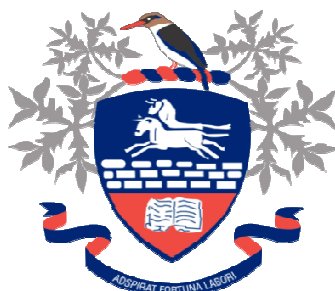


HILLCREST HIGH SCHOOL



JUNE 2014

ENGLISH HOME LANGUAGE

PAPER 2

Grade 8

Time: 2 hours

Examiner: Mrs R Gibson

Marks:100

Moderator: Mrs R Coetzer

N.B. This question paper consists of 12 pages

INSTRUCTIONS TO CANDIDATES

READ THESE INSTRUCTIONS CAREFULLY BEFORE ANSWERING THE QUESTIONS

1. Draw a 2cm wide margin on the right hand side of each page of your answer booklet.
2. Read and follow ALL instructions carefully.
3. Rule off on completion of EACH section and start each section on a new page.
4. Use your time carefully. Suggested time management:
 - Section A: approximately 30 minutes
 - Section B: approximately 20 minutes
 - Section C: approximately 70 minutes

INSTRUCTIONS AND INFORMATION

1. This paper consists of three sections:

SECTION A:	Comprehension	20 marks
SECTION B:	Language structure and use	15 marks
SECTION C:	Literature	65 marks

You are required to answer questions from all three sections.

2. Answer all the questions from section A
3. Answer all the questions from section B
4. Answer all the questions from section C
5. Start each section on a new page
6. Write neatly and legibly

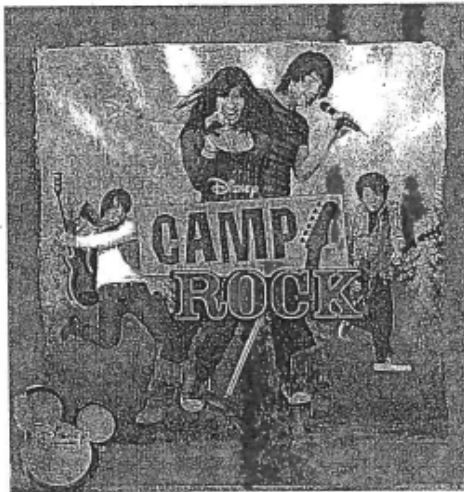
SECTION A: COMPREHENSION**QUESTION 1****Text 1**

Read the following text, taken from Rolling Stone magazine, carefully and answer all the questions.

Camp Rock: Kiddie Pop Grows Up

1 History teaches us not to dismiss kiddie pop. Stevie Wonder was once Little Stevie Wonder, just as Lil Wayne was once little Lil Wayne, child gangsta rapper. And let's not forget ex-Mouseketeers Britney and Justin. Purists look down on teenybopper music as trash, 'but bubblegum pop can teach skills that pay off in later life'.

2 Lately, Disney's kiddie pop has been plenty profitable, with *High School Musical* and *Hannah Montana* seemingly the only albums preventing the collapse of the record business. Unlike Britney and her buddies in the Nineties teen-pop boom, Disney's current stars are G-rated, easing tweeners' transition to adolescence with music that delivers the sounds of the Top 40 while leaving out the sex and complicated emotions. That's the case with *Camp Rock*, whose soundtrack offers vanilla takes on rock ('Our Time Is Here') and dance pop ('Hasta la Vista').



But the many self-esteem anthems ('Here I Am,' 'This Is Me,' etc.) tend towards narcissism^T — are they really instilling the right values?

3 Vanessa Hudgens, the *High School Musical* star, can't really sing, so her producers do all the work using digital doctoring. 'Party on the Moon' sets her tiny voice against a baroque swirl of effects. She sounds like a little girl who took a wrong turn and ended up in T-Pain's fun house.

4 Miley Cyrus is more self-possessed. With *Breakout*, Disney's queen bee finally has a sophisticated pop record under her own name, and she's venting the frustrations of a teen who's too grown-up to submit to her parents, teachers or anyone else. On the title track, she bellows that she's 'tired of bein' told what to do.' Cyrus, who co-wrote most of these songs, has adopted Avril Lavigne's pop punk and sweet sneer. But the songs feel genuine: What 15-year-old doesn't have a list of 'seven things I hate about you,' as Cyrus does? She's acting her age.

5 The Jonas Brothers are acting their dad's age. The boys' fantastic third album is steeped in fuzzed-up guitars, three-part harmonies and cotton-candy choruses. The saviours of commercial pop music have arrived ... and they're a Disney boy band. The trio dabbles in R&B and ballads, but mostly sticks to up-tempo rave-ups with ripping guitar solos and yelps of 'yeah-aww'. The Jonases co-wrote every song, and they take advantage of their independence from Disney in the critical 'Video Girl,' a rant about wanna-be starlets ('They all want the money/They're all insane'). Overall, it's a blast — as assured as any American rock album released in 2008.

Questions:

Refer to paragraph 1.

1.1 Why has the writer chosen to name the artists he has? What point is he trying to convey?(2)

Refer to paragraph 2.

1.2 List the names of the 2 albums that the writer believes prevented the collapse of the record business. (2)

1.3 In paragraph 2, “G-rated” means:

- a) age- restricted content
- b) suitable for all ages
- c) suitable with parental guidance

(write only the correct letter) (1)

1.4 What age group is the target market of the Camp Rock CD? Explain your answer with reference to the text. (2)

1.5 In which era (which decade) was there a teen-pop boom? Quote one word directly from the passage. (1)

1.6 What is the writer’s concern about the many self-esteem anthems? (2)

Refer to paragraph 3.

1.7 What is the writer’s criticism of Vanessa Hudgens? (2)

Refer to paragraph 4.

1.8 What does the writer imply by “queen bee”? (1)

1.9 What does “sweet sneer” reveal about the writer’s attitude towards Avril Lavigne and Miley Cyrus? (1)

1.10 Why does the writer approve of Miley Cyrus as a singer? Discuss 2 reasons. (2)

Refer to paragraph 5.

1.11 Paragraph 5 begins with “The Jonas brothers are acting their dad’s age”.
To what extent is this comment a compliment and insult? (2)

1.12 There are many food-related metaphors used when discussing music in this passage:

- “Bubblegum pop”
- “vanilla takes on rock”
- “cotton-candy chorus”

What message is the writer trying to imply in these food-related descriptions? (2)

TOTAL [20]

SECTION B: LANGUAGE STRUCTURE AND USE

QUESTION 2

Text 2

Read the following text carefully and answer all the questions.

This adapted passage contains deliberate errors.

THE TWEENIES

There's a daily argument in the Seuo household between mother and daughter. But it's not about schoolwork or chores around the family's Soweto home.

Twelve-year-old Lerato and her mother, Faith, lock horns all the time over the merits or otherwise of wearing make-up.

"I feel I'm a child of the millennium and I think that make-up enhances me", says Lerato. "We fight about it every day".

Lerato, who says she reads *Cosmopolitan*, *True Love*, *Y-Mag* and clothing store catalogs to keep abreast of trends, are part of the new group of youngsters aged between eight and twelve who are shaping our markets.

Called *tweenies* or *tweenagers*, these kids have become the new dream shoppers. They know the value of looking good and wearing the "right" labels. Bored with *Barbie Dolls* and *Action Man* figures, their new toys are cellphones and computers. This is a new breed of kids who know how to speak their mind – and do.

Adapted from the Sunday Times: Lifestyle

Questions:

- 2.1.1 Provide a synonym for "lock horns" (line 3). (1)
- 2.1.2 "I feel I'm a child of the millennium and I think that make-up enhances me", says Lerato.
Re-write the above in indirect speech. (2)
- 2.1.3 Name the 6 parts of speech for the underlined words in paragraph 1.
Give the word and then the part of speech e.g. run – verb (3)
- 2.1.4 Refer to line 7.
- a) Why have *Cosmopolitan*, *True Love* and *Y-Mag* been written in italics? (1)
- b) Identify two other ways in which these could have been written. (2)

- 2.1.5 Why has “right” been placed in inverted commas? (line 11) (1)
- 2.1.6 Identify and correct the incorrectly spelt word in paragraph 3. (1)
- 2.1.7 Identify the subordinate clause found in paragraph 3. (1)
- 2.1.8 Correct the concord error in paragraph 3. (1)
- 2.1.9 Refer to paragraph 4.
Why are the words “tweenies” and “tweenagers” placed in inverted commas? (1)
- 2.1.10 What is meant by the word “adapted”, *Adapted from the Sunday Times: Lifestyle?* (1)

TOTAL [15]

SECTION C: LITERATURE

QUESTION 3: POETRY

Carefully read the poems below and answer the questions that follow.

Text 3

Visiting Miss Emily

When you visit Aunt Em you must whistle
Through railings, and her face will glide
Like a slow white moon to the window-space.

Then you must wait patiently
By the bruised door – (put your ear
Against it, you will hear how slow she comes). 5

When it opens, say with unusual breeziness
How are you then? but don't listen
For an answer. Instead, go down

Stairs murky as a lost century 10
And emerge in her underground cavern
Where a cat will panic in the darkness.

There, make as much noise as you can –
Hum, whistle, scrape a chair – before 15
She enters with that curious and catching malady

Of never having been or done anything.
While you stay, be on your guard.
She is siren, although she weighs five stone

From some illness she has never recovered from,
Although her hair is thin and lank as a washing-up rag, 20
Although she keeps a finger crooked to stop a ring falling off.

Soon she will be capering for you, telling stories
 Of how during the war she'd dive under the bed
 So that the falling bomb would bounce back from the springs;
 Of how the sole stripped from her shoe, and she walked 25
 A mile sliding her foot to stop the cod's-mouth flap –
 She flickers to life with visits: she forgets,
 And soon you'll be groaning and wheezing, helpless.
 But keep your wits about you; remember she
 Is your kin. Haven't you seen somewhere 30
 That paleness of eyes? that pallor for cheeks?
 Haven't you known what it is to slump like that?
 Isn't this cavern familiar? and the filtered daylight?
 Wish her goodbye. Kiss her cheek as if it were lovely.
 Thank her for the soft biscuits and the rancid butter. 35
 Then straighten your tie, pull you cuffs square,
 Think of tomorrow as a day when the real begins
 With its time and teabreaks. Tell her you'll
Visit her again sometime, one quiet Sunday.

Brian Jones

- 3.1.1 Refer to lines 2 and 3. “Her face will glide like a slow white moon”. Name the figure of speech that has been used in this line. (1)
- 3.1.2 Refer to line 11. Identify and explain the effectiveness of the figure of speech found in this line. (3)
- 3.1.3 Identify the figure of speech found in line 24 and discuss its effectiveness. (2)
- 3.1.4 What do the “soft biscuits and rancid butter” (line 35) suggest about Miss Emily? (2)
- 3.1.5 What does the last line of the poem suggest about the speaker’s feelings towards Miss Emily? (line 39) (2)

[10]

Text 4:

Dissection

This rat looks like it is made of marzipan Soft and neatly packaged in its envelope; I shake it free.	
Fingering the <u>damp, yellow fur</u> , I know That this first touch is far the worst.	5
There is a book about it that contains Everything on a rat, with diagrams Meticulous, but free from blood Or all the yellow juices I will have to pour away.	10
Now peg it out; My pins are twisted and the board is hard But, using force and fracturing its legs I manage though And <u>crucify my rat</u> .	15
From the crutch to the throat the fur is ripped Not neatly, not as shown in the diagrams, But raggedly; My hacking has revealed the body wall As a sack that is fat with innards to be torn By the inquisitive eye And the hand that strips aside. Inside this taut, elastic sack is a surprise; Not the chaos I had thought to find, No oozing mash; instead of that	20
A firmly coiled discipline Of overlapping liver, folded gut; A neatness that is like a small machine – And I wonder what it is that has left this rat, Why a month of probing could not make it go again, What it is that has disappeared ...	25
The bell has gone; it is time to go for lunch. I fold the rat, replace it in its bag, Wash from my hands the sweet Smell of meat and formalin	30
And go and eat a meat pie afterwards. So, for four weeks or so, I am told <u>I shall continue to dissect this rat;</u> <u>Like a child</u> <u>Pulling apart a clock he cannot mend</u>	35
	40

Colin Rowbotham

- 3.2.1 Refer to line 4. Why is the rat's fur described as "damp, yellow fur"? (1)
- 3.2.2 Who is the speaker of the poem? (2)
- 3.2.3 In the poem, much reference is made comparing the actual act of dissecting a rat to that of how it is described in the diagrams of books. Explain two differences that are highlighted in the poem. (2)
- 3.2.4 Explain the effect of the analogy "crucify my rat" (line 15). (2)
- 3.2.5 Identify and explain the effectiveness of the figure of speech found in lines 38 – 40. (3)

[10]

QUESTION 4: SHORT STORIES

Text 5 (Consists of three extracts from the short story, *Ha'penny*.)

When we returned to the reformatory, I sent for Ha'penny's papers; there it was plainly set down, Ha'penny was a waif, with no relatives at all. He had been taken from one home to another, but he was naughty and uncontrollable, and eventually had taken to pilfering at the market. I then sent for the Letter Book, and found that Ha'penny wrote regularly, or rather that others wrote for him till he could write himself, to Mrs Betty Maarman, of 48 Viak Street, Bloemfontein. But Mrs Maarman had never once replied to him.

4.1 What is a reformatory? (2)

4.2 Who is Mrs Maarman in relation to Ha'penny? (1)

She had never answered his letters, because he wrote to her as 'Mother', and she was no mother of his, nor did she wish to play any such role. She was a decent woman, a faithful member of the church, and she had no thought of corrupting her family by letting them have anything to do with such a child.

4.3 Initially, why did Mrs Maarman refuse to accept Ha'penny as one of her own children? (2)

And then he knew the deception was revealed. Another boy might have said, 'I told you it was Dickie', but he was too intelligent for that; he knew that if I had established that the boy's name was Dickie, I must have established other things too. I was shocked by the immediate and visible effect of my action. His whole brave assurance died within him, and he stood there exposed, not as a liar, but as a homeless child who had surrounded himself with mother, brothers, and sisters, who did not exist. I had shattered the very foundations of his pride, and his sense of human significance.

4.4 How does the narrator feel after he reveals the truth about Ha'penny? Explain with reference to the story. (3)

4.5 What other "things" had the narrator established? (2)

[10]

QUESTION 5: FOLK TALES

Text 6 (Consists of three extracts from the Folk Tale, *The Flying Dutchman*.)

Captain Hendrik van der Decken stood arrogantly on the high deck at the stern of *The Flying Dutchman*. The crew feared him. He was a cruel lion of a man: his long hair flowed out from under his three-cornered hat like a tawny mane, and his eyes had the hard, cold glare of the king of beasts. He worked his crew mercilessly, but the pay they earned was good.

- 5.1 What animal is Captain van der Decken compared to in the above extract? Discuss the two comparisons made. (3)
- 5.2 Captain van der Decken is described as a ruthless, cruel man. Quote 6 consecutive words that suggest why the crew continued to work under this man on *The Flying Dutchman*. (1)

“Nor man nor giant nor God himself will make me change my mind. I’ll round the Cape if I sail till the day of Doom” ... a ghostly figure suddenly appeared and the men shielded their eyes in fear ... Even Captain van der Decken was scared for a moment. Then he pulled a pistol from his belt and fired at the figure. It was a foolish thing to do. A voice louder than the storm had been, proclaimed, “You have named your own fate. You shall indeed sail these seas until the Day of Doom.” ... No longer a mortal man, Captain van der Decken sailed into the darkening storm.

- 5.3 What two actions in the above extract hint at Captain van der Decken’s arrogance? (2)
- 5.4 What is meant in the final line of the above extract, when Captain van der Decken is described as “no longer a mortal man”? How does this link to the legend of *The Flying Dutchman*? (2)

The Prince of Wales, later to be King George V wrote in his diary, “July 11, 1881. At four a.m. *The Flying Dutchman* crossed our bows”. The ships log recorded, “She first appeared as a strange (a)_____ light, as of a ship all aglow, in the midst of which light her masts, spars and sails ... stood out in strong relief as she came up.” ... Later that morning, the seaman who had first reported the phantom vessel fell screaming from the crow’s nest at the top of the mast and was (b)_____ instantly.

- 5.5 Fill in the missing words labelled (a) and (b) in the extract above. (2)

[10]

QUESTION 6: THE PLAY

Text 7 (Consists of two extracts from the play, *Twelve Angry Pigs*)

PIG #1: (Fanning himself.) Boy, I tell you, it's hot.
PIG #2: I thought it was hot in the courtroom, but this room is like an oven.
PIG #3: Do I smell bacon? Oh wait – that's just me.
PIG #4: So what are we supposed to do?
PIG #5: Weren't you listening to the judge? We vote.
PIG #4: Vote?
PIG #5: We decide whether or not that Wolf is guilty or not guilty.
PIG #6: He looks guilty to me.
PIG #7: Me too.
PIG #8: What do you mean he looks guilty?
PIG #9: Did you see those teeth?
PIG #10: Those wolves have sharp teeth.
PIG #11: The better to gobble you up! Right? Am I right?
PIG #12: But the wolf isn't on trial for biting someone. The trial is about him blowing down those two

- 6.1 What is the setting of the above extract? (1)
- 6.2 Why do you think the abovementioned room is described as being “like an oven”, apart from the fact that it may, literally, be a hot day? (1)
- 6.3 Which pig, in the above extract and throughout the play, do you think is most fair and rational? Why? (2)
- 6.4 Many of the pigs are judging the wolf based on his appearance. What theme does this relate to? Explain your response with reference to the above text. (2)
- 6.5 Why do you think the writer has chosen to include so many different pigs in this play? (2)

PIG #3: There's a witness. The boy saw everything. And he heard that Big Bad Wolf say, “Little Pig, Little Pig, let me in. Or I'll huff and I'll puff and I'll blow your house down!” What more proof do you need to convict this canine? There was a reliable witness!
Little Boy Blue enters with the bucket again.
BOY: Pig slop! Pizza! Pig slop and pizza! Come and get it!
PIG #3: Get out of here, kid we know you're trying to trick us!
He and the other pigs gasp at this realization.

- 6.6 What realisation do the pigs come to in the above extract? Explain in detail with reference to the text and the context of the story as a whole. (2)

[10]

QUESTION 7: THE PARABLE

Text 8 (Consists of two extracts from the parable, *The Pearl*)

Under her breath Juana repeated an ancient magic to guard against such evil, and on top of that she muttered a Hail Mary between clenched teeth. But Kino was in motion.

- 7.1 What is the “evil” that Juana fears in the above extract? (1)
- 7.2 Identify one of Juana’s characteristics evident from this extract. (1)
- 7.3 a) Who is Juana concerned about in this extract? (1)
- b) What is her relationship to the abovementioned person? (1)
- 7.4 What is the setting of the above extract, be as specific as possible. Also consider the name of the area in your response. (2)
- 7.5 What is suggested about the native people in the above extract, with reference to the colonisers? (2)

And rage surged in Kino. He rolled up to his feet and followed her as silently as she had gone, and he could hear her quick footsteps going towards the shore. Quietly he tracked her, and his brain was red with anger. She burst clear of the brush line and stumbled over the little boulders towards the water, and then she heard him coming and she broke into a run.

- 7.6 a) Who is the female mentioned in the above extract? (1)
- b) Provide a detailed reason as to why she is running “towards the water”. (2)
- 7.7 Why is Kino so angry? What had he planned to do with the money from the pearl? (2)
- 7.8 *The Pearl* is said to be a parable, a short story that teaches a moral lesson. What lesson do you think one can learn from this story? (2)

[15]

TOTAL [100]