was eating his soul away. From time to time he seemed to see the eyes of Basil Hallward looking at him. Yet he felt he could not stay. The presence of Adrian Singleton troubled him. He wanted to be where no one would know who he was. He wanted to escape from himself. 5

...

Callous, concentrated on evil, with stained mien, and soul hungry for rebellion, Dorian Gray hastened on, quickening his step as he went, but as he darted aside into a dim archway, that had served him often as a short cut to the ill-famed place where he was going, he felt himself suddenly seized from behind, and before he had time to defend himself he was thrust against the wall, with a brutal hand round his throat. 10

He struggled madly for life, and by a terrible effort wrenched the tightening fingers away. In a second he heard the click of a revolver, and saw the gleam of a polished barrel pointing straight at his head, and the dusky form of a short thick-set man facing him. 15

'What do you want?' he gasped.

'Keep quiet,' said the man. 'If you stir, I shoot you.' 20

'You are mad. What have I done to you?'

[Chapter 16]

- 17.5 Place this extract in context. (3)
- 17.6 Explain why Dorian is attacked. (3)
- 17.7 Refer to lines 8–9: 'He wanted to escape from himself.'
Discuss why Dorian's sentiments are ironic. (3)
- 17.8 Refer to line 10: 'Callous, concentrated on evil, with stained mien'.
Comment on the validity of this description of Dorian Gray in light of the novel as a whole. (4)
- [25]**

THE PICTURE OF DORIAN GRAY – Oscar Wilde**QUESTION 16: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 37 for the rubric to assess this question.

AGREE

- Despite the perception of Victorian London as conservative, its citizens indulge in permissive behaviour that pushes the boundaries of socially acceptable conduct.
- The popularity of Aestheticism and Hedonism indicates the appeal of surrounding oneself with beauty and indulging in new and forbidden pleasures. The emphasis these theories place on the individual threatens the moral fibre of society.
- Lord Henry is reckless, showing a lack of concern for the impact his controversial statements might have on impressionable people like Dorian. He sees nothing wrong in 'experimenting' on Dorian to explore the extent to which he can shape him. He ignores the potential harm he might cause Dorian.
- When Dorian realises that the portrait will bear the signs of his questionable moral behaviour, he feels free to indulge his every desire.
- Dorian is associated with corrupt and degenerate behaviour such as gambling, fighting, drug-taking and sexual promiscuity.
- After abandoning his morality, it is an easy step for Dorian to become a murderer. His summoning of Alan Campbell to dispose of Basil's body is a callous act.
- Dorian is implicated in scandals surrounding his friends who have all had their reputations ruined and are ostracised by their families and society.
- Dorian's comment about his not teaching these people their vices highlights the fact that he is not alone in living decadently.
- For many years, Dorian delights in remaining blemish-free while his portrait bears the burden of his immoral behaviour.
- Dorian's belief that he can free himself from his conscience by destroying the portrait is symbolic of how his lack of moral restraint has ultimately destroyed him.
- James Vane's immoral desire for revenge leads to his own destruction.
- The inequalities that exist between the classes indicate a morally defunct society. The lack of respect and exploitation of the lower classes results in simmering resentment.
- The easy dismissal of Sibyl's death and Dorian's grandfather's killing of his impoverished son-in-law indicate how little value the poor were perceived to have.
- The existence of the opium dens, the prevalence of prostitution and the rumours of sexual promiscuity indicate the pervading moral corruption of the society.
- The destruction of family life is another consequence of people's morally questionable behaviour.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]

[Credit valid alternative/mixed responses.]

[25]

QUESTION 17: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 17.1 Lord Henry is intrigued by the appearance of the man whose portrait he has seen. He is also fascinated by the impact Dorian appears to have had on Basil, who has enthusiastically spoken about how he has been inspired by Dorian. Basil's reluctance to introduce them spurs Lord Henry's desire to meet Dorian.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 17.2 The words, 'slowly' and 'wrung out' suggest that Basil has spoken reluctantly. He is worried/anxious about losing Dorian to Lord Henry and he pleads with Lord Henry not to interfere with his relationship with Dorian. He might realise that he has made himself vulnerable to Lord Henry by revealing his strong feelings for Dorian. Basil might worry that Lord Henry will violate the trust he has placed in him.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 17.3 Basil is somewhat naïve. He equates physical attractiveness to having a noble character and he is easily misled as a result of this belief. His attraction to Dorian obscures his ability to see Dorian's true nature.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 17.4 Lord Henry influences Dorian by sharing his ideas on living a life surrounded by beauty. He encourages Dorian to seek out pleasurable experiences without worrying about the consequences. He suggests that yielding to temptation and indulging one's desires is preferable to self-denial. Dorian takes these ideas to heart and lives an increasingly debauched life, which is destructive not only to him but to others as well.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 17.5 Dorian has made his way to an opium den, hoping to find oblivion from the memory of having murdered Basil and having blackmailed Alan Campbell into destroying Basil's body.

[Award 3 marks for three distinct ideas.] (3)

- 17.6 Dorian is attacked by Sibyl Vane's brother, James, who had vowed to punish Dorian if he harmed her. James holds Dorian responsible for Sibyl's suicide and he has spent years searching for Dorian to exact his revenge. After hearing the woman in the opium den referring to Dorian as Prince Charming (Sibyl's name for Dorian), James believes he has found the right man.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 17.7 Dorian has created a life for himself, surrounding himself by beauty and indulging his every desire. He believes that this indulgence will bring him happiness and satisfaction. However, he finds himself feeling increasingly despondent and discontented. His despair causes him to seek ways of escaping from what he has become.

Candidates might point out that it is ironic that instead of his regret spurring him to change his life, he becomes increasingly trapped in a world of depravity.

(3)

[Award 3 marks only if the irony is well discussed.]

- 17.8 VALID

Dorian is self-absorbed and unfeeling in his dealings with other people. His pursuit of pleasure is often at the expense of others and leads him to a life of debauchery. He is implicated in the ruination of many people but displays little concern for their damaged reputations, claiming that they are responsible for themselves. His behaviour becomes increasingly immoral, culminating in the murder of Basil, who only had Dorian's well-being in mind. His blackmailing of Alan Campbell is calculated and malicious. His feelings of relief when James Vane is accidentally killed, and his rejection of Hetty Merton, reflect his self-serving attitude.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Award 4 marks for any three ideas well discussed OR any four distinct ideas.]

(4)
[25]

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

In *The Picture of Dorian Gray*, the inability to distinguish between art and reality has tragic consequences.

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 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

'Good God, Dorian, what a lesson! What an awful lesson!' There was no answer, but he could hear the young man sobbing at the window. 'Pray, Dorian, pray,' he murmured. 'What is it that one was taught to say in one's boyhood? "Lead us not into temptation. Forgive us our sins. Wash away our iniquities." Let us say that together. The prayer of your pride has been answered. The prayer of your repentance will be answered also. I worshipped you too much. We are both punished.'

5

Dorian Gray turned slowly around, and looked at him with tear-dimmed eyes. 'It is too late, Basil,' he faltered.

'It is never too late, Dorian. Let us kneel down and try if we cannot remember a prayer. Isn't there a verse somewhere, "Though your sins be as scarlet, yet I will make them as white as snow?"'

10

'Those words mean nothing to me now.'

'Hush! Don't say that. You have done enough evil in your life. My God! Don't you see that accursed thing leering at us?'

Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas.

15

[Chapter 13]

- 7.1 Place this extract in context. (3)
- 7.2 Refer to line 5: 'The prayer of your pride has been answered.'
Explain the meaning of Basil's statement in context. (3)

- 7.3 Refer to lines 2–4: 'Pray, Dorian, pray ... not into temptation.'
Using these lines as a starting point, discuss how they reflect the differences between Basil Hallward's and Lord Henry's attitude toward life. (3)
- 7.4 Refer to lines 7–8: 'It is too late, Basil'.
Comment on Dorian's assertion that it is 'too late' for him to repent. (3)
- 7.5 Refer to lines 15–16: 'suddenly an uncontrollable feeling of hatred for Basil Hallward came over him'.
In your view, is Dorian's 'hatred for Basil' justified? Motivate your response. (3)

AND**EXTRACT B**

It was a lovely night, so warm that he threw his coat over his arm, and did not even put his silk scarf round his throat. As he strolled home, smoking his cigarette, two young men in evening dress passed him. He heard one of them whisper to the other, 'That is Dorian Gray.' He remembered how pleased he used to be when he was pointed out, or stared at, or talked about. He was tired of hearing his own name now. Half the charm of the little village where he had been so often lately was that no one knew who he was. He had often told the girl whom he had lured to love him that he was poor, and she had believed him. He had told her once that he was wicked, and she had laughed at him, and answered that wicked people were always very old and very ugly. What a laugh she had! – just like a thrush singing. And how pretty she had been in her cotton dresses and her large hats! She knew nothing, but she had everything that he had lost. 5

...

[He] began to think over some of the things that Lord Henry had said to him.

Was it really true that one could never change? He felt a wild longing for the unstained purity of his boyhood – his rose-white boyhood, as Lord Henry had once called it. He knew that he had tarnished himself, filled his mind with corruption, and given horror to his fancy; that he had been an evil influence to others, and had experienced a terrible joy in being so; and that, of the lives that had crossed his own, it had been the fairest and the most full of promise that he had brought to shame. But was it all irretrievable? Was there no hope for him? 15

[Chapter 20]

- 7.6 Refer to line 11: 'She knew nothing, but she had everything that he had lost.'
Explain how this line reflects Dorian's mood at this point in the novel. (3)
- 7.7 Refer to lines 8–9: 'He had told ... and very ugly.'
Comment on whether Hetty's assertion in these lines reflects the general attitude of people in Victorian society. (3)
- 7.8 Refer to lines 13–19: 'Was it really ... hope for him?'
Dorian's eventual ruin offers a warning about the dangers of following a hedonistic lifestyle.
Using your knowledge of the novel as a whole, discuss the extent to which you agree with the above statement. (4)

[25]

SECTION B: NOVEL**THE PICTURE OF DORIAN GRAY – Oscar Wilde****QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

- Dorian Gray's introduction via his portrait establishes the importance of art in Dorian's world. His referral to the portrait as being 'part of [himself]' suggests he is unable to separate himself from the image in the portrait.
- According to Basil, Dorian inspires him to find wonder in reality and the art he produces while Dorian is his muse is better as a result.
- By creating Dorian's image in the portrait, Basil feels that he has captured Dorian's spirit. He also worries that his feelings for Dorian have been exposed. Later, when Dorian leaves with Lord Henry, Basil says he prefers to stay with the 'real Dorian'. This indicates Basil's failure to discriminate between illusion and reality.
- When Basil wants to destroy the portrait, Dorian says it would be tantamount to 'murder'. This personification is an indication of how real the portrait is to Dorian.
- There is an element of unreality in Dorian's constant search for new experiences to escape the ordinariness of his life. He avoids dealing with the reality of his sinful behaviour because the portrait bears the consequences on his behalf. He is not held accountable for any of the dubious acts he commits.
- Lord Henry believes that art is superior to life and he encourages Dorian to live his life as if it is art. He states that 'being natural is simply a pose', implying that reality is a sham. He also suggests that being detached from reality and being a 'spectator of one's own life' protects one from experiencing hardship and misery.
- Dorian's commitment to these ideas is reflected in his use of the yellow book as a template for his own life. His imitation of the life led by its protagonist is an indication of how his concept of reality is blurred.
- Sibyl Vane's artistry allows Dorian to escape reality. His love for her is an illusion based on the characters she plays rather than who she really is. Her poor performance deprives him of this illusion. Lord Henry encourages Dorian to see Sibyl's death in artistic terms which allows Dorian to detach himself from reality.
- In contrast, Sibyl's love for Dorian makes her aware that art is only a reflection of life. She rejects her art in order to experience the reality of love. Sibyl's limited experience of life outside the theatre and her referring to Dorian as Prince Charming indicates her inability to distinguish between romantic notions of love and reality. This leads to her suicide after she is discarded by Dorian.
- When Dorian can no longer deny the reality of the ugliness of his soul, he destroys the portrait and finally reveals the truth of his debauchery.
- Candidates might refer to Basil, Alan Campbell, James Vane and Mrs Vane as well as those whose lives have been ruined as a consequence of their association with Dorian.
- Credit references to the general attitude displayed by the wealthy members of society that exposing the poor to art can alleviate their suffering. The consequence of this callous attitude is the resentment the poor have for the wealthy.

[Accept valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Basil has come to say goodbye to Dorian before leaving for Paris. Although he finds it difficult to believe the rumours, he has confronted Dorian about his debauched lifestyle. In response, Dorian takes Basil up to the room in which he has been hiding the portrait to show Basil his 'soul'. On viewing the altered portrait, Basil is horrified at the realisation that Dorian is as wicked as people have said he is.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.2 Basil is referring to Dorian's vain desire to remain forever young and good-looking while his portrait reflects the signs of his aging. Basil is suggesting that it is Dorian's pride that has caused his despair. At the same time, Basil reminds Dorian that the circumstances he finds himself in are of his own making.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.3 Basil suggests that having self-restraint is a more appropriate response to life, as yielding to temptation will have dire consequences. Lord Henry, on the other hand, believes that one should yield to temptation and not deny oneself anything one might desire, regardless of the moral implications. Basil has a strong sense of morality while Lord Henry has very little regard for it. Basil's urging Dorian to pray shows his caring nature and concern for the state of Dorian's soul. This contrasts with Lord Henry's lack of concern for the moral well-being of others.

[Award 3 marks only if the differences between both characters are discussed.] (3)

- 7.4 Dorian feels that his actions have become so depraved and his soul so tarnished that there is no possibility of absolution or redemption. As a result of it being 'too late for him' to change, Dorian rationalises that he might as well continue on this path of evil. Even when he does consider reforming, Dorian sees no change in his portrait and therefore feels that any attempt to change his lifestyle is futile. Dorian's assertion might be seen as correct as he is not prepared to give up his decadent lifestyle since the thrill of leading a double life intrigues him.

However, the fact that Dorian experiences moments of remorse and regret for the evil he has committed does indicate his potential for redemption and for him to change his life for the better.

[Accept valid alternative responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

7.5 YES

Dorian is angered by Basil's pious reaction to the reality of his (Dorian's) sins as he holds Basil responsible for igniting his vanity. Had his wish to remain forever young and attractive not been granted, he might have been less debauched in his behaviour. Dorian might also hate Basil for introducing him to Lord Henry, whose controversial philosophies have set Dorian on his path of moral corruption.

OR

NO

Dorian's hatred for Basil is not justified because he should take responsibility for his own actions rather than blame those around him for the lifestyle he has chosen. Although Basil has idolised Dorian, he has always expressed a concern for Dorian's well-being. Dorian's decision to live a life of debauchery is not directly a result of his association with Basil.

[Accept valid alternative/mixed responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 7.6 Dorian is feeling sad and nostalgic. He yearns for Hetty's simple outlook and wishes he could regain his lost innocence. There is a sense of despair/despondency in his envy of her unworldliness. Dorian might also experience regret for the immoral choices he has made.

[Award 3 marks only if mood is discussed.] (3)

- 7.7 Hetty's view is that a person's appearance is an indicator of character. Because Dorian is young and attractive, Hetty does not believe that he can be evil. Sibyl is attracted to Dorian because of his gentlemanly appearance, despite her not knowing anything about him. This is an attitude also held by the Victorian upper class who believes that physical attractiveness and 'manners' are more important than morals. Basil's seeing Dorian as the ideal of beauty and purity while ignoring his 'wilful, petulant nature' and Lord Henry's assertions about being beautiful validate Hetty's statement. Dorian's infatuation with Sibyl is based on her appearance and her acting skills rather than who she really is.

[Accept valid alternative responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

7.8 AGREE

Hedonism encourages one to selfishly pursue pleasure without regard for the consequences or the impact on others. Dorian is introduced to the idea of hedonism by Lord Henry who encourages him to give in to temptation and not deny himself anything. Dorian becomes decadent, and his desire for new experiences contributes to his degeneration. He is aware that his corruption and destructive influence has warped his soul. He can no longer bear the evil that is reflected in the portrait. Too late, he realises that what he has lost of himself is irretrievable and the weight of this knowledge is too great to bear. This results in his destroying the portrait and ultimately himself.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]

[Award 4 marks for any three ideas well discussed OR four ideas.]

(4)
[25]

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THE PICTURE OF DORIAN GRAY – Oscar Wilde

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

QUESTION 6: THE PICTURE OF DORIAN GRAY – ESSAY QUESTION

The Picture of Dorian Gray is about Dorian Gray's loss of innocence.

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

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

[25]**QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION**

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

EXTRACT A

'And now, Dorian, get up on the platform, and don't move about too much, or pay any attention to what Lord Henry says. He has a very bad influence over all his friends, with the single exception of myself.'

Dorian Gray stepped up on the dais, with the air of a young Greek martyr, and made a little moue of discontent to Lord Henry, to whom he had rather taken a fancy. He was so unlike Basil. They made a delightful contrast. And he had such a beautiful voice. After a few moments he said to him, 'Have you really a very bad influence, Lord Henry? As bad as Basil says?'

5

'There is no such thing as a good influence, Mr Gray. All influence is immoral – immoral from the scientific point of view.'

10

'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 some one else's music, an actor of a part that has not been written for him. The aim of life is self-development. To realise one's nature perfectly – that is what each of us is here for.'

15

...

'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.

[Chapter 2]

- 7.1 Place the above extract in context. (3)
- 7.2 Refer to lines 1–2: 'And now, Dorian, ... Lord Henry says.'
Explain how Basil's tone reflects his attitude toward Dorian. (3)
- 7.3 Refer to lines 18–19: 'a look had ... seen there before.'
Discuss the significance of Basil's observation in the light of later events. (3)
- 7.4 Refer to line 9: 'There is no such thing as a good influence, Mr Gray. All influence is immoral –'.
Do you agree with Lord Henry's view as expressed in this line? Justify your response by drawing on the novel as a whole. (3)

AND**EXTRACT B**

'... you finished a portrait of me that revealed to me the wonder of beauty. In a mad moment, that, even now, I don't know whether I regret or not, I made a wish, perhaps you would call it a prayer ...'

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

5

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

'You told me you had destroyed it.'

'I was wrong. It has destroyed me.'

10

'I don't believe it is my picture.'

'Can't you see your ideal in it?' said Dorian, bitterly.

'My ideal, as you call it ...'

'As you called it.'

'There was nothing evil in it, nothing shameful. You were to me such an ideal as I shall never meet again. This is the face of a satyr.'

15

'It is the face of my soul.'

'Christ! What a thing I must have worshipped! It has the eyes of a devil.'

'Each of us has Heaven and Hell in him, Basil,' cried Dorian, with a wild gesture of despair.

20

Hallward turned again to the portrait, and gazed at it. 'My God! If it is true,' he exclaimed, 'and this is what you have done with your life, why, you must be worse even than those who talk against you fancy you to be!'

[Chapter 13]

- 7.5 Account for Dorian's decision to reveal the tainted picture to Basil. (3)
- 7.6 Refer to line 1: '... you finished a portrait of me that revealed to me the wonder of beauty.'
- Explain what their pre-occupation with beauty suggests about aristocratic Victorian society. (3)
- 7.7 Critically discuss the mood in this extract. (3)
- 7.8 Refer to lines 1–3: 'In a mad ... it a prayer ...'.
- Critically discuss how Dorian's comment at this point in the novel is crucial to your understanding of his moral degeneration. (4)
- [25]**

SECTION B: NOVEL**THE PICTURE OF DORIAN GRAY – Oscar Wilde****QUESTION 6: *The Picture of Dorian Gray* – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might argue that Dorian is initially innocent and then loses this innocence, or they might argue that he is not innocent from the outset.

- Dorian is perceived as beautiful, charming and pure. He is described as being 'unspotted from the world', implying his naïvety and innocence.
- Basil believes that Dorian's outer beauty reflects his inner goodness.
- Lord Henry introduces Dorian to the principles of 'Aestheticism' and 'new Hedonism'. This, together with Basil's portrait – which encourages Dorian's narcissism and prompts him to wish he could remain forever young and attractive – initiates Dorian's loss of innocence.
- Society's focus on beauty also contributes to Dorian's loss of innocence.
- When Dorian rejects Sibyl and sees the effect his actions have on the portrait, he is appalled and resolves to make amends, however, he is unable to do so because she commits suicide. He then realises that he can conceal his sins and indulge all his desires without being held responsible for them.
- This leads to Dorian's pursuit of pleasure, even if this is evil. Dorian becomes cruel and callous in his treatment of others. He moves from one act of depravity to the next with little regard for those with whom he comes into contact, or for his own soul.
- Dorian is duplicitous, hiding his evil nature from society in order to preserve his reputation and position. This is an indication that he is far less naïve and well-intentioned than previously apparent.
- Lord Henry's gift of the yellow book undermines Dorian's efforts at being good and results in the further corruption of his soul.
- Dorian has ambivalent feelings toward the portrait and his immoral behaviour. He takes pleasure in living a double life and is both intrigued and horrified by the deterioration of the portrait. Dorian's grappling with his conscience suggests that he is not irredeemable. However, his lack of moral strength prevents him from redeeming himself.
- However, candidates might argue that there is insufficient evidence of Dorian's innocence in the first place. They might point to his wilful, petulant nature prior to meeting Basil and Lord Henry and argue that this is indicative of his self-absorption.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 7: THE PICTURE OF DORIAN GRAY – CONTEXTUAL QUESTION

- 7.1 Basil and his friend Lord Henry are in Basil's studio. They are discussing Dorian who is the subject of Basil's portrait. Dorian arrives to continue posing for the portrait. Although Basil is reluctant for the two men to meet, Dorian is introduced to Lord Henry and they appear to be intrigued by each other.

[Award 3 marks for three distinct points.] (3)

- 7.2 Basil's tone is familiar, condescending/patronising and instructional. He is comfortable enough with Dorian to instruct him on how to conduct himself. Basil sees himself as Dorian's mentor, advising him on how to navigate his way in the world.

[Award 3 marks only if both tone and attitude are discussed.] (3)

- 7.3 Basil becomes aware of the possibility of Lord Henry's becoming a strong influence on Dorian. He is concerned that as an impressionable young man, Dorian will find it hard to resist the controversial yet appealing philosophies Lord Henry espouses. His concern proves to be well-founded, as Dorian emulates the lifestyle encouraged by these philosophies and commits himself to a life of degradation.

[Award 3 marks only if reference is made to later events.] (3)

- 7.4 YES.
Lord Henry has an adverse influence on Dorian. He encourages Dorian's self-absorption and callous disregard for others. Dorian's obsession with beauty is based on Lord Henry's espousal of Aestheticism, leading him to make his fateful wish that the portrait age rather than him. As a result, Dorian's acts become increasingly immoral.

OR

NO.
Basil and Sibyl had the potential to have a positive effect on Dorian; however, he was not amenable to their influence. Basil acts as a good moral compass, encouraging him to be less selfish and more compassionate toward Sibyl. Sibyl might have made him realise the value of real love and being true to oneself.

[Accept mixed/valid alternative responses.]

[Candidates might answer the question literally. However, there must be evidence from the text to support their view.] (3)

7.5 Dorian decides to show Basil the portrait because he is angry and looking at relieving himself of some of the burden of knowing what has become of the portrait. Dorian resents Basil for feeding his vanity. He wants to punish Basil for his role in the degradation/suffering he experiences.

[Award 3 marks for any two ideas well discussed OR three distinct ideas.] (3)

7.6 People in this class surround themselves with beautiful objects, believing that these possessions enhance their pleasure and enjoyment of life. They value outer beauty more than morals. Beautiful people are believed to be morally good. This is indicative of a materialistic and superficial society.

[Award 3 marks for two ideas well-discussed OR three distinct ideas.] (3)

7.7 Dorian's despair and bitterness at Basil's contribution to his current state and Basil's reaction to seeing the portrait are ominous and menacing. This, together with Dorian's hostility, creates a mood of underlying violence. Basil is shocked and fearful of the revelations. He is distraught at the idea that Dorian is not who he thought he was.

[Award 3 marks only if mood is identified and discussed.] (3)

7.8 Dorian is unsure whether he regrets having initially expressed the wish that the portrait age while he remains young, because this wish has allowed him to commit a variety of sins without people's becoming aware of his degradation. Dorian has an ambivalent attitude toward his lifestyle. While he suffers pangs of guilt and remorse, they are not strong enough to make him change his behaviour. He seems to feel that the portrait gives him immunity of a sort as his sins are not revealed. As a result, he continues to act with impunity, becoming more depraved with each immoral act he commits.

[Award 4 marks for three ideas well-discussed OR four distinct ideas.] (4)
[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

In *Life of Pi*, Yann Martel shows how traumatic experiences can strengthen one's character.

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 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

I spent my last year at St Joseph's School feeling like the persecuted prophet Muhammad in Mecca, peace be upon him. But just as he planned his flight to Medina, the Hejira that would mark the beginning of Muslim time, I planned my escape and the beginning of a new time for me.

After St Joseph's, I went to Petit Séminaire, the best private English-medium secondary school in Pondicherry. Ravi was already there, and like all younger brothers, I would suffer from following in the footsteps of a popular older sibling. He was the athlete of his generation at Petit Séminaire, a fearsome bowler and a powerful batter, the captain of the town's best cricket team, our very own Kapil Dev. 5

That I was a swimmer made no waves; it seems to be a law of human nature that those who live by the sea are suspicious of swimmers, just as those who live in the mountains are suspicious of mountain climbers. But following in someone's shadow wasn't my escape, though I would have taken any name over 'Pissing', even 'Ravi's brother'. I had a better plan than that. 10

...

My name is 15
Piscine Molitor Patel,
known to all as

– I double underlined the first two letters of my given name –

Pi Patel 20

For good measure I added:

$\pi = 3,14$

[Chapter 5]

- 9.1 Refer to lines 3–4: 'I planned my escape and the beginning of a new time for me.'
Explain why Pi considers his change of school as a new beginning. (3)
- 9.2 Refer to lines 6–7: 'Ravi was already ... popular older sibling.'
Using your knowledge of the novel, describe the relationship that exists between Pi and Ravi. (3)
- 9.3 Refer to lines 12–14: 'But following in ... plan than that.'
Discuss how Pi's plan to deal with the issue of his name is typical of his approach to problem-solving on the lifeboat. (3)
- 9.4 Refer to lines 18–21: 'I double underlined ... $\pi = 3,14$.'
Comment on the significance of Pi's choice of nickname in the context of the novel as a whole. (3)

AND**EXTRACT D**

| | |
|---|--------------|
| 'Richard Parker, a ship!' I had the pleasure of shouting that once. I was overwhelmed with happiness. All hurt and frustration fell away and I positively blazed with joy. | |
| 'We've made it! We're saved! Do you understand, Richard Parker? WE'RE SAVED! Ha, ha, ha, ha!' | 5 |
| I tried to control my excitement. What if the ship passed too far away to see us? Should I launch a rocket flare? Nonsense! | |
| 'It's coming right towards us, Richard Parker! Oh, I thank you, Lord Ganesha! Blessed be you in all your manifestations, Allah-Brahman!' | |
| It couldn't miss us. Can there be any happiness greater than the happiness of salvation? The answer – believe me – is No. I got to my feet, the first time in a long time I had made such an effort. | 10 |
| 'Can you believe it, Richard Parker? People, food, a bed. Life is ours once again. Oh, what bliss!' | |
| The ship came closer still. It looked like an oil tanker. The shape of its bow was becoming distinct. Salvation wore a robe of black metal with white trim. | 15 |
| 'And what if ...?' | |
| I did not dare say the words. But might there not be a chance that Father and Mother and Ravi were still alive? The <i>Tsimtsum</i> had had a number of lifeboats. Perhaps they had reached Canada weeks ago and were anxiously waiting for news from me. | 20 |
| ... | |
| [The tanker] was in fact bearing down on us. The bow was a vast wall of metal that was getting wider every second. A huge wave girdling it was advancing towards us relentlessly. Richard Parker finally sensed the looming juggernaut. He turned and went 'Woof! Woof!' but not doglike – it was tigerlike: powerful, scary and utterly suited to the situation. | 25 |
| | [Chapter 86] |

- 9.5 Refer to lines 2–3: 'All hurt and ... blazed with joy.'
Account for the change in Pi's feelings at this point. (3)
- 9.6 Refer to lines 21–23: 'The bow was ...the looming juggernaut.'
Comment on the mood that is created by the imagery in these lines. (3)
- 9.7 Refer to line 16: 'Salvation wore a robe of black metal with white trim.'
Discuss the significance of this image at this point in the novel. (3)
- 9.8 Refer to lines 8–9: 'Oh, I thank you ... Allah-Brahman!'
Pi's faith is what sustains him throughout his ordeal at sea.
Drawing on your knowledge of the novel as a whole, comment on the validity of this statement. (4)
[25]
- TOTAL SECTION B: 25**

LIFE OF PI – Yann Martel**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

- As an eight-year-old boy, Pi is taught a lesson by his father about the danger of wild animals when he is made to watch Mahisha kill and devour a goat. Pi is a vegetarian and he is traumatised by this event. However, this lesson teaches Pi a healthy respect for wild animals and prepares him for his later dealings with Richard Parker.
- The torment Pi endures at St Joseph's causes him untold misery. However, his ingenious plan to re-christen himself at Petit Séminaire enables him to overcome their teasing. This indicates his ability to transcend the difficulties with which he is later faced.
- When Pi's family dies, he is overwhelmed with grief, hopelessness and fear, yet he overcomes the odds against him and learns to survive. His religious faith keeps him rooted. He convinces himself during his darkest moments that his family is safe and well and awaiting his arrival in Canada.
- Pi is traumatised by the hyena's killing of the zebra and the orang-utan. It is this experience that strengthens his resolve to ensure his survival. He learns to manage the confined space on the boat by creating boundaries and by taming Richard Parker.
- Pi is sickened by the cook's butchering of the sailor. The cook's murdering of Pi's mother torments him. The realisation that he might be next to be killed gives Pi the strength to kill the cook. Pi learns that in order to survive, one has to engage in abhorrent acts that contradict one's nature.
- Pi's survival instinct is set in motion. He divorces himself from his placid, caring, vegetarian nature and becomes a person who kills fish and turtles to survive. Later, he even resorts to cannibalism after killing the blind Frenchman.
- Pi is distressed when his hopes of being rescued by the ship are dashed. He falls into depression, but because he feels a sense of responsibility toward Richard Parker, he is forced to be resolute.
- Pi embraces Richard Parker as his alter ego as a survival mechanism which illustrates that his will to survive overpowers his conscience.
- On the algae island, Pi is initially delighted at the prospect of living out his days in comfort with water and food in plentiful supply. However, his discovery of the fruit with human teeth galvanises him into action. He decides to escape certain death and endeavours to make his own way to safety.
- While Richard Parker's unceremonious exit causes Pi distress, it enables him to finally let go of his savagery and make a success of his life as an adult. Pi learns to forgive himself for his brutality and to accept his humanity.
- Despite the traumatic events he experiences, Pi is able to establish healthy relationships as an adult.
- Candidates might argue that, despite the various traumas he experiences, Pi is not strong enough to survive on his own on the lifeboat and he creates Richard Parker as a survival strategy.

[Accept valid alternative/mixed responses.]

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

- 9.1 Pi hopes that being at a new school will allow him to escape the teasing/torment by his classmates and even some of the teachers at St Joseph's. This is because of his nickname, 'Pissing', which is a distortion of his name, 'Piscine'. Pi feels misunderstood because his nickname inhibits him from being taken seriously. A new environment will allow him to prove that there is more to him than his derogatory nickname.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.2 There is an element of sibling rivalry between Pi and Ravi. Pi finds it difficult to follow in the footsteps of a popular and much admired elder brother. As the older brother, Ravi is insensitive and enjoys teasing him at times. Despite the rivalry, there is also a close bond between them. Pi looks for the opportunity to share experiences that Ravi would enjoy. Having lost his brother, Pi thinks of him fondly and with regret.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.3 His plan is to make himself known as Pi instead of 'Pissing'. In dealing with the problem of his name, Pi displays imagination, assertiveness and resourcefulness. These qualities manifest themselves when he is trapped on the lifeboat. His ingenious resourcefulness enables him to survive. Rather than allowing himself to be overcome by his fear of Richard Parker, he asserts himself in taming the tiger to ensure his safety. His imagination enables him to invent stories as a way to pass the time and to distract him from the reality of his situation. He solves the problem of his own savagery by creating Richard Parker as his alter ego.

[Accept valid alternative responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.4 Pi's choice of the mathematical symbol (which is also a Greek letter) is significant because it is an irrational number that scientists use in an attempt to understand the logical/rational nature of the universe. It replaces the derogatory connotation of his name with a more intellectual and respectable one and restores his sense of dignity. After being shipwrecked, Pi has many experiences that cannot be rationally explained. Pi's faith also defies rationality. The symbol has connotations of infinity which relates to Pi's seemingly endless experience at sea. The Japanese officials force Pi to rationally explain his ordeal, resulting in the existence of two versions of his story, neither one of which has factual evidence to support it.

[Accept valid alternative responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.5 At the sight of the tanker, all Pi's previous despondency/despair vanishes. His hurt at the tragic loss of his family and his frustration at being stranded on the lifeboat disappear when he thinks he is about to be rescued. His spirits lift at the thought of being saved. The lines emphasise the extremes of emotion that he experiences.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

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

[Award full marks only if mood is discussed.] (3)

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

[Award full marks only if the image is clearly discussed.] (3)

- 9.8 VALID
Pi embraces the three main religions of India, which illustrates that it is faith in general, rather than one specific religion that sustains him and helps him survive his ordeal at sea. Pi is a deeply spiritual person and his only desire is to love God. He believes that all religions share common values. In his moments of despair and hopelessness on the lifeboat, it is his faith that gives him the strength to persevere. Whenever something good happens to him, as in this extract, he expresses his gratitude to God.

Candidates might refer to Pi's daily spiritual rituals which sustain him, give him hope during his ordeal and uplift his spirits.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.] (4)
[25]

LIFE OF PI – Yann Martel**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

- As an eight-year-old boy, Pi is taught a lesson by his father about the danger of wild animals when he is made to watch Mahisha kill and devour a goat. Pi is a vegetarian and he is traumatised by this event. However, this lesson teaches Pi a healthy respect for wild animals and prepares him for his later dealings with Richard Parker.
- The torment Pi endures at St Joseph's causes him untold misery. However, his ingenious plan to re-christen himself at Petit Séminaire enables him to overcome their teasing. This indicates his ability to transcend the difficulties with which he is later faced.
- When Pi's family dies, he is overwhelmed with grief, hopelessness and fear, yet he overcomes the odds against him and learns to survive. His religious faith keeps him rooted. He convinces himself during his darkest moments that his family is safe and well and awaiting his arrival in Canada.
- Pi is traumatised by the hyena's killing of the zebra and the orang-utan. It is this experience that strengthens his resolve to ensure his survival. He learns to manage the confined space on the boat by creating boundaries and by taming Richard Parker.
- Pi is sickened by the cook's butchering of the sailor. The cook's murdering of Pi's mother torments him. The realisation that he might be next to be killed gives Pi the strength to kill the cook. Pi learns that in order to survive, one has to engage in abhorrent acts that contradict one's nature.
- Pi's survival instinct is set in motion. He divorces himself from his placid, caring, vegetarian nature and becomes a person who kills fish and turtles to survive. Later, he even resorts to cannibalism after killing the blind Frenchman.
- Pi is distressed when his hopes of being rescued by the ship are dashed. He falls into depression, but because he feels a sense of responsibility toward Richard Parker, he is forced to be resolute.
- Pi embraces Richard Parker as his alter ego as a survival mechanism which illustrates that his will to survive overpowers his conscience.
- On the algae island, Pi is initially delighted at the prospect of living out his days in comfort with water and food in plentiful supply. However, his discovery of the fruit with human teeth galvanises him into action. He decides to escape certain death and endeavours to make his own way to safety.
- While Richard Parker's unceremonious exit causes Pi distress, it enables him to finally let go of his savagery and make a success of his life as an adult. Pi learns to forgive himself for his brutality and to accept his humanity.
- Despite the traumatic events he experiences, Pi is able to establish healthy relationships as an adult.
- Candidates might argue that, despite the various traumas he experiences, Pi is not strong enough to survive on his own on the lifeboat and he creates Richard Parker as a survival strategy.

[Accept valid alternative/mixed responses.]

[25]

QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION

- 9.1 Pi hopes that being at a new school will allow him to escape the teasing/torment by his classmates and even some of the teachers at St Joseph's. This is because of his nickname, 'Pissing', which is a distortion of his name, 'Piscine'. Pi feels misunderstood because his nickname inhibits him from being taken seriously. A new environment will allow him to prove that there is more to him than his derogatory nickname.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.2 There is an element of sibling rivalry between Pi and Ravi. Pi finds it difficult to follow in the footsteps of a popular and much admired elder brother. As the older brother, Ravi is insensitive and enjoys teasing him at times. Despite the rivalry, there is also a close bond between them. Pi looks for the opportunity to share experiences that Ravi would enjoy. Having lost his brother, Pi thinks of him fondly and with regret.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.3 His plan is to make himself known as Pi instead of 'Pissing'. In dealing with the problem of his name, Pi displays imagination, assertiveness and resourcefulness. These qualities manifest themselves when he is trapped on the lifeboat. His ingenious resourcefulness enables him to survive. Rather than allowing himself to be overcome by his fear of Richard Parker, he asserts himself in taming the tiger to ensure his safety. His imagination enables him to invent stories as a way to pass the time and to distract him from the reality of his situation. He solves the problem of his own savagery by creating Richard Parker as his alter ego.

[Accept valid alternative responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.4 Pi's choice of the mathematical symbol (which is also a Greek letter) is significant because it is an irrational number that scientists use in an attempt to understand the logical/rational nature of the universe. It replaces the derogatory connotation of his name with a more intellectual and respectable one and restores his sense of dignity. After being shipwrecked, Pi has many experiences that cannot be rationally explained. Pi's faith also defies rationality. The symbol has connotations of infinity which relates to Pi's seemingly endless experience at sea. The Japanese officials force Pi to rationally explain his ordeal, resulting in the existence of two versions of his story, neither one of which has factual evidence to support it.

[Accept valid alternative responses.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.5 At the sight of the tanker, all Pi's previous despondency/despair vanishes. His hurt at the tragic loss of his family and his frustration at being stranded on the lifeboat disappear when he thinks he is about to be rescued. His spirits lift at the thought of being saved. The lines emphasise the extremes of emotion that he experiences.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

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

[Award full marks only if mood is discussed.] (3)

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

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- 9.8 VALID
Pi embraces the three main religions of India, which illustrates that it is faith in general, rather than one specific religion that sustains him and helps him survive his ordeal at sea. Pi is a deeply spiritual person and his only desire is to love God. He believes that all religions share common values. In his moments of despair and hopelessness on the lifeboat, it is his faith that gives him the strength to persevere. Whenever something good happens to him, as in this extract, he expresses his gratitude to God.

Candidates might refer to Pi's daily spiritual rituals which sustain him, give him hope during his ordeal and uplift his spirits.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Accept valid alternative/mixed responses.]

[Award 4 marks for any three ideas well discussed OR four ideas.] (4)
[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

It is true that the characters we encounter can change us, sometimes so profoundly that we are not the same afterwards.

Critically discuss the validity of this statement in relation to Pi.

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

[25]**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

Then the elderly man said, 'I have a story that will make you believe in God.'

...

'It starts right here in Pondicherry just a few years back, and it ends, I am delighted to tell you, in the very country you come from.'

'And it will make me believe in God?'

'Yes.'

5

'That's a tall order.'

'Not so tall that you can't reach.'

My waiter appeared. I hesitated for a moment. I ordered two coffees. We introduced ourselves. His name was Francis Adirubasamy.

'Please tell me your story,' I said.

10

'You must pay proper attention,' he replied.

'I will.' I brought out pen and notepad.

...

Later, in Toronto, among nine columns of Patels in the phone book, I found him, the main character. My heart pounded as I dialled his phone number. The voice that answered had an Indian lilt to its Canadian accent, light but unmistakable, like a trace of incense in the air. 'That was a very long time ago,' he said. Yet he agreed to meet.

15

We met many times. He showed me the diary he kept during the events. He showed me the yellowed newspaper clippings that made him briefly, obscurely famous. He told me his story. All the while I took notes. Nearly a year later, after considerable difficulties, I received a tape and a report from the Japanese Ministry of Transport. It was as I listened to that tape that I agreed with Mr Adirubasamy that this was, indeed, a story to make you believe in God.

20

[Author's note]

- 9.1 Place the extract in context. (2)
- 9.2 Describe the relationship between Mr Adirubasamy and Pi. (2)
- 9.3 Refer to line 4: *'And it will make me believe in God?'*
Account for the narrator's tone in this line. (2)
- 9.4 Refer to line 2: *'It starts right here in Pondicherry just a few years back'.*
Explain how the lessons Pi learnt in Pondicherry manifest in his later life in Canada. (3)
- 9.5 Refer to lines 21–22: *'It was as .../believe in God.'*
Drawing on your knowledge of the novel as a whole, discuss how Pi's story might make the author 'believe in God'. (3)

AND**EXTRACT D**

I wished for her anger. I wished for her to punish me. Only not this silence. I made to arrange some life jackets for the sailor's comfort so that I could be next to her. I whispered, 'I'm sorry, Mother, I'm sorry.' My eyes were brimming with tears. When I brought them up, I saw that hers were too. But she didn't look at me. Her eyes were gazing upon some memory in mid-air.

5

'We're all alone, Piscine, all alone,' she said, in a tone that broke every hope in my body.

...

He cut up everything, including the sailor's skin and every inch of his intestines. He even prepared his genitals. When he had finished with his torso, he moved on to his arms and shoulders and to his legs. Mother and I rocked with pain and horror. Mother shrieked at the cook, 'How can you do this, you monster? Where is your humanity? Have you no decency?'

10

...

We each had our end of the lifeboat. It's amazing how willpower can build walls. Whole days went by as if he weren't there.

| | |
|--|----|
| But we couldn't ignore him entirely. He was a brute, but a practical brute. He was good with his hands and he knew the sea. He was full of good ideas. He was the one who thought of building a raft to help with the fishing. If we survived any time at all, it was thanks to him. I helped him as best I could. | 15 |
|--|----|

[Chapter 99]

- 9.6 Refer to line 3: 'I'm sorry, Mother, I'm sorry.'
- Account for Pi's feelings at this stage of the novel. (3)
- 9.7 Discuss how the French cook influences Pi's responses to his circumstances. (3)
- 9.8 Refer to line 13: 'We each had our end of the lifeboat.'
- Discuss the significance of maintaining boundaries in the context of the novel. (3)
- 9.9 Using this extract as a starting point and your knowledge of the novel as a whole, critically discuss how the novel demonstrates that Pi's survival relies on his dependence on others. (4)
- [25]**
- TOTAL SECTION B: 25**

LIFE OF PI - Yann Martel**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

- Here is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 24 for the rubric to assess this question.

Candidates might refer to characters in either or both versions of the story.

Candidates might argue that those whom Pi encounters change him and he will never be the innocent/naive young boy he was. Without these encounters, Pi might not have had the strength of character or survival skills to endure the suffering that he faced and to emerge with his humanity intact.

- Mr Adirubasamy's teaching Pi to swim saves his life when the Tsimtsum sinks. Pi also learns the skill of storytelling from him, which enables him to keep his mind occupied on the lifeboat and prevents him from descending into depression and madness.
- Pi refers to both Mr Kumars as 'the prophets' of his 'Indian youth'. They represent two apparently opposing views of religion and science. However, Pi comes to the realisation that their views are complementary. This encourages him to study both zoology and theology.
- Mr Kumar, the Biology teacher, teaches Pi to pay close attention to detail and it is this acute sense of observation that enables Pi to survive at sea.
- All three of Pi's religious mentors instil in him a strong sense of faith which sustains him on the lifeboat. His exposure to different religions encourages him to be tolerant and open-minded. All of their teachings define the way he lives his life.
- When Pi is on the lifeboat with the French cook, he encounters the brutality and savagery that humans are capable of. It is only through the French cook's lessons on survival that Pi is able to endure his ordeal.
- The adult Pi still bears the scars of the bestial acts of murder he engages in on the lifeboat. He has to live with the guilt of having taken a life to save his own.
- Pi's relationship with Richard Parker sustains him and gives him hope throughout his ordeal. Taming him keeps Pi occupied and prevents him from sinking into depression.
- Pi's assuming of Richard Parker's persona enables him to distance himself from the horrific things he has to do. However, the adult Pi still suffers from the guilt and trauma of his actions.
- The disbelief of the Japanese officials to Pi's story forces him to revise the story thus compelling him to acknowledge the inherent evil of which he is capable.
- Candidates might refer to the influence Pi's parents have on the person he becomes.

[Consider mixed/valid alternative responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 The narrator, who is travelling through India searching for inspiration for a novel, encounters an elderly man in a coffee shop in Pondicherry. He is intrigued when he is told that the narrator is a writer. The elderly man proceeds to tell the narrator the story that follows.

[Award 2 marks for two ideas.] (2)

- 9.2 Mr Adirubasamy and Pi share a close bond. Pi affectionately refers to him as Mamaji. He takes Pi under his wing and teaches him to swim. Pi sees Mamaji as his mentor and he looks forward to his praise. Even though he lives on a different continent, the adult Pi maintains contact with Mamaji.

[Award 2 marks for two distinct ideas.] (2)

- 9.3 The narrator's tone is disbelieving/cynical/suspicious. He is sceptical about Mr Adirubasamy's assertion. Initially, he is suspicious as he believes that Mr Adirubasamy is an evangelist seeking to convert him to a particular faith.

[Award 2 marks only if tone is discussed.] (2)

- 9.4 As a child Pi learnt about the value of love and family. This is later manifested in the close bonds he shares with his own family. He developed a passion for God and a belief in the universality of all religions. His choice of theology as a field of study and his home in Canada reflect the continuation of these beliefs. The love and respect for animals that he developed as a child later influences his choice of career.

[Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

- 9.5 It is a miracle that Pi survives at sea for the length of time that he does without being attacked by Richard Parker or falling foul to the other dangers that surround him. Pi's faith sustains him and enables him to transcend the impossible odds he faces.

OR

The version of the story Pi narrates to the Japanese officials is indicative of his will to survive at any cost and his belief that God will sustain him. It is this belief that enables him to engage in the barbaric acts he commits in order to survive.

[Candidates may refer to either one or both versions of the story for 3 marks.]

[Consider valid alternative responses on their merit.] (3)

- 9.6 Pi and the cook have eaten all the biscuits. He is now feeling ashamed and guilty because he has shown a lack of concern for the others who are also hungry. Pi's mother's silence hurts him and he apologises for upsetting her.
- [Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)
- 9.7 The French cook's behaviour sets an example for Pi to follow. He becomes increasingly capable of savagery in order to survive. Pi learns to be brutal and unfeeling after witnessing how the cook kills the sailor and, later, Pi's mother. He commits homicide and engages in cannibalism, which are actions he would never have contemplated prior to his encounter with the cook.
- [Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)
- 9.8 Pi and his mother separate themselves from the cook for their safety and as a way of rejecting his immoral behaviour. The issue of establishing boundaries is also evident in the first story when Pi physically distances himself from Richard Parker for the purposes of survival. In the second version, when Pi assumes the alter ego of Richard Parker, he does so to separate the violent side of his nature from that of the innocent boy he was.
- [Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)
- 9.9 In this extract, Pi realises that, despite his hatred of the French cook, he and his mother are reliant on him for their survival. In the first version of Pi's story, Richard Parker is dependent on Pi as the provider of food, while Pi relies on Richard Parker as a source of companionship. Pi's focus on training Richard Parker gives Pi a sense of purpose and helps him maintain his sanity. When a ship passes without noticing the lifeboat, Pi is devastated and appreciative of the tiger's presence, seeing him as motivation to persevere.
- [Credit valid alternative responses.]
- [Award 4 marks only if reference is made to this extract and the novel as a whole.] (4)
- TOTAL SECTION B: 25**
- [25]**

LIFE OF PI – Yann Martel

Answer EITHER QUESTION 18 (essay question) OR QUESTION 19 (contextual question).

QUESTION 18: LIFE OF PI – ESSAY QUESTION

In *The Life of Pi*, the establishment of boundaries is essential for survival.

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

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

[25]**QUESTION 19: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT I

[Mother] looked beautiful. And sad. For she was leaving India, India of the heat and monsoons, of rice fields and the Cauvery River, of coastlines and stone temples, of bullock carts and colourful trucks, of friends and known shopkeepers, of Nehru Street and Goubert Salai, of this and that, India so familiar to her and loved by her. While her men – I fancied myself one already, though I was only sixteen – were in a hurry to get going, were Winniepeggers at heart already, she lingered.

5

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

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

10

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

...

As the ship was worked out of the dock and piloted out to sea, I wildly waved goodbye to India. The sun was shining, the breeze was steady, and seagulls shrieked in the air above us. I was terribly excited.

15

[Chapter 35]

- 19.1 Account for Pi's father's decision to emigrate to Canada. (3)
- 19.2 Refer to lines 4–6: 'While her men ... at heart already'.
Explain how Pi and Ravi's attitudes, in these lines, contrast with their initial reaction to leaving India. (3)

- 19.3 Refer to lines 13–14: 'Such, I suspect, ... contemplated buying cigarettes.'
Discuss what this sentence suggests about Pi's understanding of his mother, at this point in the novel. (3)
- 19.4 Refer to lines 16–17: 'The sun was shining, ... I was terribly excited.'
In the light of later events, discuss how these lines are ironic. (3)

AND**EXTRACT J**

I wept like a child. It was not because I was overcome at having survived my ordeal, though I was. Nor was it the presence of my brothers and sisters, though that too was very moving. I was weeping because Richard Parker had left me so unceremoniously. What a terrible thing it is to botch a farewell. I am a person who believes in form, in the harmony of order. Where we can, we must give things a meaningful shape. 5

...

It's important in life to conclude things properly. Only then can you let go. Otherwise you are left with words you should have said but never did, and your heart is heavy with remorse. That bungled goodbye hurts me to this day. I wish so much that I'd had one last look at him in the lifeboat, that I'd provoked him a little, so that I was on his mind. I wish I had said to him then – yes, I know, to a tiger, but still – I wish I had said, 'Richard Parker, it's over. We have survived. Can you believe it? I owe you more gratitude than I can express. I couldn't have done it without you. I would like to say it formally: Richard Parker, thank you. Thank you for saving my life. And now go where you must. You have known the confined freedom of a zoo most of your life; now you will know the free confinement of a jungle. I wish you all the best with it. Watch out for Man. He is not your friend. But I hope you will remember me as a friend.' 10 15

[Chapter 94]

- 19.5 Place the extract in context. (3)
- 19.6 Refer to line 6: 'It's important in life ... you let go.'
Explain why Pi reaches this conclusion. (3)
- 19.7 Refer to lines 15–16: 'Watch out for ... not your friend.'
Critically discuss the validity of Pi's warning to Richard Parker, in light of the novel as a whole. (3)
- 19.8 Refer to lines 13–14: 'And now go where you must.'
By referring to your knowledge of the novel as a whole, comment on whether Richard Parker's leaving at this point in the story is essential for Pi's well-being. (4)

[25]**TOTAL SECTION B: 25**

LIFE OF PI – Yann Martel**QUESTION 18: LIFE OF PI – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 37 for the rubric to assess this question.

Candidates might argue that the establishment of boundaries in the animal kingdom, as well as in the human world, is essential for survival.

AGREE

- Animals will never intentionally wander outside their boundaries because they have an innate awareness of their territory. Pi cites numerous examples to illustrate the territorial nature of animals.
- The boundaries of the zoo offer Richard Parker protection from the anxieties of guarding territory, worrying about predators or starving to death.
- Mr Patel teaches his sons about boundaries they may not traverse when he demonstrates the danger of forgetting the violent nature of animals.
- Pi grows up in the confined and protected environment of his loving family and the sense of security this gives him allows him the freedom to explore new ideas such as religious freedom, etc.
- When Pi is stranded on the lifeboat, that security is taken away. He has to defend his territory and fend off predators. Pi creates a mental barrier between the savagery of the cook on the one hand and his and his mother's violent acts on the other hand in order to maintain his sanity.
- Pi uses the knowledge he has of animals' marking their territory to demarcate his living space from Richard Parker's. He does this to protect himself and ensure his survival.
- He uses storytelling and practical activities to establish mental boundaries so that he is not overwhelmed by the grief of losing his family or to allow himself to become despondent.
- It might be argued that his withdrawal into a hallucinatory world using the rag soaked with seawater is his attempt to create a boundary to keep out the reality of his dire situation. This keeps him sane.
- In the second story, Pi projects his brutal actions onto Richard Parker as a way of dealing with the darkness and savagery within himself. By establishing this boundary, Pi protects himself from the inhumanity of which he is capable.
- In order to resume a normal life, Pi has to compartmentalise his experience at sea. He does this by separating the brutal, murderous side of himself from his gentler vegetarian side.
- In order to move on with his life, Pi acquires an education, a career and a family – an accomplishment made possible because of the boundary that he creates between himself and Richard Parker.
- Candidates might argue that sometimes boundaries can be destructive as illustrated by the separation of religions. Pi's ignoring of these confines to embrace three different religions shows that it is possible to transcend boundaries.

[A cogent 'Disagree' response is unlikely. However, treat all responses on their merits.]

[Credit valid alternative/mixed responses.]

[25]

QUESTION 19: LIFE OF PI – CONTEXTUAL QUESTION

- 19.1 India is going through political uncertainty at the time and Pi's father is concerned about the effect this might have on their future. He is afraid that, despite all the effort he has put into making the zoo successful, budgetary cuts by the government will force him to close it down. Canada, on the other hand, offers the family better prospects.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 19.2 The expression, 'Winnipeggers at heart' shows Pi and Ravi's eagerness to embrace their new lives in Canada. They are initially reluctant to emigrate. Their opinion of Canada is that it is a country with extremely harsh weather conditions and Ravi, who is a talented cricketer, is concerned that cricket is not a Canadian sport.

[Award 3 marks only if the candidate discusses the contrast.] (3)

- 19.3 Pi realises that his mother is anxious about emigrating and what the future might hold. He understands her need to cling to what is familiar; her desire to purchase cigarettes despite not smoking reflects her need to surround herself with familiar objects in the unfamiliar country of Canada. She wants to retain her attachment to India, even in the form of insignificant items. Although she does not voice her thoughts, Pi intuitively knows what she is thinking because he shares similar sentiments and a close bond with his mother.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 19.4 Pi's description of the scene emphasises his anticipation of a happy life in a new land. The reference to the favourable weather evokes feelings of happiness in him. However, his expectations of a happy future do not materialise as the *Tsimtsum* sinks, his family drowns, he is stranded on a lifeboat and undergoes many ordeals before he reaches civilization.

Candidates might suggest that Pi's appreciation of nature here is ironic because of the suffering he endures at the hands of nature while on the lifeboat.

[Award 3 marks only if the irony is well discussed.] (3)

- 19.5 Pi finally reaches the shores of Mexico after leaving the algae island. He can hardly believe that his ordeal is now over. Richard Parker immediately disappears into the jungle. Pi is found by a group of villagers.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 19.6 Pi regrets not having had the opportunity to say goodbye to his family who drown in the shipwreck. He has not been able to express his gratitude to his family. He is also devastated that Richard Parker leaves him without hesitation or without acknowledging the hardships they have suffered. This lack of closure still has the ability to affect him emotionally.

AND/OR

With reference to the second story, Pi has to forgive himself for his brutal actions on the lifeboat. He has to reconcile the two sides of himself and forgive himself in order to lead a normal life.

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 19.7 VALID

Pi's warning is valid because, as a child, he witnesses many instances of man's cruelty to animals at his father's zoo. He realises the danger that humans pose to animals. These observations are reinforced by the sign near the entrance pointing out that 'Man' is the most dangerous animal in the zoo. The inhumane actions of some of his fellow castaways validate this view.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks for any two ideas well discussed OR any three distinct ideas.] (3)

- 19.8 YES

Now that Pi has reached civilization, he no longer needs Richard Parker's companionship or the sense of purpose that taming the tiger gave him. He feels Parker's freedom is well-deserved.

If Richard Parker represents Pi's survival instinct, then his disappearance reflects Pi's realisation that he no longer needs to behave in the same savage way as he did on the lifeboat. By releasing Richard Parker, he allows himself to become fully human again and achieve the 'happy ending' that the narrator observes when he interviews the adult Pi.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Award 4 marks for any three ideas well discussed OR any four distinct ideas.]

(4)
[25]

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

The novel, *Life of Pi*, suggests that, despite offering contradictory approaches to life, reason and faith can co-exist.

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

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

[25]**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

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

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

5

...

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

10

...

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

15

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

20

[Chapter 41]

9.1 Refer to lines 1–2: 'Richard Parker kept out of sight.'

Explain Richard Parker's presence on the lifeboat.

(3)

- 9.2 Refer to lines 4–7: 'I watched the ship ... flotsam of tragedy.'
What do these lines suggest about Pi's state of mind as the ship sinks? (3)
- 9.3 Refer to lines 20–21: 'It was the ... a spotted hyena.'
Comment on the significance of the hyena in the context of the novel as a whole. (3)
- 9.4 In the light of the novel as a whole, critically discuss how Pi's knowledge of animals ensures his survival on the lifeboat. (3)

AND**EXTRACT D**

The smell of vegetation was extraordinarily strong. As for the greenness, it was so fresh and soothing that strength and comfort seemed to be physically pouring into my system through my eyes.

...

I heard a growl. I turned. Richard Parker was observing me from the lifeboat. He was looking at the island, too. He seemed to want to come ashore but was afraid. Finally, after much snarling and pacing, he leapt from the boat. I brought the orange whistle to my mouth. But he didn't have aggression on his mind. Simple balance was enough of a challenge; he was as wobbly on his feet as I was. When he advanced, he crawled close to the ground and with trembling limbs, like a newborn cub. Giving me a wide berth, he made for the ridge and disappeared into the interior of the island.

I passed the day eating, resting, attempting to stand and, in a general way, bathing in bliss. I felt nauseous when I exerted myself too much. And I kept feeling that the ground was shifting beneath me and that I was going to fall over, even when I was sitting still.

...

[Richard Parker] killed beyond his need. He killed meerkats that he did not eat. In animals, the urge to kill is separate from the urge to eat. To go for so long without prey and suddenly to have so many – his pent-up hunting instinct was lashing out with a vengeance.

[Chapter 92]

- 9.5 Place the extract in context. (3)
- 9.6 Refer to lines 9–10: 'Giving me a ... of the island.'
Based on your knowledge of the novel as a whole, discuss the implication of Richard Parker's behaviour in these lines. (3)
- 9.7 Refer to lines 16–17: 'To go for ... have so many'.
Comment on the extent to which these lines foreshadow the effect that Pi's ordeal will have on his life. (3)
- 9.8 Refer to lines 11–12: 'I passed the ... bathing in bliss.'
Do you agree that the island represents the contrast between reality and illusion? Justify your response, using this extract as a starting point. (4)

[25]

TOTAL SECTION B: 25

LIFE OF PI – Yann Martel**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples should be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might agree to a greater or lesser degree with the statement but are unlikely to disagree wholeheartedly.

- Reason is the power to think about, understand, and form judgements logically. It helps one to consider the effects before taking any action. Faith, on the other hand, is a belief in a higher power. Although these might appear to be contradictory concepts, the novel suggests that reason and faith can co-exist.
- In the *Author's Note*, the element of faith is introduced when the narrator is told that Pi's story 'will make you believe in God'.
- Pi's love for the logic of science is nurtured by his Biology teacher, Mr Kumar, as well as through his observation of animal behaviour at his father's zoo.
- Pi embraces all three religions to which he is exposed because he recognises that they all reflect the common element of love for God.
- His passion for science and religion is encouraged by his role models, the two Mr Kumars. Despite their different perspectives, one scientific and the other religious, they are able to reach consensus on their appreciation of the zebra. This suggests that these two ideas, reason and religion, can co-exist.
- Atheists are also capable of having faith although their faith lies in science rather than in a belief in God.
- Some agnostics believe that reason and faith cannot co-exist and that everything should have a logical explanation.
- On the lifeboat, both reason and faith help Pi to survive. His faith allows him to maintain focus and hope while his scientific knowledge and his ability to think logically sustain him physically.
- Pi's reason makes him realise that he has to abandon his vegetarianism and resort to killing in order to survive. He is able to reconcile himself to his savagery by showing reverence for and praying over his kill. He also rationalises the need to distance himself from the savagery to which he descends. The creation of Richard Parker, his alter ego, enables him to cope with the horror of his actions.
- Later, at university in Canada, Pi's choice of subjects reflects his ability to find commonality in seemingly disparate world views.
- His choice of science as a career and his religious nature reflect his ability to reconcile reason and faith.
- Furthermore, the Japanese officials do not believe Pi's version of the story with the animals and the algae island because it defies logic. Nevertheless, Pi uses the example of the floating bananas in an attempt to prove the truth of his experiences. He maintains that, at times, one has to have faith and belief, such as the belief in the existence of God, without any empirical evidence.

[Credit valid alternative/mixed responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

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

Candidates might focus on the second story and suggest that Richard Parker is present as Pi's alter ego, which enables him to cope with his ordeal. Richard Parker's being out of sight is because, at this point, Pi is still able to control his savagery.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

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

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

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

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.4 Pi's early years are spent at his father's zoo where he is able to observe animals at close quarters. His interests in science and zoomorphism give him detailed knowledge of animal behaviour. Without this knowledge, Pi would not have known how to tame the tiger and predict how the animals would respond on the lifeboat. His father's lesson in the danger of anthropomorphising animals is also instrumental in his survival. In addition, the knowledge gained from the survival manual about which sea creatures are edible also ensures his survival.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.5 Soon after Pi's encounter with the blind Frenchman, Pi and Richard Parker come across an island of trees. At first Pi thinks that it is an illusion, especially when he notices that the island has no soil. His scepticism is overcome when he falls overboard and encounters solid land.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.6 Richard Parker follows his predatory instinct by rushing off to hunt. However, through his training of Richard Parker, Pi has established himself as the dominant force in order to survive. Richard Parker's giving Pi 'a wide berth' indicates that he accepts Pi as the alpha male and respectfully avoids intruding on Pi's territory. Richard Parker's disappearance on the island foreshadows his leaving Pi when they reach Mexico.

Candidates might focus on how, in the safe confines of the island, Pi is able to keep the tiger's savagery at bay and thus Richard Parker is allowed to disappear. Richard Parker's behaviour foreshadows Pi's separation from his alter ego when it is no longer required to ensure his survival.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.7 On the island, Richard Parker (Pi's alter ego) kills more meerkats than he can eat. Pi greedily eats and hoards any food he is given in hospital, and as an adult, Pi stockpiles food in his home. Pi needs the security of knowing that he has enough food and that he will never again have to resort to savagery. This is an indication that Pi is still psychologically scarred by his ordeal. The memory of the deprivation he has suffered remains with him throughout his life.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

- 9.8 **AGREE**
At first the island is a sanctuary to Pi and Richard Parker as it provides for all their essential needs. However, Pi realises that, rather than being a paradise which offers salvation, the island is carnivorous and deadly. The island seems to be like the Garden of Eden/Paradise, but Pi discovers the human teeth, suggesting beastly characteristics. This leads to the realisation that the island is evil; this symbolises a shallow faith. It is not the safe haven that Pi has assumed it to be. It is this knowledge that finally spurs him to leave the island.

Candidates might refer to Pi's being in a hallucinatory state and being unable to distinguish between what is real and what is imaginary.

[A cogent 'Disagree' response is unlikely. However, treat all such responses on their merits.]

[Award 4 marks for any three ideas well discussed OR four ideas.] (4) [25]

TOTAL SECTION B: 25

LIFE OF PI – Yann Martel

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

QUESTION 8: LIFE OF PI – ESSAY QUESTION

The manner in which Pi fights to survive diminishes his humanity.

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

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

[25]**QUESTION 9: LIFE OF PI – CONTEXTUAL QUESTION**

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

EXTRACT C

It was with pride that I waved the ticket collector's hand away and showed Mr Kumar into the zoo.

He marvelled at everything, at how tall trees came tall giraffes, how carnivores were supplied with herbivores and herbivores with grass, how some creatures crowded the day and others the night, how some that needed sharp beaks had sharp beaks and others that needed limber limbs had limber limbs. It made me happy that he was so impressed.

5

He quoted from the Holy Qur'an: 'In all this there are messages indeed for a people who use their reason.'

We came to the zebras. Mr Kumar had never heard of such creatures, let alone seen one. He was dumbfounded.

10

'They're called zebras,' I said.

'Have they been painted with a brush?'

'No, no. They look like that naturally.'

'What happens when it rains?'

15

'Nothing.'

'The stripes don't melt?'

'No.'

I had brought some carrots. There was one left, a large and sturdy specimen. I took it out of the bag. At that moment I heard a slight scraping of gravel to my right. It was Mr Kumar, coming up to the railing in his usual limping and rolling gait.

20

...

Mr and Mr Kumar looked delighted.

'A *zebra*, you say?' said Mr Kumar.

'That's right,' I replied. 'It belongs to the same family as the ass and the horse.'

'The Rolls-Royce of equids,' said Mr Kumar. 25

'What a wondrous creature,' said Mr Kumar.

'This one's a Grant's zebra,' I said.

Mr Kumar said, '*Equus burchelli boehmi*.'

Mr Kumar said, '*Allahu akbar*.'

I said, 'It's very pretty.' 30

We looked on.

[Chapter 31]

- 9.1 Refer to lines 1–2: 'It was with ... into the zoo.'
- Account for Pi's feeling of pride. (3)
- 9.2 Refer to line 27: ' "This one's a Grant's zebra," I said.'
- Explain the significance of the zebra in the context of the novel as a whole. (3)
- 9.3 Earlier in the novel, Pi says, 'Mr and Mr Kumar were the prophets of my Indian youth.'
- Refer to the novel as a whole and comment on the impact of both men on Pi's life. (3)
- 9.4 Refer to line 25: 'The Rolls-Royce of equids' and line 26: 'What a wondrous creature'.
- Despite their widely differing perspectives on life, both Mr Kumars display a similar reaction to the zebra.
- Discuss the accuracy of this observation. (3)

AND

EXTRACT D

'What exactly do you intend to feed that tiger of yours? How much longer do you think he'll last on three dead animals? Do I need to remind you that tigers are not carrion eaters? Granted, when he's on his last legs he probably won't lift his nose at much. But don't you think that before he submits to eating puffy, putrefied zebra he'll try the fresh, juicy Indian boy just a short dip away?'

5

...

You may be astonished that in such a short period of time I could go from weeping over the muffled killing of a flying fish to gleefully bludgeoning to death a dorado. I could explain it by arguing that profiting from a pitiful flying fish's navigational mistake made me shy and sorrowful, while the excitement of actively capturing a great dorado made me sanguinary and self-assured. But in point of fact the explanation lies elsewhere. It is simple and brutal: a person can get used to anything, even to killing.

10

It was with a hunter's pride that I pulled the raft up to the lifeboat. I brought it along the side, keeping very low. I swung my arm and dropped the dorado into the boat. It landed with a heavy thud and provoked a gruff expression of surprise from Richard Parker. After a sniff or two, I heard the wet mashing sound of a mouth at work. I pushed myself off, not forgetting to blow the whistle hard several times, to remind Richard Parker of who had so graciously provided him with fresh food.

15

[Chapter 61]

- 9.5 Explain how Pi's upbringing has equipped him with the necessary skills for his survival. (3)
- 9.6 Refer to lines 1–3: 'What exactly do ... not carrion eaters?'
In your view, is Pi's survival linked to that of the tiger? Justify your response. (3)
- 9.7 Refer to lines 16–17: 'I pushed myself ... with fresh food.'
Critically discuss the contrast between Pi's current mood and his mood when he is first stranded on the lifeboat. (3)
- 9.8 Refer to line 11: 'It is simple ... even to killing.'
Critically discuss how Pi's comment at this point in the novel is crucial to your understanding of his plight on the lifeboat. (4)

[25]**TOTAL SECTION B: 25**

LIFE OF PI - Yann Martel**QUESTION 8: LIFE OF PI – ESSAY QUESTION**

- Below is the basis for answering this essay. Use the following as a guideline only. However, also allow for answers that are different, original and show evidence of critical thought and interpretation.
- A range of examples may be used by the candidates to support their arguments.
- Refer to page 25 for the rubric to assess this question.

Candidates might agree or disagree with this statement or they may offer a mixed response.

Agree:

- Initially Pi displays a deep sense of humanity. He has been taught to love, value and respect all living things. This is as a result of his solid family-orientated upbringing as well as his deeply-held religious faith.
- When he is shipwrecked, Pi's survival instincts emerge. However, the manner in which Pi fights to survive diminishes his humanity.
- His moral beliefs are discarded. He transforms from being a staunch vegetarian and having a deep reverence for life to killing and resorting to cannibalism. He learns to fish and to catch turtles, often violently butchering his catch. He not only consumes the flesh but drinks the blood of the turtles too. Pi is shocked at how savage and brutal he has become.
- His hunger drives him to behave in an animalistic manner, wolfing down his food before Richard Parker is even aware of the catch.
- After Richard Parker kills the blind Frenchman, Pi uses some of his flesh as bait and he even eats a piece of it.
- In the story that Pi narrates to the Japanese officials, he describes how he overcame his scruples about stealing food on the boat. The killing of the French cook out of revenge and to survive is indicative of his diminishing humanity. The adult Pi still struggles to come to terms with the killing of the French cook as he recognises how he had lost an essential part of himself in the process.
- His creation of Richard Parker as his alter ego is a result of his desire to separate himself from his brutal survival instinct.

Disagree:

- Despite Pi's acts of brutality, he still maintains his humanity and faith, showing his reverence for life by praying before each act of killing.
- The adult Pi is still haunted by his actions aboard the lifeboat. He displays deep love for his family and has a strong religious faith. These attributes suggest that he has recovered his humanity and is not defined by his earlier experiences.

[Credit mixed/valid alternative responses.]

[25]

QUESTION 9: *LIFE OF PI* – CONTEXTUAL QUESTION

- 9.1 Pi is proud of his father's achievements as zookeeper. He also takes pride in showing off the animals in the zoo and becoming Mr Kumar's teacher in this instance. He regards it as a great honour to show Mr Kumar around the zoo because he holds him in high esteem, as he is one of Pi's religious mentors.

[Award 3 marks for three ideas.]

(3)

- 9.2 In Pi's first story with the animals, a beautiful male Grant's zebra breaks its leg as it jumps into the lifeboat. The zebra is killed by the hyena./In Pi's second story, the zebra has a human counterpart, the Taiwanese sailor, who breaks his leg while jumping off the sinking ship. He is killed and cannibalised by the French cook after he had cut off his leg.

In both stories, the zebra/sailor is portrayed as helpless/vulnerable and beautiful to look at but unable to survive in the harsh environment aboard the lifeboat.

Candidates might refer to the zebra's having been sacrificed for the survival of others.

[Award 3 marks only if the significance of the zebra is discussed.]

(3)

- 9.3 One of the Mr Kumars is Pi's Biology teacher and teaches him to appreciate scientific inquiry and logic. It is from him that Pi gains the scientific knowledge that will enable him to survive at sea. Later, Pi chooses to study Zoology as a consequence of Mr Kumar's influence.

The other Mr Kumar introduces Pi to Islam and helps to develop his religious faith. When Pi is overwhelmed by the hopelessness of his situation at sea, it is his faith that gives him the fortitude to persevere. Perhaps his influence contributes to Pi's choice of Religious Studies as a second major.

[Award 3 marks only if both characters are discussed.]

(3)

- 9.4 Both men admire the zebra and recognise its beauty, one from a scientific point of view and the other from a religious viewpoint. Mr Kumar, the Biology teacher, compares the zebra to a Rolls-Royce, focusing on its being a fine specimen, while Mr Kumar, the pious baker, praises the wonder of God's creation. Although their perspectives on life may appear to be so widely different, one an atheist and the other a devout Muslim, they are able to reach consensus in their appreciation of the zebra.

[Award 3 marks only if both characters are discussed.]

(3)

9.5 Pi's upbringing in a zoo and his father's lessons have taught him much about the habits of animals. He has developed a healthy respect for the nature of animals. This knowledge enables him to survive on the lifeboat with Richard Parker.

Pi's being taught to swim/his religious beliefs contribute to his ability to survive. His love of story-telling and his keeping of a diary keeps his mind occupied and alert.

[Credit valid alternative responses.]

[Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

9.6 YES.

Richard Parker's presence distracts Pi from dwelling on the loss of his family and the hopelessness of his situation. His preoccupation with taming the tiger keeps him busy. Without Richard Parker, he would have no sense of purpose and he would fall into a state of despair. The companionship that the tiger provides helps him stave off loneliness. By emulating the predatory nature of the tiger, Pi is able to survive his ordeal. Richard Parker also saves Pi from the Frenchman.

In the second story, Pi's creation of Richard Parker as an alter ego allows him to survive his ordeal.

OR

NO.

Candidates might argue that Pi's survival can be attributed to his strong will to survive and his belief in God.

[Accept mixed/valid alternative responses.] (3)

9.7 Pi's current mood is of exhilaration/pride/elation. He is now the alpha male who has successfully tamed Richard Parker and he is the provider of food. Previously, Pi was terrified, desperate and anxious about surviving the ordeal. He felt hopeless, despondent and doomed.

This shift in mood is indicative of Pi's growing belief in his own ability to survive despite the overwhelming odds against him.

[Award 3 marks only if the contrasting moods are discussed critically.] (3)

- 9.8 This statement focuses on Pi's loss of innocence. He changes from being a strict vegetarian and an essentially non-violent person to someone who finds killing the dorado thrilling. The will to survive becomes a driving force which leads him to become more violent and animalistic. Each time he kills, the boundaries beyond which he will not go become weaker.

AND/OR

In the second version of Pi's story, he witnesses the cook's cannibalism and his murdering of Pi's mother. This prepares Pi psychologically for the killing of the cook and the eating of parts of his body. His need to survive begins to overpower his conscience.

[Accept mixed/valid alternative responses.]

[Award 4 marks for three ideas well discussed OR four distinct ideas.]

(4)
[25]

TOTAL SECTION B: 25

