

## INSTRUCTIONS TO CANDIDATES:

**READ THESE INSTRUCTIONS CAREFULLY BEFORE ANSWERING THE QUESTIONS**

1. This paper consists of TWO sections:
  - SECTION A: POETRY (30 marks)
  - SECTION B: DRAMA (50 marks)
2. Suggested time allocation:
  - SECTION A: POETRY – 40 Minutes
  - SECTION B: DRAMA – Literature Essay – 55 Minutes  
- Drama Contextual – 55 Minutes
3. You are required to answer questions from **BOTH** sections. You will answer **FIVE** questions in total.
4. **Section A (Poetry):**
  - Prescribed poems: you are required to answer TWO of the four questions.
  - Unseen poem: this question is compulsory.
5. There are TWO questions for **Section B (Drama):**
  - Answer the **ESSAY QUESTION AND CONTEXTUAL QUESTION.**
6. Number each answer exactly as the question paper is numbered.
7. Draw a double margin.
8. Pay special attention to spelling and sentence construction.
9. Write neatly and legibly.

**SECTION A: POETRY****PRESCRIBED POETRY**

Answer **ANY TWO** of the following questions:

**QUESTION 1: POETRY – CONTEXTUAL QUESTION**

Read the poem below and then answer the following questions.

**THE ROAD NOT TAKEN – Robert Frost**

1 Two roads diverged in a yellow wood,  
2 And sorry I could not travel both  
3 And be one traveler, long I stood  
4 And looked down one as far as I could  
5 To where it bent in the undergrowth;  
  
6 Then took the other, as just as fair,  
7 And having perhaps the better claim,  
8 Because it was grassy and wanted wear;  
9 Though as for that the passing there  
10 Had worn them really about the same,  
  
11 And both that morning equally lay  
12 In leaves no step had trodden black.  
13 Oh, I kept the first for another day!  
14 Yet knowing how way leads on to way,  
15 I doubted if I should ever come back.  
  
16 I shall be telling this with a sigh  
17 Somewhere ages and ages hence:  
18 Two roads diverged in a wood, and I—  
19 I took the one less traveled by,  
20 And that has made all the difference.

1.1 Refer to lines 1 – 3: ‘Two roads diverged ... be one traveler’.

Explain what the word ‘sorry’ (line 2) suggests about the speaker’s state of mind at this point in the poem. (2)

1.2 Do you find the extended metaphor in the title and poem effective?  
Explain your answer. (3)

1.3 Identify two details in the poem that suggest the season is autumn.  
Explain how you reached this conclusion. (2)

1.4 The speaker believes that the outcome of his life depends on the choices he makes.

Do you agree with this statement? Support your answer by referring to lines 18 - 20. (3)

[TOTAL: 10]

**OR**

## **QUESTION 2: POETRY – CONTEXTUAL QUESTION**

Read the poem below and then answer the following questions.

### **REAPERS IN A MIELIEFIELD – Mbuyiseni Oswald Mtshali**

1 Faces furrowed and wet with sweat,  
2 Bags tied to their wasp waists,  
3 women reapers bend mielie stalks,  
4 break cobs in rustling sheaths,  
5 toss them in the bags  
6 and move through row upon row of maize.

7 Behind them, like a desert tanker,  
8 a dust-raising tractor  
9 pulls a trailer,  
10 driven by a pipe-puffing man  
11 flashing tobacco-stained teeth  
12 as yellow as the harvested grain.

13 He stops to pick up bags  
14 loaded by thick-limbed labourers  
15 in vests baked  
16 brown with dust.

17 The sun lashes  
18 the workers with  
19 a red-hot rod;  
20 they stop for a while  
21 to wipe a brine-bathed brow  
22 and drink from battered cans  
23 bubbling with malty maheu

24 Thirst is slaked in seconds,  
25 Men jerk bags like feather cushions  
26 and women become prancing wild mares;  
27 soon the day's work will be done  
28 and the reapers will rest in their kraals.

- 2.1 Refer to line 1: 'Faces furrowed and wet with sweat'.  
Explain what the diction (choice of words) suggests about the work done by the women. (2)
- 2.2 What does the repetition in 'row upon row' in line 6 suggest about the work the labourers have to do? Explain. (2)
- 2.3 Refer to line 7: 'like a desert tanker'.  
Do you find the figure of speech used to describe the tractor effective?  
Explain your answer. (3)
- 2.4 The workers are more energetic in the final stanza because of their short break in stanza 4.  
Do you agree with this statement? Support your answer by referring to stanza 5. (3)

**[TOTAL: 10]**

**OR**

**QUESTION 3: POETRY – CONTEXTUAL QUESTION**

Read the poem below and then answer the following questions.

**CAGED BIRD - Maya Angelou**

1       A free bird leaps  
2       on the back of the wind  
3       and floats downstream  
4       till the current ends  
5       and dips his wing  
6       in the orange sun rays  
7       and dares to claim the sky.

8       But a bird that stalks  
9       down his narrow cage  
10       can seldom see through  
11       his bars of rage  
12       his wings are clipped and  
13       his feet are tied  
14       so he opens his throat to sing.

15       The caged bird sings  
16       with a fearful trill  
17       of things unknown  
18       but longed for still  
19       and his tune is heard  
20       on the distant hill for the caged bird  
21       sings of freedom.

22       The free bird thinks of another breeze  
23       and the trade winds soft through the sighing trees  
24       and the fat worms waiting on a dawn bright lawn  
25       and he names the sky his own.

26       But a caged bird stands on the grave of dreams  
27       his shadow shouts on a nightmare scream  
28       his wings are clipped and his feet are tied  
29       so he opens his throat to sing.

30       The caged bird sings  
31       with a fearful trill  
32       of things unknown  
33       but longed for still  
34       and his tune is heard  
35       on the distant hill  
36       for the caged bird  
37       sings of freedom.

- 3.1 Refer to line 1: 'A free bird leaps'.  
Explain what the word 'leaps' suggests about the free bird's state of mind. (2)
- 3.2 Refer to lines 8-11: 'But a bird ... bars of rage'.  
Do you find the figure of speech used to describe the cage effective?  
Explain your answer. (3)
- 3.3 Explain why the poet chose to repeat stanza 3 in stanza 6. (2)
- 3.4 The caged bird symbolises oppressed Black Americans who are kept captive through racist policies.  
Do you agree with this statement? Support your answer by referring to stanza 5. (3)

**[TOTAL: 10]**

**OR**

**QUESTION 4: POETRY – CONTEXTUAL QUESTION**

Read the poem below and then answer the following questions.

**WOMEN – Alice Walker**

1           They were women then  
 2           My mama’s generation  
 3           Husky of voice -- stout of  
 4           Step  
 5           With fists as well as  
 6           Hands  
 7           How they battered down  
 8           Doors  
 9           And ironed  
 10          Starched white  
 11          Shirts  
 12          How they led  
 13          Armies  
 14          Headragged generals  
 15          Across mined  
 16          Fields  
 17          Booby-trapped  
 18          Ditches  
 19          To discover books  
 20          Desks  
 21          A place for us  
 22          How they knew what we  
 23          Must know  
 24          Without knowing a page  
 25          Of it  
 26          Themselves.

4.1 Refer to lines 1 and 2: ‘They were women ... My mama’s generation.’

What is the attitude of the speaker towards the women? Explain. (2)

4.2 Refer to lines 7 and 8: ‘How they battered down Doors’.

Do you find this figure of speech effective? Explain your answer. (3)

4.3 Why does the poet refer to the women as ‘Headragged generals’ in line 14?  
 Explain your answer. (2)

4.4 The poem depicts how American women of the past had a vision for their children’s  
 future.

Do you agree with this? Support your answer by referring closely to the poem. (3)

**[TOTAL: 10]**

**UNSEEN POEM (COMPULSORY)****QUESTION 5: UNSEEN POEM – CONTEXTUAL QUESTION**

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

**CATCHING UP ON SLEEP – Roger McGough**

1 I go to bed early  
 2 To catch up on my sleep  
 3 but my sleep  
 4 is a slippery customer  
 5 it bobs and weaves  
 6 and leaves  
 7 me exhausted. It  
 8 side steps my clumsy tackles  
 9 with ease. Bed  
 10 ragged I drag  
 11 myself to my knees.

12 The sheep are countless  
 13 I pretend to snore  
 14 yearn for chloroform  
 15 or a sock on the jaw  
 16 body sweats heart beats  
 17 there is Panic in the Sheets

18 until

19 as dawn slopes up the stairs  
 20 to set me free  
 21 unawares  
 22 sleep  
 23 catches up on me.

**Glossary:**

chloroform (line 14): Chloroform was widely used for many years as an anesthetic.  
 sock (line 15): (slang) A violent blow; a punch.

- 5.1 Explain, in your own words, why the speaker chooses to ‘go to bed early’ (line 1). (1)
- 5.2 Refer to lines 3 and 4: ‘but my sleep ... a slippery customer’.  
 What does this image suggest about sleep? (2)
- 5.3 Refer to line 12: ‘The sheep are countless’.  
 Explain what the word ‘countless’ suggests about the speaker’s ability to sleep. (2)

5.4 Refer to lines 14 and 15.

Why does the speaker 'yearn for chloroform or a sock on the jaw'? (2)

5.5 Is the speaker able to catch up on sleep? Support your answer by referring to the final stanza. (3)

[TOTAL: 10]

**SECTION A TOTAL: 30**

### **SECTION B: DRAMA**

**Answer QUESTION 6 (essay question) AND QUESTION 7 (contextual question)**

#### **QUESTION 6: ROMEO AND JULIET - Essay Question**

Please note:

- You must plan your essay (e.g. a mind-map)
- Structure your essay with an introduction, body paragraphs and a conclusion
- Use formal language
- Include an accurate word count at the end

In an essay of 300-350 words, compare and contrast the characters and roles of Benvolio, Mercutio and Tybalt in William Shakespeare's *Romeo and Juliet*.

[TOTAL: 25]

**AND**

**QUESTION 7: ROMEO AND JULIET - Contextual Question**

Read **EXTRACT A** and **B** below and then answer the following questions.

**EXTRACT A**

ROMEO

Good morrow, father.

FRIAR LAWRENCE

Benedicite!

What early tongue so sweet saluteth me?

Young son, it argues a distempered head

So soon to bid “Good morrow” to thy bed. 5

...

Or, if not so, then here I hit it right:

Our Romeo hath not been in bed tonight.

ROMEO

That last is true. The sweeter rest was mine.

FRIAR LAWRENCE

God pardon sin! Wast thou with Rosaline?

ROMEO

With Rosaline, my ghostly father? No, 10

I have forgot that name and that name’s woe.

FRIAR LAWRENCE

That’s my good son. But where hast thou been then?

ROMEO

I’ll tell thee ere thou ask it me again.

I have been feasting with mine enemy,

Where on a sudden one hath wounded me 15

That’s by me wounded. Both our remedies

Within thy help and holy physic lies.

I bear no hatred, blessèd man, for, lo,

My intercession likewise steads my foe.

FRIAR LAWRENCE

Be plain, good son, and homely in thy drift.

Riddling confession finds but riddling shrift. 20

(Act 2, Scene 3)

- 7.1 Place this extract in context. (3)
- 7.2 Why does Friar Lawrence mean in line 3  
 (“What early tongue so sweet saluteth me?”)? (1)
- 7.3 What does Romeo mean when he says:  
 “I have forgot that name and that name’s woe.” (Line 11)? (2)
- 7.4 Provide two reasons why Friar Lawrence would say “That’s my good son” in  
 line 12. (2)

- 7.5 Using your knowledge of the play, explain what Romeo means when he states: “I have been feasting with mine enemy” (line 14). (1)
- 7.6 Identify Friar Lawrence’s tone in lines 20-21. (1)
- 7.7 What role does Friar Lawrence play in this drama? Support your answer with examples from the play. (2)

**EXTRACT B**

But now I'll tell thee joyful tidings, girl.	
JULIET	
And joy comes well in such a needy time.	
What are they, beseech your Ladyship?	
LADY CAPULET	
Well, well, thou hast a careful father, child,	
One who, to put thee from thy heaviness,	5
Hath sorted out a sudden day of joy	
That thou expects not, nor I looked not for.	
JULIET	
Madam, in happy time! What day is that?	
LADY CAPULET	
Marry, my child, early next Thursday morn	
The gallant, young, and noble gentleman,	10
The County Paris, at Saint Peter's Church	
Shall happily make thee there a joyful bride.	
JULIET	
Now, by Saint Peter's Church, and Peter too,	
He shall not make me there a joyful bride!	
I wonder at this haste, that I must wed	15
Ere he that should be husband comes to woo.	
I pray you, tell my lord and father, madam,	
I will not marry yet, and when I do I swear	
It shall be Romeo, whom you know I hate,	
Rather than Paris. These are news indeed!	20
LADY CAPULET	
Here comes your father. Tell him so yourself,	
And see how he will take it at your hands.	
<i>Enter Capulet and Nurse.</i>	
CAPULET	
When the sun sets, the earth doth drizzle dew,	
But for the sunset of my brother's son	
It rains downright.	
How now, a conduit, girl? What, still in tears?	25
Evermore showering? In one little body	
Thou counterfeit'st a bark, a sea, a wind.	
For still thy eyes, which I may call the sea,	
Do ebb and flow with tears; the bark thy body is,	
Sailing in this salt flood; the winds thy sighs,	30

Who, raging with thy tears and they with them,  
 Without a sudden calm, will overset  
 Thy tempest-tossèd body. How now, wife?  
 Have you delivered to her our decree?

LADY CAPULET

Ay, sir, but she will none, she gives you thanks.  
 I would the fool were married to her grave!

35

(Act 3, Scene 5)

7.8.1 Refer to lines 9-12: 'Marry my child ... a joyful bride'.

What news does Lady Capulet bring to Juliet? (2)

7.8.2 What is Lady Capulet's attitude towards Paris? Quote to support your answer. (3)

7.9 Refer to lines 33 and 34: 'How now, wife ... her our decree?'

What does the use of the word 'decree' suggest about Capulet at this point in the play? (1)

7.10.1 How does Juliet react to the news she has received? Quote to support your answer. (2)

7.10.2 Provide two reasons for your answer to Question 7.10.1. (2)

7.11 Based on this extract and your knowledge of the play, describe the relationship between Lady Capulet and her daughter, Juliet. (3)

**[TOTAL: 25]**

**SECTION B TOTAL: 50**

**TOTAL FOR PAPER: 80 MARKS**