



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

ENGLISH HOME LANGUAGE P2

MARKS: 80

TIME: 2½ hours



This question paper consists of 23 pages.

INSTRUCTIONS AND INFORMATION

1. Please read this page carefully before you begin to answer questions.
2. Do not attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
3. This question paper consists of THREE sections.

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. Use the checklist to assist you.
6. Number the answers exactly as the questions have been numbered in the question paper.
7. Start each section on a NEW page.
8. Write neatly and legibly.
9. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
10. LENGTH OF ANSWERS:
 - Essay questions on poetry should be answered in 200–250 words.
 - Essay questions 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.
11. CHOICE OF ANSWERS FOR SECTIONS B (NOVEL) AND C (DRAMA):
 - Answer ONLY questions on the novel and the drama you have studied.
 - 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.

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SECTION A: POETRY

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ANSWER ANY TWO QUESTIONS.			
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QUESTION 2 <i>We wear the mask</i>	Contextual question	10 marks	Page 6
QUESTION 3 <i>Funeral blues</i>	Contextual question	10 marks	Page 7
QUESTION 4 <i>Housing targets</i>	Contextual question	10 marks	Page 8
AND			
UNSEEN POETRY			
COMPULSORY QUESTION			
QUESTION 5 <i>ma</i>	Contextual question	10 marks	Page 10

NOTE:

In sections B and C, answer **ONE ESSAY QUESTION** and **ONE CONTEXTUAL** question. If you answer an essay question from **SECTION B**, you must answer a contextual question from **SECTION C**. If you answer a contextual question from **SECTION B**, you must answer an essay question from **SECTION C**.

SECTION B: NOVEL

ANSWER ONLY ON THE NOVEL YOU HAVE STUDIED.			
ANSWER ANY ONE OF THE FOLLOWING QUESTIONS.			
QUESTION 6 <i>Things fall apart</i>	Essay question	25 marks	Page 11
OR			
QUESTION 7 <i>Things fall apart</i>	Contextual question	25 marks	Page 12
OR			
QUESTION 8 <i>Tsotsi</i>	Essay question	25 marks	Page 14
OR			
QUESTION 9 <i>Tsotsi</i>	Contextual question	25 marks	Page 15

SECTION C: DRAMA

ANSWER ONLY ON THE DRAMA YOU HAVE STUDIED.			
ANSWER ANY ONE OF THE FOLLOWING QUESTIONS.			
QUESTION 10 <i>Macbeth</i>	Essay question	25 marks	Page 17
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QUESTION 11 <i>Macbeth</i>	Contextual question	25 marks	Page 18
OR			
QUESTION 12 <i>The Merchant of Venice</i>	Essay question	25 marks	Page 20
OR			
QUESTION 13 <i>The Merchant of Venice</i>	Contextual question	25 marks	Page 21

CHECKLIST

Use this checklist to ensure that you have answered the correct number of questions.

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: POETRY (Prescribed Poetry)	1–4	2	
A: POETRY (Unseen Poem)	5	1	
B: NOVEL (Essay or Contextual)	6–9	1	
C: DRAMA (Essay or Contextual)	10–13	1	

NOTE:
In **SECTIONS B and C**, answer **ONE ESSAY** and **ONE CONTEXTUAL** question.

SECTION A: POETRY

PRESCRIBED POETRY: Answer ANY TWO of the following questions.

QUESTION 1: PRESCRIBED POETRY – ESSAY QUESTION**MID-TERM BREAK – Seamus Heany**

I sat all morning in the college sick bay
Counting bells knelling classes to a close.
At two o'clock our neighbours drove me home.

In the porch I met my father crying –
He had always taken funerals in his stride – 5
And Big Jim Evans saying it was a hard blow.

The baby cooed and laughed and rocked the pram
When I came in, and I was embarrassed
By old men standing up to shake my hand

And tell me they were “sorry for my trouble”;
Whispers informed strangers I was the eldest,
Away at school, as my mother held my hand 10

In hers and coughed out angry tearless sighs.
At ten o'clock the ambulance arrived
With the corpse, stanced and bandaged by the nurses. 15

Next morning I went up into the room. Snowdrops
And candles soothed the bedside; I saw him
For the first time in six weeks. Paler now,

Wearing a poppy bruise on his left temple,
He lay in the four foot box as in his cot. 20
No gaudy scars, the bumper knocked him clear.

A four foot box, a foot for every year.

In a carefully planned essay, critically discuss how the poet uses the title and imagery to convey the message of the poem. Your essay must be 200–250 words (about ONE page) in length.

[10]**OR**

QUESTION 2: PRESCRIBED POETRY – CONTEXTUAL QUESTION**WE WEAR THE MASK – Paul Laurence Dunbar**

We wear the mask that grins and lies,
 It hides our cheeks and shades our eyes –
 This debt we pay to human guile;
 With torn and bleeding hearts we smile,
 And mouth with myriad subtleties. 5

Why should the world be over-wise,
 In counting all our tears and sighs?
 Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries 10
 To thee from tortured souls arise.
 We sing, but oh the clay is vile
 Beneath our feet, and long the mile;
 But let the world dream otherwise,
 We wear the mask! 15

- 2.1 Explain how the word 'guile' (line 3) supports the title. (2)
- 2.2 Comment on the speaker's attitude as it is revealed in stanza 2. (3)
- 2.3 Discuss the poet's use of sound devices. (2)
- 2.4 Explain how the diction in lines 10–11 creates the tone in the last stanza. (3)

[10]**OR**

QUESTION 3: PRESCRIBED POETRY – CONTEXTUAL QUESTION**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 aeroplanes circle moaning overhead
Scribbling on the sky the message He Is Dead,
Put cr pe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

5

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 for ever: I was wrong.

10

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.

15

- 3.1 Explain the title. (2)
- 3.2 What does the metaphor in line 9 mean? (2)
- 3.3 What is the effect of the use of the possessive adjectives and the pronouns in the third stanza? (3)
- 3.4 How is the mood created by the instructions in the last stanza? (3)

[10]**OR**

QUESTION 4: PRESCRIBED POETRY – CONTEXTUAL QUESTION**HOUSING TARGETS – Kelwyn Sole**

Somewhere in our past
we believed in the future

that a better world
would discover foundation
under our feet, and we
would be forever singing,
in its kitchen.

5

Bricks pile up in a field.
Whether they will be enough
no one knows. How
they fit together
is anyone's guess.

10

Men with darkening skins
scribbled on by weather
wait for their instructions.

15

From time to time
limousines miraculously appear:
there is always a somebody
in a suit willing to smile
and shake their hands

20

who lays the first stone.

Then the camera lights
and racing engines
turn around, shrink back
from where they came.

25

Those left behind
stare at their own hands
afterwards, puzzled

at precisely what
has been transacted, why
they are still being offered
bonds

30

squint
between gnarled fingers
pace out the hopeful distances:
– there will be a flower bowl
– my bed is going here.

35

As for now the doorknobs
have no doors.

Their windows peer out
At no sky.

40

- 4.1 What does the word 'foundation' (line 4) reveal about the speaker's hopes? (2)
- 4.2 Comment on the use of pronouns in stanza 3. (2)
- 4.3 Refer to lines 16–25. Comment on how the images in these lines contrast with the rest of the poem, thus supporting the theme of the poem. (3)
- 4.4 Refer to the last 4 lines. How does the use of the negative form add to the tone of the poem? (3)
- [10]**

AND

UNSEEN POETRY: The following question is compulsory.

QUESTION 5: UNSEEN POETRY – CONTEXTUAL QUESTION

ma – Antjie Krog	
ma I am writing a poem for you Without fancy punctuation Without words that rhyme Without adjectives just sommer a barefoot poem –	5
because you raise me in your small halting hands you chisel me with your black eyes and pointed words you turn your slate head you laugh and collapse my tents but every night you offer me to your Lord God your mole-marked ear is my only telephone your house my only bible your name my breakwater against life	10
I am so sorry ma that I am not what I so much want to be for you	15
	20

Glossary: *sommer* – (Afrikaans) for no reason
slate – grey smooth rock
breakwater – barrier built in the sea against strong waves

- 5.1 How does the metaphor *a barefoot poem* in line 6 convey the speaker's attitude? (2)
- 5.2 Explain how words and a look can *chisel* (line 9) a child. (2)
- 5.3 Refer to stanza 2. Describe, in your own words, the speaker's mother. (3)
- 5.4 Refer to the last stanza. Identify the tone by discussing the speaker's apology. (3)

[10]

TOTAL SECTION A: 30

SECTION B: NOVEL

Answer ONLY on the novel you have studied.

THINGS FALL APART – CHINUA ACHEBE

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

QUESTION 6: ESSAY QUESTION – *THINGS FALL APART*

In a carefully planned essay of 350–400 words (1½–2 pages) in length, critically discuss to what extent the title of the novel is reflected in Okonkwo's life and the lives of the villagers.

[25]**OR**

QUESTION 7: CONTEXTUAL QUESTIONS – THINGS FALL APART

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

EXTRACT A

Okonkwo's prosperity was visible in his household. He had a large **compound** enclosed by a thick wall of red earth. His own hut, or *obi*, stood immediately behind the only gate in the red walls. Each of his three wives had her own hut, which together formed a half moon behind the *obi*. The barn was built against one end of the red walls, and long stacks of yam stood out prosperously in it. At the opposite end of the compound was a shed for the goats, and each wife built a small attachment to her hut for the hens. Near the barn was a small house, the 'medicine house' or shrine where Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits. He worshipped them with sacrifices of kola nut, food and palm-wine, and offered prayers to them on behalf of himself, his three wives and eight children.

.

So when the daughter of Umuofia was killed in Mbaino, Ikemefuna came into Okonkwo's household. When Okonkwo brought him home that day he called his most senior wife and handed him over to her.

'He belongs to the clan,' he told her. 'So look after him.'

'Is he staying long with us?' she asked.

'Do what you are told, woman,' Okonkwo thundered, and stammered, 'When did you become one of the **ndichie** of Umuofia?'

And so Nwoye's mother took Ikemefuna to her hut and asked no more questions.

As for the boy himself, he was terribly afraid. He could not understand what was happening to him or what he had done. How could he know that his father had taken a hand in killing a daughter of Umuofia? All he knew was that a few men had arrived at their house, conversing with his father in low tones, and at the end he had been taken out and handed over to a stranger. His mother had wept bitterly, but he had been too surprised to weep. And so the stranger had brought him, and a girl, a long, long way from home, through lonely forest paths. He did not know who the girl was, and he never saw her again.

[Chapter 2]

- 7.1 Briefly relate how Okonkwo's visible prosperity (line 1) is the result of his upbringing and single-mindedness. (3)
- 7.2 Describe Okonkwo's character as it is revealed in lines 1–11. (3)
- 7.3 Explain why Ikemefuna was brought to Okonkwo's household. (3)

- 7.4 Refer to lines 15–19. What do you understand about the relationship between Okonkwo and his *most senior wife* (line 14)? (3)
- 7.5 Ikemefuna *could not understand what was happening to him or what he had done* (lines 20–21). To what extent does Ikemefuna’s bewilderment reflect the way in which Okonkwo expects his wife to accept his decision? (3)
- 7.6 Explain how the *lonely forest paths* (line 26) that Ikemefuna walks on his way to Umuofia are an ominous sign. (3)

AND

EXTRACT B

Then they came to the tree from which Okonkwo’s body was dangling, and they stopped dead.

‘Perhaps you men can help us bring him down and bury him,’ said Obierika. ‘We have sent for strangers from another village to do it for us, but they may be a long time coming.’

5

The District Commissioner changed instantaneously. The resolute administrator in him gave way to the student of primitive customs.

‘Why can’t you take him down yourselves?’ he asked.

‘It is against our custom,’ said one of the men. ‘It is an abomination for a man to take his own life. It is an offence against the Earth, and a man who commits it will not be buried by his clansmen. His body is evil, and only strangers may touch it. That is why we ask your people to bring him down, because you are strangers.’

10

‘Will you bury him like any other man?’ asked the District Commissioner.

‘We cannot bury him. Only strangers can. We shall pay your men to do it. When he has been buried we will then do our duty by him. We shall make sacrifices to cleanse the desecrated land.’

15

[Chapter 25]

- 7.7 Comment on the significance of Obierika’s presence. (3)
- 7.8 Refer to EXTRACTS A and B. Account for the change in mood. Consider the portrayal of Okonkwo’s character in the first extract and the image of his *dangling* body in EXTRACT B as the basis of your answer. (4)

[25]

OR

***TSOTSI* – ATHOL FUGARD**

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

QUESTION 8: ESSAY QUESTION – *TSOTSI*

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent the title of the novel – *Tsotsi* – determined the outcome of the main character's life.

[25]**OR**

QUESTION 9: CONTEXTUAL QUESTIONS – TSOTSI

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

EXTRACT C

The prisoner was young, maybe Tsotsi’s age, but as thin as hunger can make a man, with those large shiny eyes that go with it. He had been beaten. There was a trickle of blood from his nose. Tsotsi watched him, vaguely uneasy at first, more so when the man saw him and his face lit up with recognition and he looked quickly at the policeman and smiled suddenly with a wild hope. Butcher nudged Tsotsi. ‘Okay?’ he asked. 5

But Tsotsi didn’t answer. He was remembering the face – but in his memory it seemed younger and the body under the face was that of a boy, a child with knobby knees and empty hands. There was a memory of boys scavenging the townships. Beyond that he had never gone. 10

When the policeman and his prisoner were abreast of them he still hadn’t moved, or given the word to the others. They looked at him perplexed. The smile on the prisoner’s face was going, he looked at Tsotsi, hoping very hard. Butcher nudged him, and he might have moved then, but the prisoner looked at him desperately as he paused and called him by a strange name. David, he said. Tsotsi looked away, picked up the dice and rolled them. 15

‘David!’ the man called. ‘David!’ Tsotsi looked away. ‘It’s me. Petah. David help me.’ David, he called, all the way down the street.

But Tsotsi had closed his ears. He heard it no more. He forgot it. Right there and then. Knowing it was a voice from his past, he made himself forget. Under the bewildered gaze of Butcher and Die Aap he rattled the dice and played on. That incident, and the memories it had evoked, was the furthest Tsotsi had ever gone back into his past. 20

[Chapter 3]

- 9.1 Mention TWO things from lines 1–3 that can be ascribed to the Apartheid era. (3)
- 9.2 Given his circumstances, explain why you think Petah’s recognition of Tsotsi could give him ‘wild hope’ (line 5). (3)
- 9.3 From what you know about his past, what is it that Tsotsi does not remember clearly? (3)
- 9.4 ... *he made himself forget.* (line 20) Describe how Tsotsi’s refusal to remember his past influences his relationships with Boston and Die Aap. Consider the rest of the novel as part of your answer. (3)
- 9.5 Comment critically on the significance of Petah calling Tsotsi *David* (line 17). (3)

AND

EXTRACT D

'I never knew about it. Not till yesterday. Like a long forgetting, you know.' Tsotsi wiped the sweat away from his forehead. Boston had been staring a long time and said nothing. He went to the door, and let the cool air pass over his body. He had told him everything and it had been hard. Not having to tell. That had come easy, driven as he was by some inner compulsion to know the meaning of the past three days and their strange events, a compulsion that had started with the baby and gained momentum ever since until he no longer had a desire for anything else except to know. He had told his stories and Boston had listened and now he must ask his questions and Boston must answer them. 5

He turned back into the room, and fetching his chair sat down next to the bed. 'Boston, you've read the books.' 10

'I've read books.'

'So tell me man. What does it mean?'

'What?'

'What I told you Boston.' 15

Boston closed his eyes. 'We're sick, Tsotsi. All of us, we're sick.'

'From what?'

'From life.'

Tsotsi dropped his head and Boston felt the other man's anguish and for a moment it was like a stab of pain that cut through his own in which he was wrapped like a baby in its swaddling clothes. 20

He stretched out an arm and touched Tsotsi, and waited for him to look at him, and then into those eyes, desperate eyes, he said: 'I don't know, Tsotsi. I know nothing. I am blind, and deaf and almost dumb. My words are just noises, and I make them in my throat like an animal.' Then he gripped Tsotsi's arm very tightly because he was suddenly seeing something clearly and it might help to say it: 'You are different.' 25

[Chapter 11]

- 9.6 Explain how the baby (line 7) had started a 'compulsion' (line 5) in Tsotsi's mind. (3)
- 9.7 Explain why it is ironic that Tsotsi chooses Boston with whom to converse. (3)
- 9.8 Refer to EXTRACTS C and D. Critically comment on the change, if any, in Tsotsi's attitude. (4)
- [25]**

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

Answer ONLY on the drama you have studied.

***MACBETH* – WILLIAM SHAKESPEARE**

Answer EITHER QUESTION 10 (essay question) OR QUESTION 11 (contextual question).

QUESTION 10: ESSAY QUESTION – *MACBETH*

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss what causes ‘noble Macbeth’ to become the ‘hell-hound’ Macduff faces at the end of the play.

[25]

OR

- 11.4 How do Lady Macbeth’s instructions in lines 13–16 support one of the themes from the play? (3)
- 11.5 By referring to the extract and from what you know about the rest of the play, does Macbeth at this stage share his wife’s confidence? (3)

AND

EXTRACT F		
SERVANT	The English force, so please you.	
MACBETH	Take thy face hence. <i>Servant off</i>	
	Seton! – (<i>brooding</i>) I am sick at heart, When I behold – Seton, I say! – This push Will cheer me ever, or disseat me now. 5 I have lived long enough. My way of life Is fall’n into the sere, the yellow leaf, And that which should accompany old age, As honour, love, obedience, troops of friends, I must not look to have; but, in their stead, 10 Curses, not loud but deep, mouth-honour, breath Which the poor heart would fain deny and dare not. Seton!	
	<i>Seton enters</i>	
SETON	What’s your gracious pleasure?	
MACBETH	What news more?	15
SETON	All is confirmed, my lord, which was reported.	
MACBETH	I’ll fight, till from my bones my flesh be hacked. Give me my armour.	
SETON	‘Tis not needed yet.	
MACBETH	I’ll put it on. Send out two horses, skirr the country round, Hang those that talk of fear. Give me mine armour. 20 <i>Seton off to fetch armour</i> How does your patient, doctor?	
DOCTOR	Not so sick, my lord, As she is troubled with thick-coming fancies, That keep her from her rest. 25	

MACBETH	Cure her of that. Canst thou not minister to a mind diseased, Pluck from the memory a rooted sorrow, Raze out the written troubles of the brain, And with some sweet oblivious antidote Cleanse the stuffed bosom of that perilous stuff Which weighs upon the heart?	30
DOCTOR	Therein the patient Must minister to himself.	35
[Act 5, Scene 3]		

- 11.6 Provide possible reasons for Macbeth's admission '*I am sick at heart*' (line 3) at this stage. (3)
- 11.7 Refer to lines 27–33. Macbeth is indirectly referring to himself here. With close reference to these lines, describe Macbeth's frame of mind in your own words. (3)
- 11.8 Compare Lady Macbeth's situation in EXTRACT E to her being '*troubled with thick-coming fancies*' (line 25) in EXTRACT F. (4)
[25]

OR

THE MERCHANT OF VENICE – WILLIAM SHAKESPEARE

Answer EITHER QUESTION 12 (essay question) OR QUESTION 13 (contextual question).

QUESTION 12: ESSAY QUESTION – THE MERCHANT OF VENICE

'Money is power.'

In a carefully planned essay of 350–400 words (1½–2 pages) in length, discuss to what extent the quote is relevant to the play. **[25]**

OR

SHYLOCK	I had forgot, three months, (<i>to Bassanio</i>) you told me so. Well then, your bond, and let me see, but hear you, Methought you said you neither lend nor borrow Upon advantage.	[Act 1, Scene 3]
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- 13.1 Place the extract in context by explaining why Bassanio is talking to Shylock. (3)
- 13.2 In lines 2–7 Shylock lists a number of things he will and will not do. Explain. (3)
- 13.3 What does Shylock reveal about himself in lines 9–15? (3)
- 13.4 From what Antonio says in lines 29–32, describe his friendship with Bassanio. (3)
- 13.5 Explain why Shakespeare uses prose in lines 1–7, and then iambic pentameter in the rest of the extract. (3)

EXTRACT H		
GRATIANO	I have a wife who I protest I love; I would she were in heaven, so she could Entreat some power to change this currish Jew.	
NERISSA	<i>(aside)</i> 'Tis well you offer it behind her back, The wish would make else an unquiet house.	5
SHYLOCK	<i>(aside)</i> These be the Christian husbands! I have a daughter: Would any of the stock of Barabas Had been her husband, rather than a Christian! We trifle time, I pray thee pursue sentence.	
PORTIA	A pound of that same merchant's flesh is thine; The court awards it, and the law doth give it.	10
SHYLOCK	Most rightful judge!	
PORTIA	And you must cut this flesh from off his breast; The law allows it, and the court awards it.	
SHYLOCK	Most learnèd judge! A sentence! Come, prepare!	15
PORTIA	Tarry a little, there is something else: This bond doth give thee here no jot of blood, The words expressly are 'a pound of flesh'. Take then thy bond, take thou thy pound of flesh; But in the cutting it, if thou dost shed One drop of Christian blood, thy lands and goods Are, by the laws of Venice, confiscate Unto the state of Venice.	20
GRATIANO	O upright judge! Mark, Jew! O, learnèd judge!	
[Act 4, Scene 1]		

- 13.6 Explain why Nerissa’s aside in lines 4–5 would provide comic relief. (3)
- 13.7 Shylock refers to his daughter (line 6). Describe his relationship with her at this stage. (3)
- 13.8 Comment critically on how Shylock’s attitude in EXTRACT G changes to that in EXTRACT H. (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 80