



Western Cape
Government

Education

Grade 12 Literature Setwork

**NSC and SC Examination
Question Papers and Memoranda
(Marking Guidelines)**

English Home Language: Novels

Title	Author	Page
The Picture of Dorian Gray	Oscar Wilde	2
The Life of Pi	Y Martel	34



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Marking Guidelines:

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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.' 10
15

[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, deprived 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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[Credit valid alternative responses.]

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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**

<p>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.</p> <p>...</p> <p>[He] began to think over some of the things that Lord Henry had said to him.</p> <p>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?</p> <p style="text-align: right;">[Chapter 20]</p>	<p>5</p> <p>10</p> <p>15</p>
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- 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)

(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 *Tsimtsum* had had a number of lifeboats. Perhaps they had reached Canada weeks ago and were anxiously waiting for news from me. 20

...

[The tanker] was in fact bearing down on us. The bow was a vast wall of metal that was getting wider every second. A huge wave girdling it was advancing towards us relentlessly. Richard Parker finally sensed the looming juggernaut. He turned and went 'Woof! Woof!' but not doglike – it was tigerlike: powerful, scary and utterly suited to the situation. 25

[Chapter 86]

- 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]