Bergvliet High School

English Home Language

Name: _____

Grade: _____

Term 2 Examination 2025
Grade: 10
English Paper 2 - 80 Marks
Task 10

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

Section	Question	Title of Poem	Marks	Learner Mark
A (Circle 2 prescribed poems of choice)	1	'Everyone Sang'	10	
	2	'Telephone conversation'	10	
	3	'Soccer, Karoo Style'	10	
	4	'The Road Not Taken'	10	
	5	Unseen Poem – Compulsory 'Released forever morn'	10	
	Total Section A		**30**	

Section	Question	Drama	Marks	Learner Mark
B (Circle choice)	6a	*The Merchant of Venice* - *Essay*	25	
	6b	*The Merchant of Venice* - Essay	25	

Section	Question	Drama	Marks	Learner Mark
C	7	*The Merchant of Venice*- Contextual	25	

Time: 2 ½ hours

Examiner: A HOWARD

Moderator: English Department

PLEASE DETACH THIS PAGE AND ATTACH IT TO THE FRONT OF YOUR ANSWER SHEETS.

POETRY ESSAY RUBRIC

SECTION A: Assessment rubric for literary essay: Poetry (10 Marks)

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

NOTE: If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language.

LITERARY ESSAY RUBRIC

SECTIONS B AND C: Assessment rubric for literary essay: Novel and Drama (25 Marks)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT **15 MARKS** Interpretation of topic. Depth of argument, justification and grasp of text.	**12-15**	**9-11**	**6-8**	**4-5**	**0-3**
	-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	-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	-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	-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	-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 **10 MARKS** Structure, logical flow and presentation. Language, tone and style used in the essay	**8-10**	**6-7**	**4-5**	**2-3**	**0-1**
	-Coherent structure -Excellent introduction and conclusion -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct	-Clear structure and logical flow of argument -Introduction and conclusion and other paragraphs coherently organised -Logical flow of argument -Language, tone and style largely correct	-Some evidence of structure -Logic and coherence apparent, but flawed -Some language errors; tone and style mostly appropriate -Paragraphing mostly correct	-Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone and style -Paragraphing faulty	-Lack of planned structure impedes flow of argument -Language errors and incorrect style make this an unsuccessful piece of writing -Inappropriate tone and 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 THREE sections:
   SECTION A: Poetry (30 marks)
   SECTION B: Drama – Essay (25 marks)
   SECTION C: Drama – Contextual (25 marks)

3. Answer FIVE QUESTIONS in all: **THREE** in SECTION A, **ONE** in SECTION B and **ONE** in SECTION C as follows:

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer **TWO** questions.
   UNSEEN POETRY – **COMPULSORY** question.
   SECTION B: DRAMA
   Answer ONE question.
   SECTION C: DRAMA
   Answer **ALL** questions.

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

5. LENGTH OF ANSWERS:
   - The essay question on Poetry should be answered in about **150-200** words.
   - The essay question on the Drama 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 45 minutes
   SECTION C: approximately 45 minutes

10. Write neatly and legibly.

SECTION A: POETRY

PRESCRIBED POETRY

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

QUESTION 1: ESSAY QUESTION

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

QUESTION 1 – Everyone Sang – Siegfried Sassoon

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

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

'Relief and happiness often come after a long and difficult struggle'.

With close reference to **DICTION**, **IMAGERY** and **TONE**, critically discuss the above statement as it relates to the poem 'Everyone Sang'.

Your response should take the form of a well-constructed essay of 150-200 words.

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

QUESTION 2 – Telephone conversation – Wole Soyinka

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

2.1	Discuss the appropriateness of the title of this poem?	(2)
2.2	Refer to lines 4-5: "Madam," I warned … I am African." How does the diction in these lines highlight the speaker's state of mind?	(2)
2.3	Refer to line 19: "You mean — like plain or milk chocolate?"	
2.3.1	Identify the figure of speech.	(1)
2.3.2	Comment and discuss the effectiveness of this image.	(2)

2.4 Refer to lines 34 – 35: "Madam," I pleaded, "wouldn't you rather/
See for yourself?"
Critically discuss how these lines convey a central message of the poem. (3)

[10]

QUESTION 3: CONTEXTUAL QUESTION

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

QUESTION 3 – Soccer, Karoo Style – Clive Lawrance

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

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

16. The teams trooped off the pitch
17. and the great dane, with a deep sigh,
18. slouched towards the penalty spot.

3.1 Refer to line 3: “then carry a somnambulant great dane”
What does the word ‘somnambulant’ suggest about the feeling of the dog? (2)

3.2 Discuss the tone of the speaker in the poem. (2)

3.3 Refer to line 7: “and it burst into flower and wobbled”
3.3.1 Identify the figure of speech. (1)
3.3.2 Comment and discuss the effectiveness of this image. (2)

3.4 Refer to Stanza 2
Discuss how the behaviour of the players enhances the mood of the poem. (3)

[10]

QUESTION 4: CONTEXTUAL QUESTION

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

QUESTION 4 – 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.

4.1	What impression of nature is created in Stanza 1?	(2)
4.2	Refer to lines 6 – 7: “Then took the other … the better claim,” How do these lines reflect the speaker’s feelings in making a choice?	(2)
4.3	Refer to line 8: “Because it was grassy and wanted wear”	
4.3.1	Identify the figure of speech in this line.	(1)
4.3.2	Comment and discuss the effectiveness of this image.	(2)
4.4	Refer to line 16: “I shall be telling this with a sigh” Discuss the ambiguity of the word ‘sigh’ and how it relates to the poem.	(3)

[10]

AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

QUESTION 5 – Released forever morn – Andrea Howell

1. I thought that I had writ you off
2. And as I lived with glee
3. Your gruesome nature it did quaff
4. With trife melancholy

5. Your harsh memory it did stink
6. Of promises to keep.
7. And as I hinted it did wink
8. Feelings that I miss deep.

9. But now the truth is out to see
10. This shame that was forlorn.
11. Hold onto this abundancy
12. Released forever morn.

Glossary:
Writ – dismiss or permanently forget.
Quaff – To drink something sincerely.
Trife – Variation of trifle, meaning small or unimportant.
Melancholy – Feeling of sadness.
Hence – From now on, in the future.
Forlorn – Something sad and lonely.
Abundancy - a huge quantity or plentiful supply.
Morn - A poetic term for morning.

5.1	Refer to lines 1 – 12	
5.1.1	Identify the structure of the poem.	(1)
5.1.2	What is the rhyme scheme of Stanza 1?	(1)
5.2	Refer to line 5: “Your harsh memory it did stink” What does this line reveal about the speaker’s feelings?	(2)
5.3	Refer to Stanza 2	
5.3.1	Identify the figure of speech in line 7: “And as I hinted it did wink”	(1)
5.3.2	Discuss what Stanza 2 reveals about the difficulty of moving on.	(2)
5.4	Refer to Stanza 1 – 3 Critically discuss the speaker’s change in tone in Stanza 1 to Stanza 3	(3)

[10]

TOTAL SECTION A: 30

SECTION B: DRAMA – ESSAY QUESTION

THE MERCHANT OF VENICE – WILLIAM SHAKESPEARE

Answer EITHER **QUESTION 6a OR QUESTION 6b** of the following questions.

QUESTION 6a: ESSAY QUESTION

Disguise and deception are used to reveal the underlying reality of the characters in William Shakespeare's *The Merchant of Venice*.

With reference to a minimum of **THREE** distinct examples, critically discuss to what extent you agree with this statement. Write a detailed, well-structured essay of 300–350 words to support your view.

[25]

QUESTION 6b: ESSAY QUESTION

The courtroom scene is a dramatic climax where many characters' true natures are revealed using the ceremonial appearance of justice to expose the harsh reality of prejudice.

With reference to a minimum of **THREE** characters and their natures, critically discuss to what extent you agree with this statement. Write a detailed, well-structured essay of 300–350 words to support your view.

[25]

SECTION C: DRAMA – CONTEXTUAL QUESTION

QUESTION 7: *THE MERCHANT OF VENICE* – WILLIAM SHAKESPEARE

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

EXTRACT A

JESSICA
Who are you? Tell me for more certainty,
Albeit I'll swear that I do know your tongue.

LORENZO
Lorenzo, and thy love.

JESSICA
Lorenzo certain, and my love indeed—
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?

LORENZO
Heaven and thy thoughts are witness that thou art.

JESSICA
Here, catch this casket. It is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange.
But love is blind, and lovers cannot see
The pretty follies that themselves commit,
For if they could Cupid himself would blush
To see me thus transformèd to a boy.

[ACT 2 Scene 6]

7.1 Place this extract in context. (2)

7.2 Refer to lines 4 – 6: *"Lorenzo certain, and my love indeed— /For who … whether I am yours?"*
Explain what these lines reveal about Jessica's feelings towards Lorenzo. (2)

7.3 Refer to line 8: *"Here, catch this casket. It is worth the pains."*
Do you agree with Jessica's actions? Refer to events in the play to support your answer. (2)

7.4 Refer to lines 9 – 14
Explain the metaphor in the line, "But love is blind," and what this suggests about Jessica's current actions or perception. (3)

AND

EXTRACT B

BASSANIO
Let me choose,
For as I am, I live upon the rack.

PORTIA
Upon the rack, Bassanio? Then confess
What treason there is mingled with your love.

BASSANIO
None but that ugly treason of mistrust
Which makes me fear th' enjoying of my love.
There may as well be amity and life
'Tween snow and fire, as treason and my love.

[ACT 3 Scene 2]

7.5 Refer to lines 1 – 2: *"Let me choose/ For as I am, I live upon the rack."*

7.5.1 For what reason must Bassanio choose? (1)

7.5.2 Why do you think this choice tortures him? Refer to events in the play to support your answer. (2)

7.6 Refer to lines 3 – 4: *"Then confess/ What treason there is mingled with your love."*
Explain the effect of using the words *'confess'* and *'treason'* in these lines. (2)

7.7 Refer to line 8: *"'Tween snow and fire, as treason and my love."*
Identify the TWO contrasting elements and how they reflect Bassanio's feelings. (3)

AND

EXTRACT C

BASSANIO
Dear sir, of force I must attempt you further.
Take some remembrance of us as a tribute,
Not as a fee. Grant me two things, I pray you:
Not to deny me, and to pardon me.

PORTIA
You press me far and therefore I will yield.
[To ANTONIO]
Give me your gloves. I'll wear them for your sake.
[To BASSANIO]
And for your love, I'll take this ring from you.
Do not draw back your hand. I'll take no more,
And you in love shall not deny me this.

BASSANIO
This ring, good sir—alas, it is a trifle. 10
I will not shame myself to give you this.

PORTIA
I will have nothing else but only this.
And now methinks I have a mind to it.

BASSANIO
There's more depends on this than on the value.
The dearest ring in Venice will I give you, 15
And find it out by proclamation.
Only for this, I pray you, pardon me.

PORTIA
I see, sir, you are liberal in offers.
You taught me first to beg, and now methinks
You teach me how a beggar should be answered. 20

[ACT 4 Scene 1]

7.8 Place this extract in context. (2)

7.9 Refer to line 1: *"Dear sir, of force I must attempt you further."*
Why does Bassanio address Portia as *'sir'*? (1)

7.10 Refer to lines 5 – 8: *"You press me far and … Do not draw back your hand."*
Explain why Bassanio behaves in this manner. (2)

7.11 Analyse the significance of the rings in ACT 5.
How do Portia and Nerissa use these objects to regain control and leverage over their husbands? (3)

[25]

GRAND TOTAL: [80]