Bergvliet High School
English Home Language

Name: _____

Grade: _____

FINAL EXAMINATION 2024
Grade: 11
English Paper 2 (Task 10) - 80 Marks

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

Section	Question	Title of Poem	Marks	Learner Mark
A (Circle the question numbers of the 2 prescribed poems of choice)	1	The child who was shot dead by soldiers in Nyanga	10	
	2	An African Thunderstorm	10	
	3	Funeral Blues	10	
	4	Sonnet 130	10	
	5	**UNSEEN POEM – COMPULSORY**	**10**	
		Total Section A	**30**	

Section	Question	Novel	Marks	Learner Mark
B (Circle the question number of your choice)	6	'Life of Pi' Part One - Essay	25	
	7	'Life of Pi' Part One - Contextual	25	

Section	Question	Drama	Marks	Learner Mark
C (Circle the question number of your choice)	8	'Macbeth' - Essay	25	
	9	'Macbeth' - Contextual	25	

Time: 2 ½ hours
Examiner: Mr N Ebrahim, Mrs V Haripershad
Moderator: English Department

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

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** -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 **4 MARKS** Structure, logical flow and presentation. Language, tone and style used in the essay	**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

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** -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 **10 MARKS** Structure, logical flow and presentation. Language, tone and style used in the essay	**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 and logical flow of argument - Introduction and conclusion and other paragraphs coherently organised - Logical flow of argument - Language, tone and style largely correct	**4-5** -Some evidence of structure -Logic and coherence apparent, but flawed - Some language errors; tone and style mostly appropriate - Paragraphing mostly correct	**2-3** -Structure shows faulty planning. -Arguments not logically arranged -Language errors evident. -Inappropriate tone and 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 and style - Paragraphing faulty
MARK RANGE	**20-25**	**15-19**	**10-14**	**5-9**	**0-4**

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you answer the questions.

2. This question paper consists of THREE sections.

3. SECTION A: POETRY (30)
   SECTION B: NOVEL (25)
   SECTION C: DRAMA (25)

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

5. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C.

   SECTION A: POETRY
   PRESCRIBED POETRY – Answer TWO questions
   UNSEEN POEM – Compulsory poem

   SECTION B: NOVEL
   Answer ONE question

   SECTION C: DRAMA
   Answer ONE question

6. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):

   - Answer ONE ESSAY QUESTION and ONE CONTEXTUAL QUESTION.
   - If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C.
   - If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C.

7. LENGTH OF ANSWERS:

   - The essay question on Poetry should be answered in 200 – 250 words.
   - The essay question on the Novel and Drama sections should be answered in 350 – 400 words.
   - The length of answers to contextual questions should be determined by the mark allocation. Candidates should aim for conciseness and relevance.

8. Number the answers exactly as the questions have been numbered in the question paper.

9. Start each section on a NEW page.

10. Write neatly and legibly.

11. Suggested time management: SECTION A: approximately 40 minutes
    SECTION B: approximately 55 minutes
    SECTION C: approximately 55 minutes

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.

THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA – INGRID JONKER

The child is not dead
the child raises his fists against his mother
who screams Africa screams the smell
of freedom and heather
in the locations of the heart under siege
The child raises his fists against his father
In the march of the generations
who scream Africa scream the smell
of justice and blood
in the streets of his armed pride

The child is not dead
neither at Langa nor at Nyanga
nor at Orlando nor at Sharpeville
nor at the police station in Philippi
where he lies with a bullet in his head

The child is the shadow of the soldiers
on guard with guns Saracens and batons
the child is present at all meetings and legislations
the child peeps through the windows of houses and into the hearts of mothers
the child who just wanted to play in the sun at Nyanga is everywhere
the child who became a man treks through all of Africa
the child who became a giant travels through the whole world

Without a pass

The title, *THE CHILD WHO WAS SHOT DEAD BY SOLDIERS IN NYANGA*, creates an expectation that the poem is about the death of a child. However, the contents of the poem contradict the title and send a deeper message.

In an essay of 200-250 words (about ONE page), discuss how this is done by paying special attention to **diction**, **tone** and **imagery**.

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

From the west
Clouds come hurrying with the wind
Turning sharply
Here and there
Like a plague of locusts
Whirling,
Tossing up things on its tail
Like a madman chasing nothing.

Pregnant clouds
Ride stately on its back,
Gathering to perch on hills
Like sinister dark wings;
The wind whistles by
And trees bend to let it pass.

In the village
Screams of delighted children,
Toss and turn
In the din of the whirling wind,
Women,
Babies clinging on their backs
Dart about
In and out
Madly;
The wind whistles by
Whilst trees bend to let it pass.

Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes
Rumble, tremble and crack
Amidst the smell of fired smoke
And the pelting march of the storm.

2.1 Refer to lines 3 - 4: 'Turning Sharply… and there'.
Suggest what these words tell us about the wind. (2)

2.2 Refer to lines 9 - 10: 'Pregnant… on its back,'
Identify and comment on the tone used in these lines. (2)

2.3 Refer to lines 11 - 12: 'Gathering to… sinister dark wings;'

2.3.1 Identify the figure of speech used in the above lines. (1)

2.3.2 Discuss the significance of this imagery in the context of the poem (2)

2.4 Refer to lines 29 – 32: 'As jagged ... of the storm.'
Critically discuss, by referring to both **diction** and **imagery**, whether the above lines are an effective conclusion to the poem. (3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTIONS

Read the poem below and answer the question that follows.

Funeral Blues – W H Auden

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let the aeroplanes circle moaning overhead
Scribbling on the sky the message 'He is Dead'.
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

The stars are not wanted now; put out every one;
Pack up the moon and dismantle the sun;
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

3.1 Refer to line 1: 'Stop all the ... off the telephone,'
Identify the tone in this line. Provide a reason for your answer. (2)

3.2 Refer to line 6: "Scribbling on ... message 'He is Dead'."
Explain the significance of the capitalisation in the scribbled sentence. (2)

3.3 Refer to line 5: 'Let the aeroplanes ... overhead'

3.3.1 Identify the figure of speech in the above line. (1)

3.3.2 Comment on the effectiveness of this image. (2)

3.4 Refer to lines 13 – 16: 'The stars are ... come to any good.'
Comment on how these lines reinforce the central message of the poem. (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTIONS

Read the poem below and answer the question that follows.

Sonnet 130 – William Shakespeare

My mistress' eyes are nothing like the sun,
Coral is far more red than her lips' red,
If snow be white, why then her breasts are dun,
If hairs be wires, black wires grow on her head.
I have seen roses demasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go:
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

4.1 Refer to line 1: 'My mistress' ... like the sun,'
Account for the use of the negation 'nothing' in context of the above line. (2)

4.2 Refer to line 4: 'If hairs be wires, black wires grow on her head.'
Explain the tone in the above line. (2)

4.3 Refer to lines 11 – 12: 'I grant I never ... treads on the ground.'

4.3.1 Identify the figure of speech used in line 11. (1)

4.3.2 Comment on the effectiveness of the image in lines 11 – 12. (2)

4.4 Refer to lines 13 – 14: 'And yet, by heaven ... with false compare.'
Critically discuss how these lines convey the central message of the poem. (3)
[10]

UNSEEN POETRY (COMPULSORY)

QUESTION 5: CONTEXTUAL QUESTION

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

TRANSIT – Gabieba Baderoon

In transit in Frankfurt airport halfway
through her journey to America,
she walks in the sheared hours of the morning
before the grey stalls open.

At the end of the corridor where
the phones stand back to back she presses
into a booth and dials the long number for home.

The delay in the call is one beat too long,
enough to jerk apart the words.
Is that you? Where are you now?

She hears the voices she has left and realizes,
where she is going she knows no one.
As the phone card marks the passing of silence,
she sinks to the floor
through the open borders of the self.

Then there is time only to say,
I am fine. I leave in an hour,
and step into the irreversible day.

5.1 Refer to the title.
Explain the meaning of the title in context of the poem. (2)

5.2 Refer to line 5 – 7: 'At the end of the corridor ... number for home.'
Account for the 'long number for home.' (2)

5.3 Refer to lines 8 – 10: 'The delay in the ... are you now?'

5.3.1 Identify the figure of speech in line 9. (1)

5.3.2 Comment on the effectiveness of the image in the above lines. (2)

5.4 Refer to lines 11 – 15: 'She hears the voices ... borders of the self.'
Comment on how the diction in these lines contributes to the central message of the poem. (3)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

LIFE OF PI – Yann Martel

QUESTION 6: *LIFE OF PI* – ESSAY QUESTION

Pi Patel is a mature, solution orientated and spiritually adept young boy. These character traits help him later when he is faced with extraordinary challenges.

Critically discuss the validity of the above statement. Refer specifically to his upbringing in Pondicherry.

Your response should take the form of a well-constructed essay of 350 – 400 words (2 pages).

QUESTION 7: *LIFE OF PI* – CONTEXTUAL QUESTION

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

EXTRACT A

After St Joseph's, I went to Petit Seminaire, the best private English medium secondary school in Pondicherry. Ravi was already there, and like all younger brothers, I would suffer from following in the footsteps of a popular older sibling. He was the athlete of his generation at Petit Seminaire, a fearsome bowler and a powerful batter, the captain of the town's best cricket team, our very own Kapil Dev.

That I was a swimmer made no waves; it seems to be a law of human nature that those who live by the sea are suspicious of swimmers, just as those who live in the mountains are suspicious of mountain climbers. But following in someone's shadow wasn't my escape, though I would have taken any name over "Pissing", even "Ravi's brother". I had a better plan for that.

I put it to execution on the very first day of school, in the very first class. Around me were other alumni of St Joseph's. The class started the way all new classes start, with the stating of names. We called them out from our desks in the order in which we happened to be sitting.

Chapter 5

7.1 Refer to lines 6 – 7: 'That I was a swimmer … of swimmers,'

7.1.1 Name the person who taught Pi to swim. (nickname accepted) (1)

7.1.2 Explain the impact this person had on Pi and his father. (2)

7.2 Refer to lines 8 – 10: 'But following in … plan for that.'

7.2.1 What is the meaning of the name Piscine? (1)

7.2.2 Discuss how his name was a point of contention. (2)

7.3 Refer to line 11: 'I put it to execution … the very first class.'
Comment on Pi's approach to solving his dilemma and discuss what this reveals about his character. (3)

AND

EXTRACT B

Babu stepped up to the trapdoor between the cages and started pulling it open. In anticipation of satisfaction, Mahisha fell silent. I heard two things at that moment: Father saying, "Never forget this lesson" as he looked on grimly; and the bleating of the goat. It must have been bleating all along, only we couldn't hear it before.

I could feel Mother's hand pressed against my pounding heart.

The trapdoor resisted with sharp cries. Mahisha was beside himself – he looked as if he were about to burst through the bars. He seemed to hesitate between staying where he was, at the place where his prey was closest but most certainly out of reach, and moving to the ground level, further away but where the trapdoor was located. He raised himself and started snarling again.

The goat started to jump. It jumped to amazing heights. I had no idea a goat could jump so high. But the back of the cage was a high and smooth cement wall.

With sudden ease the trapdoor slid open. Silence fell again, except for bleating and the *click-click* of the goat's hooves against the floor.

A streak of black and orange flowed from one cage to the next.

Normally the big cats were not given food one day a week, to simulate conditions in the wild.

Chapter 8

7.4 Refer to line 2 - 4: 'I heard two things … the goat.' (2)

7.4.1 Explain the lesson that Pi's father wants to impart.

7.4.2 Account for Pi needing this specific lesson. (2)

7.5 Refer to lines 13 – 14: 'Silence fell again … against the floor.'
Explain why there is 'silence' in the above line. (2)

7.6 Using the above passage as a starting point, comment on Santosh Patel's parenting style. (3)

AND

EXTRACT C

He quoted from the Holy Quran: "In all this there are messages indeed for a people who use their reason."

We came to the Zebras. Mr Kumar had never heard of such creatures, let alone seen one. He was dumbfounded.

"They're called Zebras," I said.
"Have they been painted with a brush?"
"No, no. They look like that naturally."
"What happens when it rains?"
"Nothing."
"The stripes don't melt."
"No."

I had brought some carrots. There was one left, a large and sturdy specimen, I took it out of the bag. At that moment I heard a slight scraping of gravel to my right. It was Mr Kumar, coming up to the railing in his usual limping and rolling gait.

"Hello, sir."
"Hello, Pi."

The baker, a shy but dignified man, nodded at the teacher, who nodded back.

Chapter 31

7.7 Refer to lines 3 – 4: 'We came to the Zebras … He was dumbfounded.'
Why do you think Mr Satish Kumar (the Sufi Muslim) had never heard about Zebras before? (2)

7.8 Mr Satish Kumar (the biology teacher) does not believe in God.
Explain why, as a young man, he became an atheist. (2)

7.9 With reference to Part 1 of the novel as a whole, critically discuss Pi's approach to faith. (3)
[25]

TOTAL SECTION B: 25

SECTION C: DRAMA

MACBETH – William Shakespeare

Answer EITHER QUESTION 8 (essay question) OR QUESTION 9 (contextual question).

QUESTION 8: *MACBETH* – ESSAY QUESTION

Macbeth's motivation shifts from a loyal nobleman to a tyrant: **"I am in blood stepped in so far."**

Critically discuss Macbeth's achievements in the play versus his mistakes and retribution.
Your response should take the form of a well-constructed essay of 350 - 400 words (2 pages.)

[25]

QUESTION 9: *MACBETH* – CONTEXTUAL QUESTION

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

EXTRACT D

Macbeth: We will proceed no further in this business:
He hath honoured me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady Macbeth: Was the hope drunk,
Wherein you dressed yourself? Hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour,
As thou art in desire? Would'st thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would",
Like the poor cat i' th' adage?

Macbeth: Prithee, peace.
I dare do all that may become a man;
Who dares do more, is none.

Lady Macbeth: What beast was't then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would

Be so much more the man. Nor time, nor place,
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out, had I so sworn
As you have done to this.

Macbeth: If we should fail?

Lady Macbeth: We fail?
But screw your courage to the sticking-place,
And we'll not fail.

Macbeth: Act 1 Scene 7

9.1 Place the above extract in context. (2)

9.2 Refer to lines 2 - 5: 'He hath honoured… aside so soon.'
Account for the ways in which Macbeth earns 'honour' and 'golden opinions'. (3)

9.3 What is the 'ornament of life' which Lady Macbeth refers to in Line 13? (1)

9.4 Refer to lines 6-14: 'Was the hope drunk… thine own esteem,'
Comment on the manipulation tactics employed by Lady Macbeth. (2)

9.5 Refer to lines 20-31: 'What beast… I so sworn'
Lady Macbeth accuses Macbeth of being a 'beast'. Discuss the irony in her reference. Quote to substantiate your answer. (3)

9.6 Refer to line 33: 'If we should fail?'
How does Macbeth's response in the above line suggest that he might be persuaded? (2)

9.7 Identify Lady Macbeth's tone in line 34: 'We fail?' and provide a reason for your answer. (2)

AND

EXTRACT E

MACBETH Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright: but one word more,--

First Witch He will not be commanded: here's another,
More potent than the first.

Thunder, Second Apparition: a bloody child

Second Apparition Macbeth! Macbeth! Macbeth!

MACBETH Had I three ears, I'd hear thee.

Second Apparition Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.

Descends

MACBETH Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Thunder, Third Apparition: a child crowned, with a tree in his hand

What is this
That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty?

ALL Listen, but speak not to't.

Third Apparition Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him.

Descends

MACBETH That will never be
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

Macbeth, Act 4 Scene 1

9.8 Why does Macbeth resort to a second meeting with the weird sisters? (1)

9.9 Refer to lines 10 - 14: 'Then live, Macduff… of thunder'
If you were a stage director, comment on how you would advise the character playing *Macbeth* to act out/ deliver the above lines. Refer to tone of voice and body language in your answer. (3)

9.10 Refer to lines 8 – 9: '…for none of woman born Shall harm Macbeth.'

Explain the ambiguity in the above lines with reference to the discovery Macbeth makes towards the end of the play. (3)

9.11 The Third Apparition provides Macbeth with false hope in lines 20 – 24:
'Be lion-mettled… against him.'

Discuss fully how the above instructions contradict the eventual outcome of the play. (3)

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80