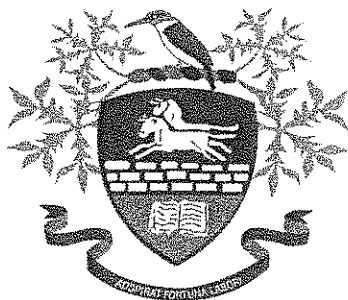


HILLCREST HIGH SCHOOL



June 2015

ENGLISH HOME LANGUAGE

Grade 10

Time: 2 hours

Paper 2

Marks: 80

Examiner: Miss S. Boyce

Moderator: Mrs N. Atkinson

N.B. This question paper consists of 18 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.
4. It is in your own interests to write and present your work neatly.
5. Use your time carefully. Suggested time management:
 - Section A: approximately 40 minutes
 - Section B: approximately 40 minutes
 - Section C: approximately 15 minutes
 - Section D: approximately 25 minutes

CONTENTS

SECTION A: POETRY		
Prescribed poetry: Answer any TWO questions		
Question number	Question type	Marks
1. Invictus	Contextual question	10
OR		
2. Sonnet 116: Let me not...	Contextual question	10
OR		
3. The Tyger	Contextual question	10
OR		
4. To the Virgins, Make much of time	Contextual Question	10
AND		
Unseen poetry		
5. The Shepard and His Flock	Contextual question	10
SECTION B: Novel		
6. Lord of the Flies	Contextual question	25
OR		
7. To Kill a Mockingbird	Contextual question	
SECTION C: Short Stories		
8. Unto Dust	Contextual question	10
SECTION D: FILM STUDY		
9. Dead Poets Society	Contextual question	25

Use this checklist to ensure that you have answered the correct number of questions:

SECTION	QUESTION NUMBER	NUMBER OF QUESTIONS TO ANSWER	TICK
A: Poetry (Prescribed Poetry)	1 – 4	2	
A: Poetry (Unseen Poem)	5	1	
B: Novel Contextual	6 - 7	All	
C: Short Stories Contextual	8 - 9	1	

SECTION A: PRESCRIBED POETRY

Answer TWO of the following questions

QUESTION 1: CONTEXTUAL QUESTION

Invictus

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance 5
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears 10
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll, 15
I am the master of my fate,
I am the captain of my soul.

~ William Ernest Henley

- 1.1 What does the "night" (line 1) represent? (1)
- 1.2 Identify the figure of speech in line 2. (1)
- 1.3 Why has the poem used a capital letter in "Horror" (line 10)? (2)
- 1.4 Explain the last two lines of the poem in your own words. (3)
- 1.5 Identify the message of this poem. (3)

[10]

OR

QUESTION 2: CONTEXTUAL QUESTION

Sonnet 116: Let me not to the marriage of true minds

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove.

O no! it is an ever-fixed mark

5

That looks on tempests and is never shaken;

It is the star to every wand'ring bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

10

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error and upon me prov'd,

I never writ, nor no man ever lov'd.

~ William Shakespeare

- 2.1 What type of poem is this? Explain your answer. (2)
- 2.2 The word impediments (line 2) means:
- a. Inconsistencies
 - b. Obstacles
 - c. Independence
 - d. Virtues
- 2.3.1 What figure of speech is contained in line 7? (1)
- 2.3.2 Explain this figure of speech. (1)
- 2.4 Explain the point Shakespeare makes in the rhyming couplet. (2)
- 2.5 Outline what love is according to Shakespeare. (2)

[10]

OR

QUESTION 3: CONTEXTUAL QUESTION

The Tyger

Tyger! Tyger! burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies. 5
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, and what art, 10
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain, 15
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears 20
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

~ William Blake

- 3.1 Provide an explanation for the unfamiliar spelling of the word “tyger” in the title and poem. (2)
- 3.2 Explain the two possible interpretations of the phrase “burning bright” (line 2). (2)
- 3.3 What effect does the word “twist” (line 10) have on the poem? (2)
- 3.4 What type of question is used throughout the poem? (1)
- 3.5 Describe the tiger using your own words. (3)

[10]

OR

QUESTION 4: CONTEXTUAL QUESTION

To the Virgins, Make much of time

Gather ye rose-buds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun, 5
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first, 10
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time, 15
And while ye may, go marry;
For having lost but once your prime,
You may forever tarry.

~ Robert Herrick

- 4.1 What do the "rose-buds" symbolise? (2)
- 4.2 How has the sun been personified in stanza 2? (3)
- 4.3 Which is the best age according to the poet? Quote a line from the poem to support your answer. (2)
- 4.4 The poet's overall message in the poem is to "seize the day". Outline how this message is conveyed in the poem by closely examining the diction. (3)

[10]

**UNSEEN POETRY:
QUESTION 5: CONTEXTUAL QUESTION**

Read the following poem and answer the questions set on it.

The Shepard and His Flock

The rays of the sun
are like a pair of scissors
cutting the blanket
of the dawn from the sky.

The young shepherd
drives the master's sheep
from the paddock
into the veld.

5

His bare feet
kick the grass
and spill the dew
like diamonds
on a cutter's table
A lamb strays away
enchanted by the marvels
of summer morning

10

The ram
rebukes the ewe
"Woman! Woman!
Watch over the child!"

20

The sun wings up
on the flaming petal
of a sunflower.

He perches on an ant heap
to play the reed flute
and to salute
the farmer's children
going to school
and dreamily asks,
"O! Wise Sun above,
Will you ever guide
me into school?"

25

30

~ Mbuyiseni Oswald Mtshali

- 5.1 What time of day is being referred to in stanza 1? Quote one word as your answer. (1)
- 5.2 Explain the effectiveness of the figure of speech contained in stanza 1. (3)
- 5.3 How can the dew be described to be “like diamonds” (line 11 – 12) (2)
- 5.4 Describe the setting of the poem. (2)
- 5.5 Discuss how the young shepherd’s life differs from the lives of the farmer’s children. (2)

[10]

Total for Section A: 30 marks

SECTION C: Novel

Answer ONLY on the novel that you have studied.

QUESTION 6: *Lord of the Flies* – William Golding

CONTEXTUAL QUESTION (Answer the questions on ALL the extracts – A, B and C)

EXTRACT A

[The boys have just built a fire on the mountain.]

Roger took the conch and looked round at them gloomily.

"I've been watching the sea. There hasn't been the trace of a ship.

Perhaps we'll never be rescued."

A murmur rose and swept away. Ralph took back the conch.

"I said before we'll be rescued sometime. We've just got to wait; that's all."

5

Daring, indignant, Piggy took the conch.

"That's what I said! I said about our meetings and things and then you said shut up——"

His voice lifted into the whine of virtuous recrimination. They stirred and began to shout him down.

10

"You said you wanted a small fire and you been and built a pile like a hayrick. If I say anything," cried Piggy, with bitter realism, "you say shut up; but if Jack or Maurice or Simon——"

He paused in the tumult, standing, looking beyond them and down the unfriendly side of the mountain to the great patch where they had found dead wood. Then he laughed so strangely that they were hushed, looking at the flash of his spectacles in astonishment. They followed his gaze to find the sour joke.

15

"You got your small fire all right."

Smoke was rising here and there among the creepers that festooned the dead or dying trees. As they watched, a flash of fire appeared at the root of one wisp, and then the smoke thickened. Small flames stirred at the bole of a tree and crawled away through leaves and brushwood, dividing and increasing. One patch touched a tree trunk and scrambled up like a bright squirrel. The smoke increased, sifted, rolled outwards.

20

25

[Chapter Two]

- 6.1.1 Explain the importance of the conch referred to in this extract. (3)
- 6.1.2 What does Piggy mean when he says "You got your small fire all right" (line 19)? (2)
- 6.1.3 What do Piggy's "spectacles" symbolise? (2)
- 6.1.4 Why is the fire so important for the boys on the island? (2)

AND

EXTRACT B

[Ralph is very angry with Jack.]

'All right, all right!'
He looked at Piggy, at the hunters, at Ralph.
'I'm sorry. About the fire, I mean. There. I --'
He drew himself up.
'— I apologize.' 5
The buzz from the hunters was one of admiration at this handsome
behaviour. Clearly they were of the opinion that Jack had done the right thing,
had put himself in the right by his generous apology and Ralph, obscurely, in
the wrong. They waited for an appropriately decent answer.
Yet Ralph's throat refused to pass one. He resented, as an addition to 10
Jack's misbehaviour, this verbal trick. The fire was dead, the ship was gone.
Could they not see? Anger instead of decency passed his throat.
'That was a dirty trick.'
They were silent on the mountain-top while the opaque look appeared in
Jack's eyes and passed away. 15
Ralph's final word was an ungracious mutter.
'All right. Light the fire.'
With some positive action before them, a little of the tension died. Ralph
said no more, did nothing, stood looking down at the ashes round his feet.
Jack was loud and active. He gave orders, sang, whistled, threw remarks at 20
the silent Ralph — remarks that did not need an answer, and therefore could
not invite a snub; and still Ralph was silent. No one, not even Jack, would ask
him to move and in the end they had to build the fire three yards away and in
a place not really as convenient. So Ralph asserted his chieftainship and
could not have chosen a better way if he had thought for days. Against this 25
weapon, so indefinable and so effective, Jack was powerless and raged
without knowing why. By the time the pile was built, they were on different
sides of a high barrier.

[Chapter 4]

- 6.2.1 Place this extract into context. (3)
- 6.2.2 Why was it unusual for Jack to apologise? (2)
- 6.2.3 How are Ralph and Jack different? Refer closely to the extract in your answer. (4)
- 6.2.4 Describe how the boys have changed since their arrival on the island. (3)

AND

EXTRACT C

[Ralph has called a meeting of all the boys because some claim to have seen something strange]

The assembly murmured in subdued agreement.
The littlun shook his head stubbornly.
'I was asleep when the twisty things were fighting and when they went away
I was awake, and I saw something big and horrid moving in the trees.'
Ralph held out his hands for the conch and the littlun sat down. 5
'You were asleep. There wasn't anyone there. How could anyone be
wandering about in the forest at night? Was anyone? Did anyone go out?'
There was a long pause while the assembly grinned at the thought of
anyone going out in the darkness. Then Simon stood up and Ralph looked at
him in astonishment. 10
'You! What were you mucking about in the dark for?'
Simon grabbed the conch convulsively.
'I wanted -- to go to a place -- a place I know.'
'What place?' 15
'Just a place I know. A place in the jungle.'
He hesitated.
Jack settled the question for them with that contempt in his voice that could
sound so funny and so final.
'He was taken short.'
With a feeling of humiliation on Simon's behalf, Ralph took back the conch, 20
looking Simon sternly in the face as he did so.
'Well, don't do it again. Understand? Not at night. There's enough silly talk
about beasts, without the littluns seeing you gliding about like a ---'
The derisive laughter that rose had fear in it and condemnation. Simon
opened his mouth to speak but Ralph had the conch, so he backed to his
seat. 25

[Chapter Five]

- 6.3.1 What is the word the boys use for the creature they think is on the island? (1)
6.3.2 Describe Simon's character. (3)

[25]

OR

QUESTION 7: *To Kill a Mockingbird* – Harper Lee

CONTEXTUAL QUESTION (Answer the questions on ALL the extracts – A, B and C)

EXTRACT A

[Scout has a conversation with Miss Maudie.]

In summer-time, twilights are long and peaceful. Often as not, Miss Maudie and I would sit silently on her porch, watching the sky go from yellow to pink as the sun went down, watching flights of martins sweep low over the neighbourhood and disappear behind the school house rooftops.

'Miss Maudie,' I said one evening, 'do you think Boo Radley's still alive?' 5

'His name's Arthur and he's alive,' she said. She was rocking slowly in her big oak chair. 'Do you smell my mimosa? It's like angels' breath this evening.'

'Yessum. How do you know?'

'Know what child?'

'That B – Mr Arthur's still alive?' 10

'What a morbid question. But I suppose it's a morbid subject. I know he's alive, Jean Louise, because I haven't seen him carried out yet.'

'Maybe he died and they stuffed him up the chimney.'

'Where did you get such a notion?'

'That's what Jem said he thought they did.' 15

'S-ss-ss. He gets more like Jack Finch every day.'

[Chapter 5]

- 7.1.1 Who is Miss Maudie? (1)
- 7.1.2 What was Scout going to call Mr Arthur before she corrected herself? (1)
- 7.1.3 Why is Scout so fascinated by the story of Boo Radley? (3)

AND

AND

EXTRACT B

[Atticus speaks to Scout.]

'I never thought Jem'd be the one to lose his head over this – thought I'd have more trouble with you.'

I said I didn't see why we had to keep our heads anyway, that nobody I knew at school had to keep his head about anything.

'Scout,' said Atticus, 'when summer comes you'll have to keep your head about far worse things ... it's not fair for you and Jem, I know that, but sometimes we have to make the best of things, and the way we conduct ourselves when the chips are down – well, all I can say is, when you and Jem are grown, maybe you'll look back on this with some compassion and some feeling that I didn't let you down. This case, Tom Robinson's case, is something that goes to the essence of a man's conscience – Scout, I couldn't go to church and worship God if I didn't try to help that man.'

'Atticus, you must be wrong ...'

'How's that?'

'Well, most folks seem to think they're right and you're wrong ...'

'They're certainly entitled to think that, and they're entitled to full respect for their opinions,' said Atticus, 'but before I can live with other folks I've got to live with myself. The one thing that doesn't abide by majority rule is a person's conscience.'

[Chapter 11]

- 7.2.1 What are the “far worse things” that Scout and Jem will have to face in the summer? (3)
- 7.2.2 Describe the character of Atticus. Refer closely to the extract in your answer. (4)
- 7.2.3 Explain how the reader knows that Scout is still young in the extract above. (3)

AND

EXTRACT C

[Atticus Finch is questioning Mayella Ewell in court about the alleged rape.]

'It's an easy question, Miss Mayella, so I'll try again. Do you remember him beating you about the face?' Atticus's voice had lost its comfortableness; he was speaking in his arid, detached professional voice. 'Do you remember him beating you about the face?'

'No, I don't recollect if he hit me. I mean yes I do, he hit me.'

5

'Was your last sentence your answer?'

'Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so quick.'

Judge Taylor looked sternly at Mayella. 'Don't you cry, young woman – ' he began, but Atticus said, 'Let her cry if she wants to, Judge. We've got all the time in the world.'

10

Mayella sniffed wrathfully and looked at Atticus. 'I'll answer any question you got – get me up here an' mock me, will you? I'll answer any question you got –'

'That's fine,' said Atticus. 'There're only a few more. Miss Mayella, not to be tedious, you've testified that the defendant hit you, grabbed you around the neck, choked you, and took advantage of you. I want you to be sure you have the right man. Will you identify the man who raped you?'

15

'I will, that's him right yonder.'

Atticus turned to the defendant. 'Tom, stand up. Let Miss Mayella have a good long look at you. Is this the man, Miss Mayella?'

20

Tom Robinson's powerful shoulders rippled under his thin shirt. He rose to his feet and stood with his right hand on the back of his chair. He looked oddly off balance, but it was not from the way he was standing. His left arm was fully twelve inches shorter than his right, and hung dead at his side. It ended in a small shrivelled hand, and from as far away as the balcony I could see that it was no use to him.

25

[Chapter Eighteen]

- 7.3.1 Describe the character of Mayella Ewell. (3)
- 7.3.2 What is ironic about Mayella's mistreatment of Tom Robinson? (3)
- 7.3.3 Why do you think that Mayella has accused Tom Robinson of rape? (2)
- 7.3.4 Explain why Tom Robinson was incapable of raping Mayella Ewell using evidence from this extract. (2)

[25]

Total for Section B: 25 marks

SECTION C: Short Stories

QUESTION 8: *Unto Dust* (Answer all the questions below)

Extract A

When I mentioned this to my friend, Stoffel Oosthuizen, who was in the Low Country with me at the time, he agreed with me whole heartedly. There were people who talked in a high-flown way of death as the great leveller, he said, and those high-flown also declared that everyone was made kin by death. He would still like to see those things proved, Stoffel Oosthuizen said. After all, that was one of the reasons why the Boers trekked away into the Transvaal and the Free State, he said, because the British Government wanted to give the vote to any Cape Coloured person walking about with a *kroes* head and big cracks in his feet.

The first time he heard that sort of talk about death coming to all of us alike, and making us all equal, Stoffel Oosthuizen's suspicions were aroused. It sounded like out of a speech made by one of those liberal Cape politicians, he explained.

I found something very comforting in Stoffel Oosthuizen's words.

8.1.1 Why did the narrator find comfort in Stoffel Oosthuizen's words? (2)

8.1.2 Do you think that death is the "great leveller" as described in the extract? Refer to the story to support your answer. (3)

AND

Extract B

'Naturally, we burghers felt very bitter about this whole affair,' Stoffel Oosthuizen said, 'and our resentment was something that we couldn't explain, quite. Afterwards, several other men who were there that day told me that they had the same feelings of suppressed anger that I did. They wanted somebody -- just once -- to make a remark such as 'in death they were not divided'. Then you would have seen an outburst all right. Nobody did say anything like that, however. We all knew better. Two days later a funeral service was conducted in the little cemetery on the Welman farm, and shortly afterwards the sandstone memorial was erected that you can still see there.'

That was the story Stoffel Oosthuizen told me after I had recovered from the fever. It was a story that, as I have said, had in it features as strange as the African veld. But it brought me no peace in my broodings (thoughts) after that attack of malaria. Especially when Stoffel Oosthuizen spoke of how he had occasion, one clear night when the stars shone, to pass that quiet graveyard on the Welman farm. Something leapt up from the mound beside the sandstone slab. It gave him quite a turn, Stoffel Oosthuizen said, for the third time -- and in that way -- to come across that yellow kafir dog.

8.2.1 What was the "whole affair" that Stoffel Oosthuizen and the other burghers felt so bitter about? (2)

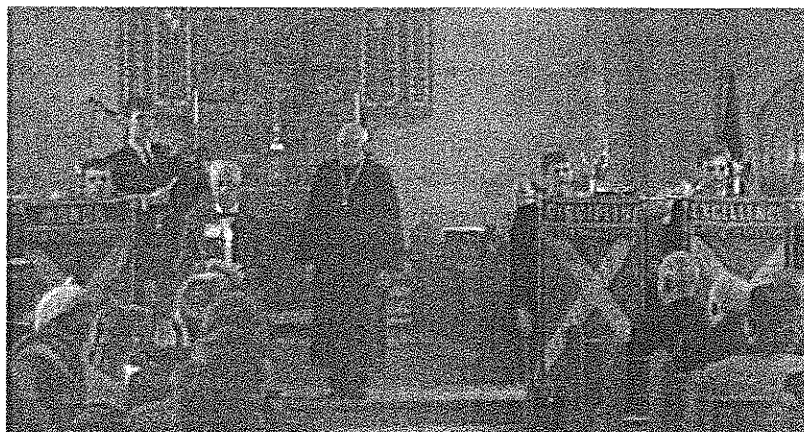
8.2.2 Explain the irony contained in this story. Refer to the extract in your answer. (3)

Total for Section C: 10 marks

SECTION D: Film Study

QUESTION 9: *Dead Poets Society* (Answer all the questions below)

FRAME 1



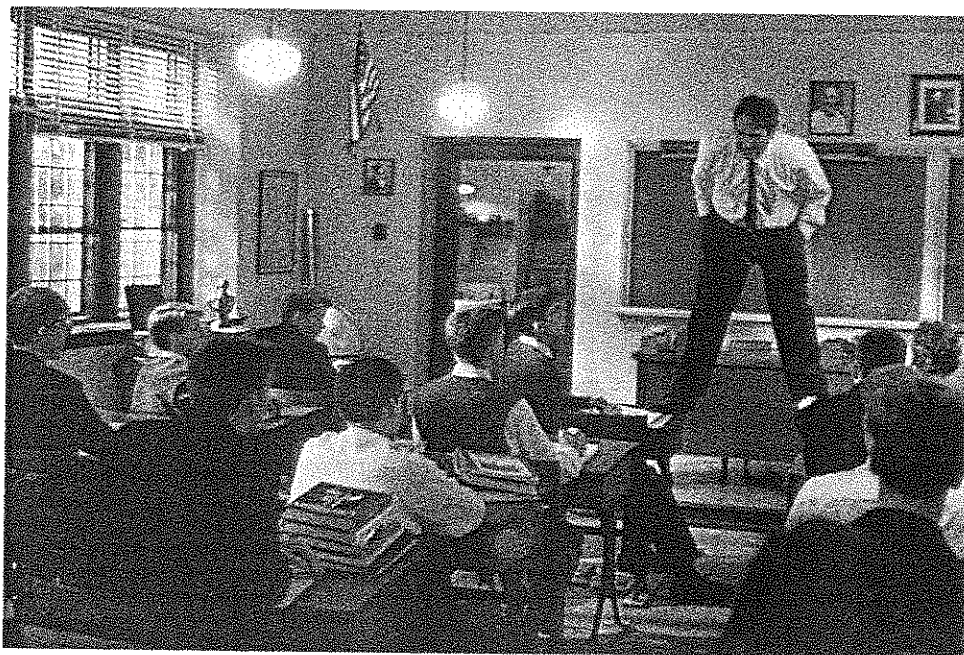
- 9.1 Describe Welton Academy using frame 1 above. (3)

FRAME 2



- 9.2 Place this frame into context. (2)
- 9.3 Which of the main characters is missing from the frame above? Provide his full name. (1)

FRAME 3



- 9.4.1 Explain the lesson Mr Keating is trying to teach the boys in Frame 3 above. (3)
- 9.4.2 Provide another example of a lesson that Mr Keating has with the boys and the message he wants to convey to the class. (3)

FRAME 4



- 9.5.1 What type of shot has been used in Frame 4? (1)
- 9.5.2 Why has this shot been used? (2)

Total for Section D: 15 marks

Total for Paper: 80 marks