



# HILLCREST HIGH SCHOOL

Grade 10

## ENGLISH HL P2 JUNE 2024

**MARKS:** 80

**TIME:** 2 ½ Hours

**EXAMINER:** Mrs A. Sebeikin

**MODERATOR:** Mrs N. Atkinson

This paper consists of 14 pages

## **INSTRUCTIONS AND INFORMATION**

1. Read these instructions carefully before you begin to answer the questions.
2. Read the entire question paper.
3. Consult the table of contents on page 3 and read the questions. Choose the ones you are going to answer.
4. This question paper consists of **TWO sections** (you are required to answer questions from both sections):

**a. SECTION A: Poetry (30 marks)**

**b. SECTION B: Drama (50 marks)**

5. Follow the instructions at the beginning of each section carefully.
6. **In Section A** (Poetry) there are TWO questions:
  - Prescribed poems: Answer questions on TWO of the four poems.
  - Unseen poem: Answer all the questions set on the poem.
7. **In Section B** (Drama) answer both questions:

Drama – Romeo and Juliet – Contextual questions – 25 marks

AND - Literary essay – 25 marks

8. Number your answers correctly according to the numbering system used in this question paper.
9. Length of answers:
  - a. Essay length in the Drama section should be answered in **300 – 350 words**.
  - b. The length of answers to contextual questions should be determined by the mark allocation. Aim for conciseness and relevance.
10. Write neatly and legibly.

**CONTENTS**

SECTION A: POETRY		
Prescribed poetry: Answer TWO questions		
Question number	Question type	Marks
1. <i>“Reapers in a mieliefield” – Mbuyiseni Oswald Mtshali</i>	Contextual question	10
OR		
2. <i>Caged Bird – Maya Angelou</i>	Contextual question	10
OR		
3. <i>“How not to stop” – Gabebe Baderoon</i>	Contextual question	10
OR		
4. <i>“a young man’s thoughts before June the 16<sup>th</sup>” – Fhazel Johennesse</i>	Contextual question	10
AND		
Unseen poetry		
5. <i>“The Saga of a duck” – Clive Lawrance</i>	Contextual question	10
SECTION B: DRAMA		
6. <i>Romeo and Juliet</i>	Contextual question	25
7. <i>Romeo and Juliet</i>	Essay 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	ALL	
B: Novel Contextual	6	ALL	
C: Drama Essay	7	1	

**SECTION A: PRESCRIBED POETRY**

Answer TWO of the following questions

**Question 1: “Reapers in a mieliefield” by Mbuyiseni Oswald Mtshali (Contextual questions)**

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

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

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

The sun lashes  
the workers with  
a red-hot rod;  
they stop for a while 20  
to wipe a brine-bathed brow  
and drink from battered cans  
bubbling with malty “maheu”

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

**Questions:**

- 1.1 With reference to lines 1 and 8 what impression is created of the working environment? (2)
- 1.2 “The sun lashes the workers with a red-hot rod” (line 17-19)
- 1.2.1 Identify the figure of speech used above. (1)
- 1.2.2 Comment on its effectiveness. (2)
- 1.3 Quote ONE word from stanza five which is a synonym for quenched. (1)
- 1.4 How do lines 22, “and drink from battered cans” and 28, “and the reapers will rest in their kraals.” reinforce the poet’s intention? (3)
- 1.5 Line 26, “and women become prancing wild mares” is an example of: (1)
- a) Metaphor
  - b) Simile
  - c) Hyperbole
- (10)

OR

**Question 2: “Caged Bird” by Maya Angelou (Contextual questions)**

A free bird leaps on the back of the wind and floats downstream till the current ends and dips his wing in the orange sun rays and dares to claim the sky.	1    5
But a bird that stalks down his narrow cage can seldom see through his bars of rage his wings are clipped and his feet are tied so he opens his throat to sing.	10
The caged bird sings with a fearful trill of things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom.	15    20
The free bird thinks of another breeze and the trade winds soft through the sighing trees and the fat worms waiting on a dawn bright lawn and he names the sky his own.	25
But a caged bird stands on the grave of dreams his shadow shouts on a nightmare scream his wings are clipped and his feet are tied so he opens his throat to sing.	
The caged bird sings with a fearful trill of things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom.	30     35

**Questions:**

- 2.1 From stanza 1, what impression is created of the free bird? (2)
- 2.2 “so he opens his throat to sing.” (line 14) (2)  
Account for the caged bird’s singing in stanza 2.
- 2.3 Refer to stanza 4
- 2.3.1 Identify the figure of speech used in line 24, “and the fat worms (1)  
waiting on a dawn bright lawn”.
- 2.3.2 Comment on its effectiveness. (2)
- 2.4 Refer to stanzas 3 and 6. (2)  
How do these stanzas reinforce the poet’s view of the oppressed?
- 2.5 Quote one line from stanza 2 which shows that the caged bird would be (1)  
unable to move even without the cage. (10)

OR

**Question 3: “How Not to Stop” by Gabeba Baderoon (Contextual questions)**

- Pa came to collect us from school, 1  
the stern drive home.
- Pa sat at the head of the table,  
not talking at supper.
- Pa stood in the driveway with his back to us, 5  
throwing seed into the wind  
with quick slings of the hand, drawing  
the pigeons as though he'd called them.
- Pa carved his own domino set;  
on weekend games sly as chess, slapping 10  
the final piece on the wood table.
- Pa drove us home past the house he built,  
from which his family was removed in ‘68,  
never looking again in its direction.
- Pa bought his leaf tea and hard cheddar 15  
from Queen Bess supermarket,  
down the street from their old house.
- Pa rehearsed how not to stop, not to get out  
and walk to the front door he made.

**Questions:**

- 3.1 What part of South African history is the poem referencing? (1)
- 3.2 With reference to stanza 2, how do we know that the speaker came from a more traditional family? (2)
- 3.3 “game sly as chess” (line 10) (1)  
Identify the figure of speech.
- 3.4 What two items did Pa buy from Queen Bess supermarket? (2)
- 3.5 Discuss how stanzas 5 and 7 give the reader an insight into the reasons for Pa’s emotional restraint/distance. (3)
- 3.6 The final stanza displays the father’s: (1)  
a) Resilience  
b) Hatred  
c) Fear
- (10)

OR

**Question 4: “a young man’s thoughts before june the 16<sup>th</sup>” by Fhazel Johennesse (Contextual questions)**

tomorrow i travel on a road 1  
that winds to the top of the hill  
i take with me only the sweet  
memories of my youth  
my heart aches for my mother 5  
for Friday nights with friends  
around a table with the broad belch of beer  
i ask only for a sad song  
sung by a woman with downturned eyes  
and strummed by an old man with 10  
a broken brow  
o sing my sad song sing for me  
for my sunset is drenched with red

**Questions:**

- 4.1 Account for the lack of capital letters. (1)
- 4.2 Which word from line 3, “I take with me only the sweet” shows that the speaker had a happy childhood? (1)

- 4.3 Refer to line 5, “my heart aches for my mother” (2)  
Comment on what this line reveals about the speaker’s relationship  
with his mother.
- 4.4.1 “an old man with a broken brow” (line 10-11) (1)  
Identify the figure of speech used.
- 4.4.2 Comment on its effectiveness. (2)
- 4.5 Critically discuss how the final two lines of the poem reinforce the (3)  
poet’s intention. (10)

**AND**

**UNSEEN POETRY: THIS QUESTION IS COMPULSORY**

**Question 5: “The Saga of a duck” by Clive Lawrance (CONTEXTUAL QUESTION)**

A still pond, an empty stage, 1  
a backdrop of dramatic clouds,  
mauve and silver, slashes with blue;  
stage right, a score of towering gums;  
on the left, a massive plain tree; all 5  
waiting for a natural drama to unfold:

an avalanche, perhaps of Egyptian geese,  
honking and powering in, landing  
with a great whoosh of foam! Or,  
a lone eagle, swooping low to scoop a fish, 10  
even a raucous chorus of hadedas  
crowding the airspace would do –

finally, from the shadow of the great plain,  
towards the centre of the pond, paddles  
a small brown duck, bobbing her head 15

as if to acknowledge her solitary fan,  
turns and paddles sedately back  
leaving less than a wave.

Sedately – calm/relaxed.

**Questions:**

- 5.1 What are the “towering gums” in line 4? (1)
- 5.2.1 Identify the figure of speech in line 7, “an avalanche, perhaps of Egyptian geese,” (1)
- 5.2.2 Discuss its effectiveness. (2)
- 5.3 Identify and quote the sound device in line 9. (2)
- 5.4 Which word shows us that there is only one duck? (1)
- 5.5 Comment on the impact of the anti-climax in lines 15-18, “a small brown duck...less than a wave.” (3)
- (10)

**TOTAL FOR SECTION A: 30 MARKS**

**SECTION B: DRAMA – “ROMEO AND JULIET” – WILLIAM SHAKESPEARE**

**Question 6: CONTEXTUAL QUESTION**

Read the extracts below and answer the questions which follow.

**EXTRACT A**

ROMEO

*Coming forward*

But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid, since she is envious.

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

It is my lady. O, it is my love!

O that she knew she were!

She speaks. Yet she says nothing. What of that?

Her eye discourses. I will answer it.

I am too bold. “Tis not to me she speaks.

5

10

...

JULIET

O Romeo, Romeo! Wherefore art thou Romeo?

Deny thy father and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

15

ROMEO

*Aside*

Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;

Thou art thyself, though not a Montague.

What's Montague? It is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O, be some other name!

What's in a name? That which we call a rose,

By any other word would smell as sweet.

So Romeo would, were he not Romeo called,

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And for that name, which is no part of thee,

Take all myself.

20

25

30

ROMEO

I take thee at thy word.

Call me but love, and I'll be new baptized.

Henceforth I never will be Romeo.

JULIET

What man art thou that, thus bescreened in night,

So stumblest on my counsel?

35

ROMEO

By a name

I know not how to tell thee who I am.

My name, dear saint, is hateful to myself,

Because it is an enemy to thee. 40  
Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words  
Of that tongue's uttering, yet I know the sound.  
Art thou not Romeo and a Montague?

ROMEO

Neither, fair maid, if either thee dislike. 45

JULIET

How camest thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'erperch these walls. 50  
For stony limits cannot hold love out,  
And what love can do, that dares love attempt.  
Therefore thy kinsmen are no stop to me.

*(Edited from Act 2 Scene 2)*

**Refer to Extract A**

- 6.1 Refer to lines 1 and 2: "But soft! What light through yonder window breaks?  
It is the East, and Juliet is the sun!" (1)
- 6.1.1 What does Romeo mean? (1)
- 6.1.2 What do these lines reveal about Romeo's feelings? (2)
- 6.2 What does Juliet mean when she asks, "Wherefore art thou Romeo?" (1)
- 6.3 Refer to line 20, "'Tis but thy name that is my enemy"  
Explain why the relationship between Romeo and Juliet is problematic. (2)
- 6.4 Refer to lines 35-36: "What man art thou that, thus bescreened in night,  
So stumblest on my counsel?"
- If you were the director of a stage production of the play, how would you  
instruct the actor to deliver this line? Motivate your instructions with reference  
to both body language and tone. (3)
- 6.5 What does Romeo mean when he calls Juliet a "fair maid", line 45? (1)
- 6.6 To which family does Juliet belong? (1)
- (11)

**EXTRACT B**

*Enter Romeo*

TYBALT

Well, peace be with you, sir. Here comes my man. 1

MERCUTIO

But I'll be hanged, sir, if he wear your livery.  
Marry, go before to field, he'll be your follower;  
Your worship, in that sense, may call him 'man.'

TYBALT

Romeo, the hate I bear thee can afford 5  
No better term than this: thou art a villain.

ROMEO

Tybalt, the reason that I have to love thee  
Doth much excuse the appertaining rage  
To such a greeting. Villain am I none.  
Therefore farewell; I see thou knowest me not. 10

TYBALT

Boy, this shall not excuse the injuries  
That thou hast done me. Therefore turn and draw.

ROMEO

I do protest I never injured thee,  
But love thee better than thou canst devise  
Till thou shalt know the reason of my love. 15  
And so, good Capulet — which name I tender  
As dearly as mine own — be satisfied.

MERCUTIO

O calm, dishonorable, vile submission!  
*Alla stoccado* carries it away.

*Draws*

Tybalt, you rat-catcher, will you walk? 20

TYBALT

What wouldst thou have with me?

MERCUTIO

Good king of cats, nothing but one of your nine lives  
that I mean to make bold withal, and, as you shall use  
me hereafter, dry beat the rest of the eight. Will you  
pluck your sword out of his pilcher by the ears? Make 25  
haste, lest mine be about your ears ere it be out.

TYBALT

I am for you.

*Drawing*

ROMEO

Gentle Mercutio, put thy rapier up.

MERCUTIO

Come, sir, your *passado*.

*They fight*

ROMEO

Draw, Benvolio, beat down their weapons. 30  
Gentlemen, for shame, forbear this outrage!  
Tybalt, Mercutio, the prince expressly hath  
Forbid this bandying in Verona streets.  
Hold, Tybalt! Good Mercutio!

*Tybalt under Romeo's arm stabs Mercutio, and flees with his followers*

(Act 3 Scene 1)

**Refer to Extract B**

- |       |                                                             |      |
|-------|-------------------------------------------------------------|------|
| 6.7   | Place this extract in context.                              | (2)  |
| 6.8   | Why does Tybalt call Romeo a “ <i>villain</i> ”, line 6?    | (3)  |
| 6.9.1 | Why does Romeo not want to fight Tybalt?                    | (2)  |
| 6.9.2 | Why does Mercutio fight Tybalt?                             | (1)  |
| 6.9.3 | How does Mercutio die?                                      | (1)  |
| 6.9.4 | Explain why Romeo is banished later in this scene.          | (3)  |
| 6.10  | Explain what this extract reveals about Tybalt’s character. | (2)  |
|       |                                                             | (14) |

**TOTAL FOR QUESTION 6: 25 MARKS**

**AND**

**Question 7: ESSAY QUESTION**

Please note:

- You must plan your essay
- Structure your essay with an introduction, body and conclusion.
- Substantiate your points.
- Use formal language.
- Include a word count at the end.

**Love, in all its forms, is a central theme in the play.**

In a well-structured essay of 300- 350 words, discuss this this statement.

**TOTAL FOR QUESTION 7: 25 MARKS**

**GRAND TOTAL: 80 MRAKS**