Bergvliet High School
English Home Language

Name: _____

Grade: _____

FINAL EXAMINATION 2024
Grade: 10
Task 10

English Paper 2 - 80 Marks

	Marks	Learner Mark
TOTAL SECTION A& B	**80**	

Section	Question	Title of Poem	Marks	Learner Mark
A (**Circle 2 prescribed poems of choice)**	1	Everyone sang	10	
	2	Road not taken	10	
	3	Soccer, Karoo style	10	
	4	Telephone conversation	10	
	5	Unseen Poem – Compulsory	10	
		Total Section A	**30**	

Section	Question	Drama	Marks	Learner Mark
B **(Circle the essay of choice)**	6.1	Merchant of Venice Essay	25	
	6.2	Merchant of Venice Essay	25	
	7	Merchant of Venice Contextual	25	
		Total Section B	**50**	

Time: 2 ½ hours
Examiner: Mr C.Ocktober, Mrs M. Isseri
Moderator: English Department

DETACH THIS PAGE AND STAPLE TO THE FRONT OF ANSWER SHEET.

GR 10 PAPER 2 - NOVEMBER 2024

NAME AND SURNAME: _____ TOTAL: _____/80

CLASS: _____ TEACHER: _____

POETRY ESSAY RUBRIC

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT Interpretation of topic. Depth of argument, justification and grasp of text. **6 MARKS**	**5–6** -In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	**4** -Shows understanding and has interpreted topic well. -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	**3** -Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	**2** -Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	**0–1** -No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
STRUCTURE AND LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay **4 MARKS**	**4** -Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	**3** -Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	**2** -Some evidence of structure -Essay lacks a well- structured flow of logic and coherence -Language errors minor; tone and style mostly appropriate	**1** -Structure shows faulty planning -Arguments not logically arranged -Language errors evident -Inappropriate tone and style	**0–1** -Poorly structured -Serious language errors and incorrect style

LITERARY ESSAY RUBRIC

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT Interpretation of topic. Depth of argument, justification and grasp of text. **15 MARKS**	**12-15** - Outstanding response: 14-15 Excellent response: 12-13 - In-depth interpretation of topic - Range of striking arguments extensively supported from text - Excellent understanding of genre and text	**9-11** - Shows understanding and has interpreted topic well - Fairly detailed response - Some sound arguments given, but not all of them as well motivated as they could be - Understanding of genre and text evident	**6-8** - Mediocre interpretation of topic; not all aspects explored in detail - Some good points in support of topic - Some arguments supported, but evidence is not always convincing - Partial understanding of genre and text	**4-5** - Scant interpretation of topic; hardly any aspects explored in detail - Few points in support of topic - Very little relevant argument - Little understanding of genre and text	**0-3** - Very little understanding of the topic - Weak attempt to answer the question - Arguments not convincing -Learner has not come to grips with genre or text
STRUCTURE AND LANGUAGE Structure, logical flow and presentation. Language, tone and style used in the essay. **10 MARKS**	**8-10** -Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	**6-7** -Clear structure & logical flow of argument - Introduction & conclusion & other paragraphs coherently organised - Logical flow of argument - Language, tone & style largely correct	**4-5** -Some evidence of structure -Logic and coherence apparent, but flawed - Some language errors; tone & style mostly appropriate - Paragraphing mostly correct	**2-3** -Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone & style -Paragraphing faulty	**0-1** -Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing - Inappropriate tone & style - Paragraphing faulty
MARK RANGE	**20-25**	**15-19**	**10-14**	**5-9**	**0-4**

INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.

2. This question paper consists of **TWO sections**:
   SECTION A: POETRY (30 marks)
   SECTION B: DRAMA (50 marks)

3. Answer FIVE QUESTIONS in all: THREE in SECTION A, TWO in SECTION B as follows:
   SECTION A: POETRY
   PRESCRIBED POETRY – **Answer TWO questions**.
   UNSEEN POETRY – COMPULSORY question.
   SECTION B: DRAMA
   CONTEXTUAL – COMPULSORY question.
   ESSAY- Choose ONE essay question.

4. CHOICE OF ANSWERS FOR SECTIONS B (DRAMA):
   Answer ONE ESSAY QUESTION **and** ALL CONTEXTUAL QUESTIONS.

5. LENGTH OF ANSWERS:
   - The essay question on Poetry should be answered in about 150-200 words.
   - The essay question on the Drama section should be answered in 300-350 words.
   - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

6. Follow the instructions at the beginning of each section carefully.

7. Number your answers correctly according to the numbering system used in this question paper.

8. Start EACH section on a NEW page.

9. Suggested time management:
   SECTION A: approximately 60 minutes
   SECTION B: approximately 90 minutes

10. Write neatly and legibly.

SECTION A: POETRY

PRESCRIBED POETRY

Answer any **TWO** of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

EVERYONE SANG by Siegfried Sassoon

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on – on – and out of sight.

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away … O, but Everyone
Was a bird; and the song was wordless; and the singing will never be done.

"Siegfried Sassoon describes a powerful feeling of jubilation and haunting reflection experienced during and after World War I. He captures moments of spontaneous collective singing by a group of people, describing it as overwhelming and comparing the experience to a bird freed from captivity."

In an essay of 150-200 words, discuss the accuracy of this statement. Make reference to **diction, poetic devices and structure** in your response.

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

THE ROAD NOT TAKEN by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

2.1 How does the title, "Road Not Taken" contribute to the central theme of the poem? (2)

2.2 Refer to Line 12: "In leaves no step had trodden black"
Explain how nature plays a significant role in this line and in the poem as a whole. (3)

2.3 Refer to Line 1: "Two roads diverged in a yellow wood"
Explain how the diction in this line enhances the message of the poem. (2)

2.4 Refer to Line 16: "I shall be telling this with a sigh"
What is the significance of the word 'sigh' in this line? (2)

2.5 Explain the meaning of the last line in relation to the overall message. (1)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

SOCCER, KAROO STYLE by Clive Lawrance

We had to shoo a fat sow, three piglets
and a family of chickens off the pitch,
then carry a somnambulant great dane
from the penalty spot before the game
could begin. Shortly after half-time
our goalkeeper hoofed the ball skyward
and it burst into flower and wobbled
to earth.

Both captains tried to shove the bulging
rubber back into its pod, but, with a sad
pssst, it died. I thought that was the end
of the game, but someone quickly collected
old socks and underpants and stuffed them
inside the leather casing, and the game
went on, to end in a goalless draw.

The teams trooped off the pitch
And the great dane, with a deep sigh,
Slouched towards the penalty spot.

3.1	How does the title, "Soccer, Karoo Style" contribute to the central theme of the poem?	(2)
3.2	Refer to line 15: "… to end in a goalless draw." What is the significance of the word, "goalless" in this line?	(1)
3.3	Refer to Lines 7-8: "and it burst … to earth"	
3.3.1	Identify the figure of speech in these lines	(1)
3.3.2	Why is this image relevant for the setting of the poem?	(2)
3.4	Refer to Lines 9-11: "Both captains tried to shove … it died"	
3.4.1	Identify the figure of speech in these lines.	(1)
3.4.2	Suggest how it conveys the experience of playing soccer in the Karoo.	(2)
3.5	Comment on the use of enjambment in the poem.	(1)

[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

TELEPHONE CONVERSATION – by Wole Soyinka

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam" , I warned,
"I hate a wasted journey - I am African."
Silence. Silenced transmission of
pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
"HOW DARK?"...I had not misheard...."ARE YOU LIGHT
OR VERY DARK?" Button B. Button A. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar.
It was real! Shamed
By ill-mannered silence, surrender
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis-
"ARE YOU DARK? OR VERY LIGHT" Revelation came
"You mean- like plain or milk chocolate?"
Her accent was clinical, crushing in its light
Impersonality. Rapidly, wave-length adjusted
I chose. "West African sepia"_ and as afterthought.
"Down in my passport." Silence for spectroscopic
Flight of fancy, till truthfulness clanged her accent
Hard on the mouthpiece "WHAT'S THAT?" conceding
"DON'T KNOW WHAT THAT IS." "Like brunette."
"THAT'S DARK, ISN'T IT?" "Not altogether.
Facially, I am brunette, but madam you should see
the rest of me. Palm of my hand, soles of my feet.
Are a peroxide blond. Friction, caused-
Foolishly madam- by sitting down, has turned
My bottom raven black- One moment madam! - sensing
Her receiver rearing on the thunderclap
About my ears- "Madam," I pleaded, "wouldn't you rather
See for yourself?"

4.1 What is the significance of the title: “Telephone Conversation”? (2)

4.2 Line 5: "I hate a wasted journey - I am African."
How does this line contribute to the central theme of the poem? (2)

4.3 Refer to line 18: “Considerate she was”
In what tone of voice would the speaker say these words? (1)

4.4 Refer to Lines 30-33: “Palm of my hand, soles of my feet…raven black”
Explain how the use of contrast, in these lines, helps to indicate the mood of the speaker. (2)

4.5 Refer to line 33-34: “sensing her receiver … my ears-“
Identify the figure of speech in these lines and explain why it is effective. (2)

4.6 What is the significance of the capital letters used in the poem? (1)

[10]

QUESTION 5: UNSEEN POETRY – COMPULSORY QUESTION

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

I SAW YOUR MOTHER - by Jeremy Cronin

I saw your mother
with two guards
through a glass plate
for one quarter hour
on the day that you died

‘Extra visit, special favour’
I was told, and warned
“The visit will be stopped
if politics is discussed.
Verstaan – understand!?’
On the day that you died

I couldn’t place
my arm around her,
around your mother
when she sobbed

Fifteen minutes up
I was led back to the workshop
Your death, my wife,
one crime they managed
not to perpetrate
on the day that you died

5.1 Who is the poet speaking to in the poem?
Quote from the poem to substantiate your answer. (2)

5.2 Refer to lines 1-5: “I saw your mother with two guards…you died”
How does the diction used in these lines establish the setting of the poem? Quote from the poem in your answer. (2)

5.3 Refer to lines 8-10: “The visit will be stopped …understand!?”
Suggest the tone conveyed in these lines. In your answer, make reference to the punctuation found at the end of line 10, ‘!?’. (2)

5.4 Refer to lines 11-15: “I couldn’t place … she sobbed”
Consider the word ‘couldn’t’ in these lines and suggest the emotion being experienced by the speaker. (1)

5.5 Suggest a reason for the short, blunt references to time in the poem. (1)

5.6 Account for the repetition in the poem of ‘on the day that you died’. (2)

[10]

TOTAL SECTION A: [30]

SECTION B: DRAMA

THE MERCHANT OF VENICE BY William Shakespeare

QUESTION 6: MERCHANT OF VENICE - ESSAY QUESTION

Read the essay topics below and write a response to **ONE** of the topics.

Choose either TOPIC 6.1 OR TOPIC 6.2

TOPIC 6.1

"To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgraced me, and hind'red me half a million, laughed at my losses, mocked my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies – and what's his reason?"

Using the above quote as your reference point, discuss the themes of hate, revenge and prejudice.

Your response should take the form of a well-constructed essay of 300 – 350 words (1½ - 2 pages).

[25]

OR

TOPIC 6.2

In the trial scene of 'Merchant of Venice', Portia's intervention reveals her true character, Shylock struggles with his changing fortunes, and the outcome of the trial provides real justice."

This quote makes 3 strong statements regarding:

- Portia's character
- Shylock's reactions
- Justice and punishment

Discuss the extent to which you agree with these 3 statements. In your response make clear reference to the events of the trial and to the characters involved in it.

Your response should take the form of a well-constructed essay of 300 – 350 words (1½ - 2 pages).

[25]

QUESTION 7: THE MERCHANT OF VENICE – CONTEXTUAL QUESTION

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

EXTRACT A

JESSICA
When I was with him, I have heard him swear
To Tubal and Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him, and I know, my lord,
If law, authority, and power deny not,
It will go hard with poor Antonio.
PORTIA
Is it your dear friend that is thus in trouble?
BASSANIO
The dearest friend to me, the kindest man,
The best- conditioned and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.
PORTIA
What sum does he owe the Jew?
BASSANIO
For me, three thousand ducats.
PORTIA
What, no more?
Pay him six thousand, and deface the bond.
Double six thousand and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to the church and call me wife,
And then away to Venice to your friend!
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over;
When it is paid, bring your friend

ACT 3, SCENE 2

7.1 Place this extract in context. (2)

7.2. Who is the 'him' that Jessica refers to in line 1? (1)

7.3.1 Refer to line 8, "Is it your dear friend that is thus in trouble?"
Who is the friend that Portia refers to? (1)

7.3.2 Explain why the friend is in trouble? (1)

7.4 Examine lines 9 to 13: "The dearest friend to me … that draws breath to me in Italy."
Do you agree with Bassanio's description of his friend? Provide a reason for your answer. (2)

7.5 Refer to line 21: "First go with me to the church and call me wife."
From your knowledge of the play, explain how, the very broke Bassanio, is about to marry this rich heiress (2)

EXTRACT B

PORTIA
Tarry, Jew!
The law hath yet another hold on you.
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state:
And the offender's life lies in the mercy
Of the Duke only, 'gainst all other voice.
In which predicament I say thou stand'st,
For it appears by manifest proceeding
That indirectly, and directly too,
Thou hast contrived against the very life
Of the defendant, and thou has incurred
The danger formerly by me rehearsed.
Down therefore, and beg mercy of the Duke.
GRATIANO
Beg that thou mayst have leave to hang thyself!
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hanged at the state's charge.
DUKE
That thou shall see the difference of our spirit,
I pardon thee thy life before thou ask it.
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive unto a fine.
PORTIA
Ay, for the state, not Antonio.
SHYLOCK
Nay, take my life and all! Pardon not that!
You take my house, when you do take the prop
That doth sustain my house. You take my life
When you do take the means whereby I live.

PORTIA
What mercy can you render him, Antonio?
GRATIANO
A halter gratis! Nothing else for God's sake!
ANTONIO
So please my lord the Duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have
The other half in use, to render it
upon his death unto the gentleman
That lately stole his daughter.
Two things provided more: that for this favour
He presently become a Christian;
The other, that he do record a gift
Here in the court of all he dies possessed
Unto his son Lorenzo and his daughter.
DUKE
He shall do this, or else I do recant
The pardon that I late pronounced here.
PORTIA
Art thou contented, Jew? What dost thou say?
SHYLOCK
I am content.
PORTIA
Clerk, draw a deed of gift.
SHYLOCK
I pray you give me leave to go from hence.
I am not well. Send the deed after me,
And I will sign it.

ACT 4, SCENE 1

7.6 Refer to lines 1 to 17.
Using your own words, summarise Portia's speech to show that you understand what she is saying. (2)

7.7 Portia discovers two loopholes, in the bond between Shylock and Antonio, that lead to her conclusions in lines 1 - 17.
Explain what these two loopholes are. (2)

7.8 Refer to lines 28 – 31.
If you were a stage director, comment on how you would advise the character playing Shylock to act out these lines.
Refer to body language and tone of voice in your answer. (3)

7.9 Refer to Antonio's words in lines 40 to 41: "that for this favour he presently become a Christian;"
Discuss Antonio's request. Do you think it is fair? Substantiate your answer with reference to the text (2)

EXTRACT C

PORTIA
You were to blame – I must be plain with you-
To part so slightly with your wife's first gift,
A thing stuck on with oaths upon your finger,
And so riveted with faith unto your flesh.
I gave my love a ring, and made him swear
Never to part with it; and here he stands.
I dare be sworn for him he would not leave it
Nor pluck it from his finger, for the wealth
That the world masters. Now in faith, Gratiano,
You give your wife too unkind a cause of grief.
And, 'twere to me, I should be mad at it.
BASSANIO
(*Aside*) Why, I were best to cut my left hand off
And swear I lost the ring defending it.

ACT 5, SCENE 1

7.10 State the setting in the above scene. (1)

7.11.1 Refer to lines 1 – 11.
Why is Portia reprimanding Gratiano? (1)
7.11.2 Why is it ironic that Portia rebukes Gratiano? (1)

7.12 From your knowledge of the play, explain the terms and conditions of Portia's father's will. (3)

7.13 Refer to line 12.
Why does Bassanio say his words as an "Aside"? (1)

[**25**]

TOTAL SECTION B: [50]

GRAND TOTAL: [80].