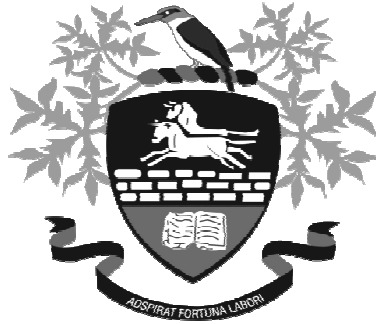


# HILLCREST HIGH SCHOOL



NOVEMBER 2012

## ENGLISH HOME LANGUAGE

Grade 8

**Time:** 2 hours

**Marks:** 100

N.B. This question paper consists of 14 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. Leave a line between your answers and 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.
6. Spelling counts!
7. All answers are to be in full sentences unless you are instructed otherwise.

## SECTION A: Comprehension

### QUESTION 1:

#### **Text 1: Water Witch by *Elizabeth Creith***

Hazel held a forked willow stick out in front of her by the ends. Ten-year-old Molly trailed her aunt across the field, their steps swishing in yellowing knee-high grass. The stick quivered, then twisted like a cat, reaching for the ground.

"This is for show, mind," Hazel said.

"Folk like to see something happening, something to tell them you've done it. But you don't need the stick, understand?"

Molly nodded, looking up into Aunt Hazel's face. Wisps of fair hair escaped from Hazel's braid and caught the light of the full harvest moon in the darkening sky. If Molly stood in just the right place, she could make the moon into a halo around her aunt's head. The moonlight was dazzling-bright, bright enough to cast shadows. When Molly shaded her eyes, she could see her aunt smiling, her one crooked front tooth and the sweet, clear blue eyes. Molly's mama had those eyes, too, but Molly's eyes and hair were brown, like her father's.

"What really happens," Hazel said, "happens inside you. You got to feel the earth. She's got warm places and wet places, soft and hard places. You can feel the water in her, feel it in yourself. Your feet feel damp and cool, even in your shoes, and then you know you've got the right place. The wetter your feet feel, the closer the water."

Molly nodded again. Hazel led her away a few paces in the field. "Close your eyes," she said, and spun the child around. She steadied Molly with a hand on her shoulder. "Take hold. Lightly, now. That's right." She set the ends of the stick in Molly's hands. "Now open your eyes, but don't look too hard at anything. Just walk forward and feel the earth."

But wherever she walked, however hard she tried, nothing happened. If Aunt Hazel took the stick, it bent almost to breaking to reach the ground, but in Molly's hands it was dead as her mama's broom.

"Never mind." Aunt Hazel kissed Molly's cheek and smoothed her sleek brown hair. "We'll try again another day. There's always a water witch in this family."

But they never tried again. Two days later Aunt Hazel cut herself canning. The wound sickened and the poison spread up her arm in red streaks. Nothing helped her. She died at the dark of the moon when life goes out of things and death comes easy. They buried her in the family graveyard, on the rise at the back of the farm, where her grandparents and parents lay, and her brother who died a baby. Molly took the forked willow, drying though it was, and walked in the field every day, trying to find the spot where Hazel had held the fresh-cut willow while it arched and twisted towards water.

She knew it was foolish. A real water-witch didn't need a stick, and no stick would help if you weren't one. When the full moon rose again, Molly climbed up to the graveyard in the evening. The air was blue and chill with fall. Leaves made a bright rustling carpet for the little graveyard. Molly laid the stick down on Aunt Hazel's grave.

"I couldn't do it," she said, "I tried and tried. I'm sorry, Aunt Hazel! I'm sorry we don't have a water witch in the family now." She cried as hard for her failure as she had for her aunt's death.

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When her tears were gone, she turned and started down the hill. The moon floated before her, and she wondered where she would have to stand to make it into a halo for herself. When she was halfway back to the house, with most of a field to go, the wind came up, a little breeze that brushed over her cheek and crept through her hair to the back of her neck. She shivered and began to hurry back to the warmth of the house.

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Then, just for a moment, the breeze was a warm breath. "Aunt Hazel?" Molly said. Foolishly, she felt as though her aunt was standing behind her, smiling down at her. She paused, longing to turn, afraid it wouldn't be true. Then she felt the smallest touch of cold on her left foot, through the woollen sock. The cold spread rapidly across her sole, over her toes.

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Bending, she quickly undid the laces of her shoe and pulled it off. Her sock sagged away from her foot, dripping cold, clear water.

After carefully reading Text 1, answer the following questions:

- 1.1 What is the stick water witches use made out of? Be specific. (1)
- 1.2 Explain the effectiveness of the title. (2)
- 1.3 What happened to Molly's parents? Quote to support your answer. (1)
- 1.4 Describe Molly and Aunt Hazel's relationship. (3)
- 1.5 Why does a real water witch not need a stick? (2)
- 1.6 Who are the 'Folk' that the water witches have to use a stick for? (1)
- 1.7 After Aunt Hazel dies, Molly has two things that sadden her. What were they? (2)
- 1.8 How old was Molly's brother when he died? (1)
- 1.9 State whether the following statements are true or false. Quote to support your answer.
  - 1.9.1 Molly never becomes a true water witch. (2)
  - 1.9.2 The reader does not know how old Molly is. (2)
- 1.10 What type of girl is Molly? Refer to the text in your answer. (2)
- 1.11.1 Overall, this story is:
  - a. Hopeful
  - b. Depressing
  - c. Exciting (1)
- 1.11.2 Provide a reason for your answer. Be sure to refer to the text in your answer. (2)
- 1.12 Identify the message that is contained in this story. (3)

**Total Section A: [25]**

## SECTION B: Language structure and use

### QUESTION 2:

#### Text 2: The Hobbit – from book to film

With the first movie set for release in South Africa on the 14<sup>th</sup> December, many are brushing up on their hobbit knowledge...

*The Hobbit* is a classic hero quest story. It has become the inspiration and template for the modern fantasy genre. And it is an adventure that is filled with wonder, magic, action and vividly memorable characters. These are impressive accomplishments for any story. But considering the fact that *The Hobbit* was originally intended to be a simple children's tale, the success of the book is all the more pronounced.

Potential readers who are interested in the entire *Lord of the Rings* saga would do well to begin their journey with *The Hobbit*. Although *The Lord of the Rings* books loosely follows the overall structure of *The Hobbit*, there is a distinct difference in tone, mood and accessibility. *The Hobbit* is a simpler tale than *The Lord of the Rings*. It isn't nearly as epic. But it is a more efficient, more humorous, more pleasing story.

The hero quest begins with the diminutive Bilbo Baggins who professes to dislike adventures (they do make you late for supper, afterall) but who secretly harbors a love for things like maps and stories of princesses and dragons (preferably told after supper). He's a wonderfully simple, even innocent character. Bilbo's love for simple things evokes a similar pull in many of us – that longing for a simpler time, when there wasn't a care in our personal world. But of course, that's not the way things are in the real world. And it's not the way things are even in Bilbo's world. *The Hobbit*, then, is about how Bilbo goes out into the wild world and discovers something about himself – a self-realisation that is essential to the hero quest journey.

*The Hobbit* is the epitome of adventure stories, hero quests and fantasy. Tolkien proves himself to be a master storyteller. The culminating event of the book, the Battle of Five Armies, is a wonderfully constructed event, drawing on elements from across the entire novel. If there is a criticism of Tolkien's craft it is in his tendency to be highly descriptive. In many cases this can help accurately portray his vision of Middle-Earth. But there are times when his descriptive language can be an impediment to the story – though that happens more often with *The Lord of the Rings* than with *The Hobbit*. But despite the few legitimate criticisms that can be aimed at this book, I still believe it is a classic work of literature that will be enjoyed and appreciated for generations to come.

- 2.1 Identify the function of the comma in line 4. (1)
- 2.2 What is the function of the dash in line 14? (1)
- 2.3 Identify the punctuation mark in "self-realisation" (line 17). (1)
- 2.4 In line 11- 12 brackets have been used.
- 2.4.1 Why have brackets been used here? (1)
- 2.4.2 Name two other punctuation marks that could replace the brackets. (1)
- 2.5 "The culminating event of the book, the Battle of Five Armies, is a wonderfully constructed event, drawing on elements from across the entire novel." (line 19 – 20)
- 2.5.1 Choose which answer identifies the main clause in the given sentence. Write just the letter of your choice. (1)

- a. The culminating event of the book
- b. the battle of the Five Armies, is a wonderfully constructed event, drawing on elements from across the novel.
- c. The culminating event of the book is a wonderfully constructed event

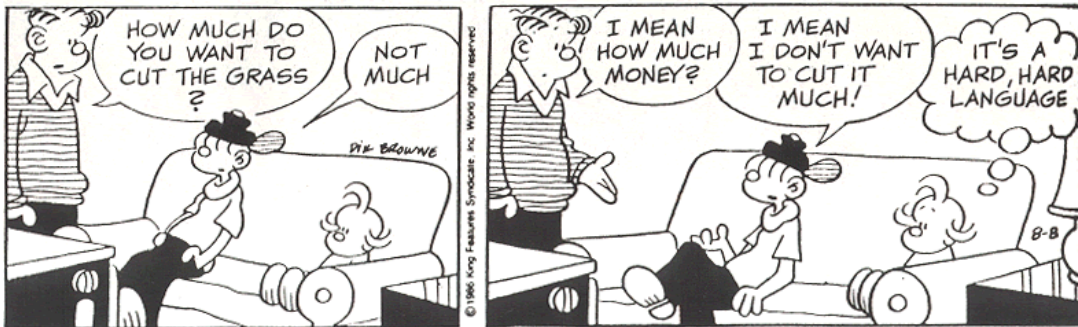
2.5.2 What type of sentence is this? (1)

2.6 Name the part of speech for each of the following words: (they have been underlined in the passage):

- 2.6.1 release (line 1)
- 2.6.2 inspiration (line 3)
- 2.6.3 vividly (line 4)
- 2.6.4 potential (line 7)
- 2.6.5 Middle-Earth (line 21)
- 2.6.6 his (line 22) (4)

2.7 The cartoon below is ambiguous (when a sentence has more than one meaning). After examining the cartoon carefully, explain the ambiguity contained in this cartoon.

2.7.1



(2)

2.7.2 Explain the irony contained in the image below.



(2)

## SECTION C: Poetry

### QUESTION 3:

3.1

### 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  
She enters with that curious and catching malady 15

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

From some illness she 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 you 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 food 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

The 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 your 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

- 3.1.1.1 Identify the figure of speech in line 10. (1)
- 3.1.1.2 Explain the effectiveness of this image. (2)
- 3.1.2 Why does Aunt Emily 'flicker to life with visits' (line 27)? (2)
- 3.1.3 Is the tea and biscuits Aunt Emily provides of good quality? Quote 6 consecutive (one after the other) words to support your answer. (1)
- 3.1.4 Why will the persona be 'groaning and wheezing, helpless' (line 28)? (2)

### Noise

I like noise.

The whoop of a boy, the thud of a hoof,  
The rattle of rain on a galvanised roof,  
The hubbub of traffic, the roar of a train,  
The throb of machinery numbing the brain, 5  
The switching of wires in an overhead tram,  
The rush of the wind, a door on the slam,  
The boom of the thunder, the crash of the waves,  
The din of a river that races and raves,  
The crack of a rifle, the clank of a pail, 10  
The strident tattoo of a swift, slapping sail.  
From any old sound that the silence destroys  
Arises a gamut of soul-stirring joys.  
I like noise.

Jesse Pope

- 3.2.1 Explain why the title of this poem is effective. (2)
- 3.2.2 The tone of line 5 is negative. What is the writer trying to say in this line? (2)
- 3.2.3 Identify and quote an example of alliteration from the poem. (1)
- 3.2.4 What effect does the fixed rhyme scheme have? (2)

3.2

## ***A Storm***

Somebody is throttling that tree  
By the way it is thrashing about;  
I'm glad it's no one I know, or me,  
The head thrust back at the throat,  
Green hair tumbled and cracking throat. 5  
His thumbs drive into her windpipe,  
She cannot cry out,  
Only swishing and groaning: death swells rip

The light is dimming but the fight goes on.  
Chips strike my window. In the morning, there 10  
Stands the tree, still, bushy and calm,  
Not as I saw it, twisted heel to ear,

But fluffed up, boughs chafing slightly.  
What's become of her attacker?  
I'm glad he's not mine or known to me, 15  
Flipped to the ground, heel over ear:

She preens herself, with a soft bough-purr.  
Was she swallowed up, lip over ear?  
He's gone away. The path is thick in her fur.  
Am I a friend, may I walk near? 20

Peter Redgrove

- 3.3.1 How is personification used in the first stanza? (2)
- 3.3.2 The poet makes frequent use of strong verbs in this poem. Quote one example and explain the impact the verb has on your understanding of the poem. (2)
- 3.3.3 How do you know that the tree is female? (1)

**Total Section C: [20]**

## SECTION D: Novel Contextual – *The Pearl*

### Extract A

The sun was warming the brush house, breaking through its crevices in long streaks. And one of the streaks fell on the hanging box where Coyotito lay, and on the ropes that held it.

It was a tiny movement that drew their eyes to the hanging box. Kino and Juana froze in their positions. Down the rope that hung the baby's box from the roof support a scorpion moved slowly. His stinging tail was straight out behind him, but he could whip it up in a flash of time.

Kino's breath whistled in his nostrils and he opened his mouth to stop it. And then the startled look was gone from him and the rigidity from his body. In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively.

The scorpion moved delicately down the rope toward the box. 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. His body glided quietly across the room, noiselessly and smoothly. His hands were in front of him, palms down, and his eyes were on the scorpion. Beneath it in the hanging box Coyotito laughed and reached up his hand toward it. It sensed danger when Kino was almost within reach of it. It stopped, and its tail rose up over its back in little jerks and the curved thorn on the tail's end glistened.

Kino stood perfectly still. He could hear Juana whispering the old magic again, and he could hear the evil music of the enemy. He could not move until the scorpion moved, and it felt for the source of the death that was coming to it. Kino's hand went forward very slowly, very smoothly. The thorned tail jerked upright. And at that moment the laughing Coyotito shook the rope and the scorpion fell.

Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed and struck. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He threw it down and beat it into the earth floor with his fist, and Coyotito screamed with pain in his box. But Kino beat and stamped the enemy until it was only a fragment and a moist place in the dirt. His teeth were bared and fury flared in his eyes and the Song of the Enemy roared in his ears.

But Juana had the baby in her arms now. She found the puncture with redness starting from it already. She put her lips down over the puncture and sucked hard and spat and sucked again while Coyotito screamed.

[Chapter 1]

- 4.1 What does the scorpion symbolise in this novel? (1)
- 4.2 Describe Juana's character as it is revealed in this source. Use quotes to support your answer. (3)
- 4.3 Explain what the 'Song of Evil' is and why Kino hears it in this extract. (2)

- 4.4 How would Kino be feeling after Coyotito was stung? Find evidence in the extract to support your answer. (2)

### Extract B

Kino deftly slipped his knife into the edge of the shell. Through the knife he could feel the muscle tighten hard. He worked the blade lever-wise and the closing muscle parted and the shell fell apart. The lip-like flesh writhed up and then subsided. Kino lifted the flesh, and there it lay, the great pearl, perfect as the moon. It captured the light and refined it and gave it back in silver incandescence. It was as large as a sea-gull's egg. It was the greatest pearl in the world.

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Juana caught her breath and moaned a little. And to Kino the secret melody of the maybe pearl broke clear and beautiful, rich and warm and lovely, glowing and gloating and triumphant. In the surface of the great pearl he could see dream forms. He picked the pearl from the dying flesh and held it in his palm, and he turned it over and saw that its curve was perfect. Juana came near to stare at it in his hand, and it was the hand he had smashed against the doctor's gate, and the torn flesh of the knuckles was turned grayish white by the sea water.

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Instinctively Juana went to Coyotito where he lay on his father's blanket. She lifted the poultice of seaweed and looked at the shoulder. "Kino," she cried shrilly. He looked past his pearl, and he saw that the swelling was going out of the baby's shoulder, the poison was receding from its body. Then Kino's fist closed over the pearl and his emotion broke over him. He put back his head and howled. His eyes rolled up and he screamed and his body was rigid. The men in the other canoes looked up, startled, and then they dug their paddles into the sea and raced toward Kino's canoe.

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[Chapter 2]

- 4.5 Discuss how discovering the 'greatest pearl in the world' can be considered dangerous for Kino and his family. (2)
- 4.6 Name two dreams that Kino has after discovering the pearl. (2)
- 4.7 Suggest a reason why the canoe is considered to be so important to Kino and his people. (1)
- 4.8 What does the canoe symbolise for Kino? (1)

### Extract C

In Kino's ears the Song of the Family was as fierce as a cry. He was immune and terrible, and his song had become a battle cry. They trudged past the burned square where their house had been without even looking at it. They cleared the brush that edged the beach and picked their way down the shore toward the water. And they did not look toward Kino's broken canoe.

And when they came to the water's edge they stopped and stared out over the Gulf. And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was gray and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning. And in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him, still holding her dead bundle over her shoulder. She looked at the pearl in his hand for a moment and then she looked into Kino's eyes and said softly: "No, you."

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And Kino drew back his arm and flung the pearl with all his might. Kino and Juana watched it go, winking and glimmering under the setting sun. They saw the little splash in the distance, and they stood side by side watching the place for a long time. And the pearl settled into the lovely green water and dropped towards the bottom. The waving branches of the algae called to it and beckoned to it. The lights on its surface were green and lovely. It settled down to the sand bottom among the fern-like plants. Above, the surface of the water was a green mirror. And the pearl lay on the floor of the sea. A crab scampering over the bottom raised a little cloud of sand, and when it settled the pearl was gone. And the music of the pearl drifted to a whisper and disappeared.

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**[Chapter 6]**

- 4.9 Do you think that Kino should have thrown the pearl away? Support your answer. (2)
- 4.10 What has happened to Kino's dreams? Use quotes from the extract to support your answer. (2)
- 4.11 Discuss how Kino's character has changed. Use your knowledge of the novel as well as the extracts to support your answer. (2)

**Total Section D: [20]**

**SECTION E: Visual Literacy and Film Study - Willow**

**QUESTION 5:**

**Frame A**



- 5.1.1 Describe the role this character plays in this film. (1)
- 5.1.2 What type of character is he? Use visual evidence from Frame A to support your answer. (2)

**Frame B**



- 5.2.1 Identify the character in this frame. (1)
- 5.2.2 Why is he in disguise? (Use your knowledge of the film.) (2)
- 5.2.3 What type of shot has been used in this frame? (1)

### Frame C



- 5.3.1 Discuss why the baby in this frame is so important. (2)
- 5.3.2 What angle has been used in this shot? (1)
- 5.3.3 Why has this angle been used in this shot? (1)

### Frame D



- 5.4.1 What is Willow doing in this frame? (1)
- 5.4.2 Compare and contrast Willow at the beginning of the film with his actions in this frame and the end of the film. (2)
- 5.4.3 Is Willow an ordinary hero? Explain the stereotypes he has to overcome in order to succeed. (2)

**Frame E**



**Frame F**



5.5.1 Identify the setting of each frame. (2)

5.5.2 Using Frame E and Frame F above, explain how the theme of good versus evil is portrayed in the film. (2)

**Total Section E: [20]  
GRAND TOTAL: 100 MARKS**