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**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2017**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2**

**MARKS: 70**

**TIME: 2 hours**



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This question paper consists of 20 pages.

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**INSTRUCTIONS AND INFORMATION**

Read this page carefully before you begin to answer the questions.

1. 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.
2. This question paper consists of FOUR sections:  
  
SECTION A: Novel (35)  
SECTION B: Drama (35)  
SECTION C: Short Stories (35)  
SECTION D: Poetry (35)
3. Answer questions from TWO sections as follows:  
  
SECTION A: NOVEL  
Answer the question on the novel you have studied.  
  
SECTION B: DRAMA  
Answer the question on the drama you have studied.  
  
SECTION C: SHORT STORIES  
Answer the questions set on BOTH extracts.  
  
SECTION D: POETRY  
Answer the questions set on BOTH poems.
4. Use the checklist on page 3 to assist you.
5. Follow the instructions at the beginning of each section carefully.
6. Number the answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Spend approximately 60 minutes on each section.
9. Write neatly and legibly.

**TABLE OF CONTENTS****SECTION A: NOVEL**

Answer ANY ONE question.

	QUESTION	MARKS	PAGE
1.	<i>Far from the Madding Crowd</i>	35	5
	<b>OR</b>		
2.	<i>Dreaming of Light</i>	35	8

**SECTION B: DRAMA**

Answer the following questions on the drama.

3.	<i>Sophtown</i>	35	11
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**SECTION C: SHORT STORIES**

Answer BOTH questions on the extracts.

4.1	'Pink Bow Tie'	17	14
	<b>AND</b>		
4.2	'The Love Potion'	18	16

**SECTION D: POETRY**

Answer BOTH questions set on BOTH poems.

5.1	'The Chimney Sweeper'	18	18
	<b>AND</b>		
5.2	'Composed upon Westminster Bridge'	17	19

**CHECKLIST****NOTE:**

- Answer questions from ANY TWO sections.
- Tick the sections you have answered.

<b>SECTION</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS TO ANSWER</b>	<b>TICK (✓)</b>
<b>A: Novel</b> (Contextual)	1–2	1	
<b>B: Drama</b> (Contextual)	3	1	
<b>C: Short Stories</b> (Contextual)	4	1	
<b>D: Poetry</b>	5	1	

**NOTE:** Ensure that you have answered questions on TWO sections only.

**SECTION A: NOVEL**

In this section, there are contextual questions on the following novels:

- *FAR FROM THE MADDING CROWD* by Thomas Hardy
- *DREAMING OF LIGHT* by Jayne Bauling

Answer ALL the questions on the novel YOU HAVE STUDIED.

**QUESTION 1: FAR FROM THE MADDING CROWD**

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 1.1 and QUESTION 1.2.

**1.1 EXTRACT A**

[Bathseba Everdene had left the neighbourhood.]

His incipient friendship with her aunt had been nipped by the failure of his suit, and all that Oak learnt of Bathsheba’s movements was done indirectly. It appeared that she had gone to a place called Weatherbury, more than twenty miles off, but in what capacity – whether as a visitor, or permanently, he could not discover.	5
Gabriel had two dogs. George, the elder, exhibited an ebony-tipped nose, surrounded by a narrow margin of pink flesh, and a coat marked in random splotches approximating in colour to white and slate grey; but the grey, after years of sun and rain, had been scorched and washed out of the more prominent locks, leaving them of a reddish-brown, as if the blue component of the grey had faded, like the indigo from the same kind of colour in Turner’s pictures. In substance it had originally been hair, but long contact with sheep seemed to be turning it by degrees into wool of a poor quality staple.	10 15
This dog had originally belonged to a shepherd of inferior morals and dreadful temper, and the result was that George knew the exact degrees of condemnation signified by cursing and swearing of all descriptions better than the wickedest old man in the neighbourhood.	20
[Chapter 5]	

- 1.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question number (1.1.1(a)–1.1.1(d)) in your ANSWER BOOK.

COLUMN A	COLUMN B
(a) Bathsheba Everdene	A Lover and, later, husband of Bathsheba.
(b) Mr Boldwood	B Patient, reliable shepherd.
(c) Gabriel Oak	C Gentleman farmer.
(d) Francis Troy	D Spirited young mistress of a large farm.
	E Runaway maid.

(4)

- 1.1.2 Write down ONE word from line 1 that tells us that Gabriel had been initially friends with Bathsheba's aunt. (1)

- 1.1.3 Refer to lines 1–5 ('His incipient friendship...could not discover.')

- (a) Give ONE word that best describes Gabriel's mood in these lines. (1)

- (b) Explain why you think Gabriel is feeling this way. (2)

- 1.1.4 Refer to line 16 ('inferior morals').

- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.4(a)) in your ANSWER BOOK.

The previous owner of the dog refers to it as one with 'inferior morals'.

This has given Gabriel reason to ...

- A treat the dog with respect.  
 B use swear words so that the dog could understand him.  
 C feel sorry for the dog.  
 D misuse the dog. (1)

- (b) State TWO facts that indicate that the dog is not very young any more. (2)

- 1.1.5 Who killed the two hundred ewes? (1)

- 1.1.6 Write down TWO reactions Gabriel Oak reveals when he found his two hundred ewes dead. (2)

- 1.1.7 Do you think Gabriel Oak is an admirable character? Illustrate your views using examples from the novel. (3)

**AND**

1.2 EXTRACT B

[Troy comes for Bathsheba.]

Then Troy spoke. ‘Bathsheba, I come here for you!’

She made no reply.

‘Come home with me: come!’

Bathsheba moved her feet a little, but did not rise.

Troy went across to her.

5

‘Come Madam, do you hear what I say?’ he said, peremptorily.

A strange voice came from the fireplace – a voice sounding far off and confined, as if from a dungeon. Hardly a soul in the assembly recognised the thin tones to be those of Boldwood. Sudden despair had transformed him.

‘Bathsheba, go with your husband!’

10

Nevertheless, she did not move. The truth was that Bathsheba was beyond the pale of activity – and yet not in a swoon. She was in a state of mental *gutta serena*; her mind was for the minute totally deprived of light at the same time that no obscuration was apparent from without. Troy stretched out his hand to pull her towards him, when she quickly shrank back.

15

This visible dread of him seemed to irritate Troy, and he seized her arm and pulled it sharply. Whether his grasp pinched her, or whether his mere touch was the cause, was never known, but at the moment of his seizure she writhed, and gave a quick, low scream.

[Chapter 53]

1.2.1 State reasons why Bathsheba does not act on Troy’s commands. (2)

1.2.2 Quote FIVE consecutive words from lines 5–10 of the extract to prove that the following statement is TRUE:

Boldwood’s attitude changed when Troy demanded Bathsheba to go home with him. (1)

1.2.3 Explain how the colon (:) in line 3 (‘Come home with me: come!’) adds to the description of Troy’s character. (1)

1.2.4 Refer to lines 11–12 (‘The truth was ... in a swoon.’). In your OWN WORDS, explain what the ‘truth’ was. (3)

1.2.5 Refer to lines 8–9. (‘Hardly a soul ... those of Boldwood.’)  
Identify and explain the figure of speech in lines 8–9. (2)

1.2.6 Refer to the novel as a whole.  
Use TWO examples of Gabriel Oak’s behaviour that define his character as being protective and dependable. (4)

1.2.7 Identify and discuss ONE theme of the novel that is evident in Gabriel and Bathsheba’s ‘relationship’. (4)

[35]

OR

**QUESTION 2: DREAMING OF LIGHT**

Read the following extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 2.1 and QUESTION 2.2.

**2.1 EXTRACT C**

[Regile and Taiba are having their first conversation.]

He says, "I don't tell lies to my people." "You say that now." Taiba doesn't speak for a bit. I swear I can <i>feel</i> him thinking. Maybe he's trying to decide whether or not to challenge what I've said.	5
He switches off his lamp at last and the only light is a brown-ish glow coming from where the men are still talking angrily. I can hear that one of them is looking after the man who has been shot, but even he speaks roughly, telling the man to shut up when he shouts out in pain.	10
Taiba says, "This mine, Regile? The people owning it?" His voice reaches me from a level that tells me he still sitting up. "I don't know." All these questions are making me impatient. "One of the big mining companies." That's what the men say. Only the big companies can pay for security firms. "Why they leave the mine open?"	15
"They don't. It's not used – all the entrances are closed up. That's why it's so dangerous. It hasn't been inspected for years. But the syndicates always find ways to get in. They break through fences, smash up concrete barriers. There are plenty of these mines. I wasn't always in this one."	20
[Chapter 1]	

2.1.1 Choose a description from COLUMN B that matches the word in COLUMN A. Write only the letter (A–E) next to the question number (2.1.1(a) – 2.1.1(d)) in your ANSWER BOOK.

COLUMN A	COLUMN B
(a) Zama zama	A depicted as always angry
(b) Regile Dlamini	B assign the most dangerous work to foreigners
(c) Mahlori and Takunda	C author
(d) Faceman	D narrator
	E illegal miner

(4)

- 2.1.2 Refer to lines 1–3.
- (a) What characteristic does Taiba reveal in these lines? (1)
- (b) Using your OWN words, state THREE points why Taiba did not speak for a bit. (3)
- 2.1.3 Quote ONE word from the extract that reveals Regile’s irritation with all the questions from Taiba. (1)
- 2.1.4 Refer to the extract and write down TWO words the author uses to emphasise how determined the syndicates are to occupy the shut-down mines. (2)
- 2.1.5 Refer to line 16. (‘It’s not used...are closed up.’)
- In the context of the novel, discuss the dangers of illegal mining. (3)
- 2.1.6 Refer to the novel as a whole.
- Discuss why the title of this novel is relevant. (4)

**AND**

**2.2 EXTRACT D**

[Regile returns home after a bad day.]

It’s not a good day. An old couple agree to let me go with them, but I can’t show them any birds and the man spots one for himself, not a kind I know. They only give me two rand.	
Another younger couple drive to Fernlea House. They say they don’t need me to walk with them but I can watch their car. I think they’re worried about the baboons damaging it. When they come back they give me a five rand.	5
No one else comes. Seven rand of the day. That’s all. When I get back to Papa’s, I can hear him shouting in the house. Katekani must have done something wrong, like making his tea too weak.	10
I’m almost at my room when I hear Katekani scream. I stop. Now Papa is shouting again, and in between and under the shouting is Katekani’s voice going up and down in fast, frightening bursts. Then she screams again, and this time she goes on screaming.	
I turn and run to the house.	15
When I get there, Papa is punching Katekani with his hard fists. He is bent over her because she’s cowering on the floor. She can’t get away because she has lost her grip on her sticks. As I arrive, Papa kicks one of them away to the other side of the room. Katekani is sobbing now, and somehow that’s even worse than her screaming.	20
	[Chapter 8]

- 2.2.1 Refer to line 1. (‘It is not...with them, but’)
- (a) What day is Regile referring to? (1)
- (b) Explain why it is important for him to have a good day. State TWO points. (2)

- 2.2.2 Refer to lines 12–13. ('Katekani's voice going...fast, frightening bursts.')
- (a) Identify the sound device in these lines. (1)
- (b) How does the sound device in QUESTION 2.2.2(a) contribute to the anxiousness in Katekani's cries? (1)
- 2.2.3 Quote SIX consecutive words from the extract to prove that the following statement is TRUE.
- Papa's manner of punishing Katekani is not acceptable. (1)
- 2.2.4 Choose the correct answer to complete the following sentence. Write ONLY the letter (A–D) next to the question number (2.2.4) in your ANSWER BOOK.
- The following word indicates that the stick was broken:
- A Punching  
B Fractured  
C Beat  
D Painted (1)
- 2.2.5 From your knowledge of the chapter, explain how the sticks came to be painted. Write down TWO points. (2)
- 2.2.6 Refer to lines 18–20. ('As I arrive, ... than her screaming.')
- (a) Suggest TWO reasons why Katekani's sobbing is worse than her screaming. (2)
- (b) What risk does Regile take after he witnessed the whole incident? (1)
- 2.2.7 What do you think is Regile's opinion about the situation he witnessed between Papa and Katekani? (1)
- 2.2.8 Discuss the theme of denial of human rights in this chapter. (4)

**TOTAL SECTION A: 35**

**OR**

**SECTION B: DRAMA**

**QUESTION 3: SOPHIATOWN**

Read the following extracts from the drama, *Sophiatown*, and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 3.1 and QUESTION 3.2.

**EXTRACT E**

3.1 [Inside Mamariti’s house. Jakes and Fahfee help Ruth to fit in Sophiatown.]

<b>RUTH:</b>	Mingus!	
<b>MINGUS:</b>	The more you love, the more you hit. Now she’ll never leave me alone. So, if an American comes in here and goes for you what are you going to do?	
<b>RUTH:</b>	I don’t know. I’ll just go back to Yeoville.	5
<b>MINGUS:</b>	Go back to Yeoville?	
<b>RUTH:</b>	You want me to learn a whole new language, and you want me to have a special look in my eye, and you want to <i>klap</i> me until I love you. I think I must be mad to even try.	10
<b>FAHFEE:</b>	You’re giving up!	
<b>RUTH:</b>	Look, I come from an ordinary Jewish family. We’ve lived in Yeoville for as long as I can remember.	
<b>FAHFEE:</b>	And now you’re going back!	
<b>RUTH:</b>	I’m trying to change my whole life!	15
<b>FAHFEE:</b>	But you’re giving up!	
<b>RUTH:</b>	I’m tired!	
<b>MINGUS:</b>	You’re tired! What’s the matter? Jake’s room not good enough for you? Charlie! Charlie! I told you to get rid of those goddamn dogs!	20
<b>RUTH:</b>	Look – I don’t want you to call Charlie. That’s one of the reasons I’m tired. Every time a little thing goes wrong – Charlie! Charlie! I’ll sort things out for myself.	

[Act 1 Scene 4]

3.1.1 Choose a description from COLUMN B that matches the word in COLUMN A. Write only the letter (A–E) next to the question number (3.1.1(a)–3.1.1(d)) in your ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Jakes	A	Comes to live in Sophiatown out of curiosity.
(b)	Ruth	B	Happy about the move to Meadowlands.
(c)	Mamariti	C	Passionate about social equality and change.
(d)	Fahfee	D	Exploits her lodgers.
		E	Introduced by a journalist as intellectual.

(4)

3.1.2 Give a reason why ‘*klap*’ (line 9) is written in italics.

(1)

- 3.1.3 Refer to line 15. ('I'm trying...my whole life!')
- Write down TWO things from the text that Ruth has to 'change' to fit into Sophiatown. (2)
- 3.1.4 Refer to lines 7–9. ('You want me ... I love you.')
- (a) Identify Ruth's tone in these lines. (1)
- (b) Explain why Ruth uses this tone. (1)
- 3.1.5 Refer to lines 7–10. ('You want me ... to even try.')
- If you were the stage director of this play, what would you tell the actress playing Ruth to do when performing this line? (2)
- 3.1.6 Discuss the external AND internal conflict of Ruth in Act 1. (4)
- 3.1.7 With reference to Ruth and Jakes, discuss the theme of division between black and white caused by the Apartheid system of the South African government as it appears in Act 1. (3)

**AND**

**EXTRACT F**

3.2 [Lulu and Ruth in conversation in the living room – 65 Gerty Street.]

<b>RUTH:</b> She gives you presents.	
<b>LULU:</b> She gave me a present only once – when she first arrived. Now she thinks she's the madam of the house. And now I'm writing about Ruth Golden, who is this strange European lady nobody understands. She's always the centre of the attractions. She thinks if she comes to live here everything will be alright.	5
<b>RUTH:</b> And I'm writing about Lulu who is the cheekiest sixteen-year-old I know.	10
<b>LULU:</b> You know, when I first met you, I thought you were Regina Brooks.	
<b>RUTH:</b> Ag, I look nothing like her. She's big and fat, and wears a <i>doek</i> [head scarf].	
<b>LULU:</b> How do you know what she looks like?	15
<b>RUTH:</b> I saw her in Jakes's magazine.	
<b>LULU:</b> Everywhere in this house it's just fiction, fiction, fiction. Jakes told me he's writing all about you. He must be in love with you.	
<b>RUTH:</b> Nonsense Lulu!	20
<b>LULU:</b> Yes ... He told me, he stares at your face and makes up the most fantastic stories. He tells me he's writing all about you, where you come from, what you're doing here...	
<b>RUTH:</b> He knows none of those things!	25

[Act 1 Scene 6]

- 3.2.1 Refer to line 1. ('She gives you presents.')
- (a) Who is the 'she' that is referred to? (1)
- (b) What is the topic of discussion before this extract? (2)
- 3.2.2 Refer to lines 9–10. ('And I'm writing ... sixteen-year-old I know.')
- (a) What makes Ruth label Lulu as cheeky? (1)
- (b) Write down **TWO** positive characteristics of Lulu. (2)
- 3.2.3 Earlier in this Act, Ruth reveals that her parents are under the impression that she is in Cape Town.
- (a) Why is Ruth supposed to be in Cape Town? (1)
- (b) In your **OWN** words, explain what does this reveal about her character. (2)
- 3.2.4 Refer to lines 13–14. ('Ag, I look...wears a *doek* [*head scarf*].')
- In defence of Ruth, why do you think Lulu was unfair in comparing her to Regina Brooks? (2)
- 3.2.5 Refer to lines 17–18: ('Everywhere in this...fiction, fiction, fiction.')
- Explain in your **OWN** words why Lulu thinks that fiction dominates the house. State **TWO** points. (2)
- 3.2.6 Refer to line 25. ('He knows none of these things.')
- Choose the correct answer to complete the following sentence.  
Write **ONLY** the letter (A–D) next to the QUESTION 3.2.2(a) in your ANSWER BOOK.
- Ruth's tone of voice in line 25 is ...
- A fearful.  
B convincing.  
C shocked.  
D calm. (1)
- 3.2.7 Refer to Act 1 Scene 6 as a whole.
- Give reasons why the mood in this drama changes from sad to optimistic. (3)

**TOTAL SECTION B: 35**

## SECTION C: SHORT STORIES

In this section, questions have been set on the following stories:

- *PINK BOW TIE* by Paul Jennings
- *THE LOVE POTION* by Herman Charles Bosman

### QUESTION 4

Read the following extracts from the short stories and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

**NOTE:** Answer questions in your own words unless you are asked to quote. Answer the questions set on BOTH extracts, i.e. QUESTION 4.1 and QUESTION 4.2.

### EXTRACT G

#### 4.1 PINK BOW TIE – PAUL JENNINGS

[Outside the principal's office.]

Well, here I am again, sitting outside the Principal's office. And I've only been at the school for two days. Two lots of trouble in two days! Yesterday I got the strap for nothing. Nothing at all.

I see this bloke walking down the street wearing a pink bow tie. It looks like a great pink bow tie. 5

It looks like a great pink butterfly attacking his neck. It is the silliest bow tie I have ever seen. 'What are you staring at, lad?' says the bloke. He is in a bad mood.

'Your bow tie,' I tell him. 'It is ridiculous. It looks like a pink vampire.' It is so funny that I start to laugh my head off. 10

Nobody tells me that this bloke is Old Spodge, the Principal of the school. He doesn't see the joke and he gives me the strap. Life is very unfair. Now I am in trouble again. I am sitting here outside Old Spodge's office waiting for him to call me in.

Well, at least I've got something good to look at. 15

Old Spodge's secretary is sitting there typing some letters. She is called Miss Newham and she is a real knockout. Every boy in the school is in love with her. I wish she was my girlfriend, but as she is seventeen and I am only fourteen there is not much hope. Still, she doesn't have a boyfriend so there is always a chance. 20

She is looking at me and smiling. I can feel my face going red. 'Why have you dyed your hair blond?' she asks sweetly. 'Didn't you know it is against the school rules for boys to dye their hair?'

4.1.1 Choose a description from COLUMN B that matches the word in COLUMN A. Write only the letter (A–E) next to the question number (4.1.1(a)–4.1.1(d)) in your ANSWER BOOK.

COLUMN A	COLUMN B
(a) Bloke	A Time machine
(b) Two bob	B The Principal
(c) Age Rager	C A man
(d) Old Spodge	D Monetary value
	E Miss Newham

(4)

4.1.2 Refer to line 1. ('Well, here I...the Principal's office.')

(a) Give a reason why the word 'again' is underlined in the sentence.

(1)

(b) How does the word 'Well' in line 1 contribute to the tone of the narrator's voice?

(1)

4.1.3 Refer to line 6. ('It looks like...attacking his neck.')

(a) Explain the simile in this line.

(1)

(b) Write down TWO things why the word 'attacking' is not fitting in this comparison.

(2)

4.1.4 Refer to line 17. ('Miss Newham and...a real knockout.')

When the narrator refers to the secretary as a 'real knockout' (line 17) he means that she is ...

- A taking part in a boxing match.
- B extremely beautiful.
- C fearful.
- D typing fast.

(1)

4.1.5 Refer to line 18. ('I wish she...is seventeen and ...')

Write down TWO reasons that prevent the narrator to have Miss Newham as his girlfriend.

(2)

4.1.6 From your knowledge of the story as a whole:

Write down ONE good thing and ONE bad thing that happened at the end of the story.

(2)

4.1.7 The principal was angry because the boy's hair changed from black to white.

In your opinion is it necessary for the Principal to call the boy to the office for changing the colour of his hair? Discuss your view.

(3)

AND

**EXTRACT H****4.2 THE LOVE POTION – HERMAN CHARLES BOSMAN**

[The narrator rides over to Krisjan Cordier.]

Next morning, I rode over to Krisjan Cordier's farm to remind him about the tin of sheep-dip that he still owed me from the last dipping season.

As I stayed for only an hour, I wasn't able to get in a word about the sheep-dip, but Krisjan managed to tell me quite a lot about the things he did at the age of nine. 5

When Lettie came in with the coffee I made a casual remark to her father about Gideon van der Merwe. 'Oh, yes, he's an interesting young man,' Krisjan Cordier said, 'and very intelligent. It is a pleasure for me to relate to him the story of my life. He says the incidents I describe to him are not only thrilling, but very helpful. 10

I can quite understand that. I wouldn't be surprised if he is made a sergeant one of these days. For these reasons I always dwell on the more helpful parts of my story'.

I didn't take much notice of Krisjan's remarks, however. Instead, I looked carefully at Lettie when I mentioned Gideon's name. 15

She didn't give much away, but I am quick at these things, and I saw enough. The colour that crept into her cheeks. The light that came in her eyes. On my way back I encountered Lettie. She was standing under a thorn-tree. With her brown arms and her sweet, quiet face and her full bosom, she was a very pretty picture. 20

4.2.1 Refer to line 1. ('I rode over...remind him about.')

- (a) Why do you think did the narrator need the sheep-dip? (1)
- (b) Explain in your OWN words why the narrator did not get the sheep-dip from Krisjan. (1)

4.2.2 Explain why the following statement is TRUE.

Write down TWO points from the extract to prove your answer.

The narrator paid more attention to Lettie rather than listening to the remarks of Krisjan. (2)

4.2.3 Refer to lines 19–20. ('and her full ... very pretty picture.')

- (a) Explain the metaphor in lines 19–20. (1)
- (b) Identify and discuss the tone evident in this line. (2)

4.2.4 Refer to lines 16–17. ('She didn't give ... I saw enough.')

- (a) What are 'these things' that the narrator is referring to? (2)
- (b) In your OWN words write down TWO things that he observes when Gideon's name is mentioned. (2)

- 4.2.5 Bosman uses the technique of fictional story-telling to narrate the story.  
Explain what is meant by '*fictional story-telling*.' (3)
- 4.2.6 Refer to the story as a whole.  
Discuss the relevance of the title, *The Love Potion*. (4)

**TOTAL SECTION C: 35**

**SECTION D: POETRY**

In this section, questions have been set on the following poems:

- 'The Chimney Sweeper' by William Blake
- 'Composed upon Westminster Bridge' by William Wordsworth

**NOTE:** Answer the questions set on BOTH poems, i.e QUESTION 5.1 AND 5.2.

**QUESTION 5**

- 5.1 Read the poem carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

**The Chimney Sweeper – William Blake**

When my mother died I was very young,  
And my father sold me while yet my tongue  
Could scarcely cry 'weep! weep! weep!  
So your chimneys I sweep, & in soot I sleep.

There's little Tom Dacre, who cried when his head,  
That curl'd like a lamb's back, was shav'd: so I said  
'Hush, Tom! never mind it, for when your head's bare  
You know that the soot cannot spoil your white hair.'

5

And so he was quiet, & that very night,  
As Tom was a-sleeping, he had such a sight!  
That thousands of sweepers, Dick, Joe, Ned & Jack,  
Were all of them lock'd up in coffins of black.

10

And by came an Angel who had a bright key,  
And he open'd the coffins & set them all free;  
Then down a green plain leaping, laughing, they run,  
And wash in a river, and shine in the Sun.

15

Then naked & white, all their bags left behind,  
They rise upon clouds and sport in the wind;  
And the Angel told Tom, if he'd be a good boy,  
He'd have God for his father, & never want joy.

20

And so Tom awoke; and we rose in the dark,  
And got with our bags & our brushes to work.  
Tho' the morning was cold, Tom was happy & warm;  
So if all do their duty need not fear harm.

5.1.1 Refer to Stanza 2: Lines 1–2. ('There's little Tom...a lamb's back;')

- (a) Identify the figure of speech in the above lines. (1)
- (b) What two things are compared? (2)
- (c) What does the lamb symbolise? (1)

5.1.2 Refer to stanza 3.

Choose the correct answer to complete the following sentence.

Write ONLY the letter (A–D) next to the question number (5.1.2) in your ANSWER book.

In these lines Tom’s dreams represent his ...

- A excitement.
- B fears.
- C joy.
- D dignity. (1)

5.1.3 Refer to stanza 3.

Explain in your OWN words why the chimney is referred to as ‘coffins of black’. (2)

5.1.4 Account for the underlined word ‘thousands’ in stanza 3. (1)

5.1.5 Give TWO possible reasons why Tom was ‘happy & warm’ in the last stanza. (2)

5.1.6 Write down the rhyme scheme that is evident throughout the poem. (1)

5.1.7 Identify and discuss the theme that is evident in this poem. (3)

5.1.8 Is the title of the poem, *The Chimney Sweeper*, relevant or not? Discuss your view. (3)

**AND**

5.2 Read the following poem and then answer them questions set on it.

<b>Composed Upon Westminster Bridge</b>	<b>William Wordsworth</b>
Earth has not anything to show more fair: Dull would he be of soul who could pass by A sight so touching in its majesty; This City now doth, like a garment, wear The beauty of the morning; silent, bare,	5
Ships, towers, domes, theatres, and temples lie Open unto fields, and to the sky; All bright and glittering in the smokeless air. Never did the sun more beautifully steep In his first splendour, valley, rock, or hill;	10
Ne'er saw I, never felt, a calm so deep! The river glideth at his own sweet will: Dear God! The very houses seem asleep; And all that mighty heart is lying still!	

- 5.2.1 Refer to the structure of the poem.
- (a) What type of sonnet is this? (1)
  - (b) Discuss the structure of the poem. (2)
- 5.2.2 Refer to lines 1–4. ('Earth has not ... a garment, wear')
- (a) Why does the poet start in the negative? (1)
  - (b) In the context of the poem, explain the significance of the colon (:) at the end of line 1. (1)
  - (c) Quote FIVE consecutive words to emphasise how the author was in awe of what he has seen. (1)
- 5.2.3 Refer to line 7. ('Open unto the ... to the sky;')
- In your OWN words explain what the poet wants to reveal to the reader. (2)
- 5.2.4 Refer to lines 4–5. ('This City now ... of the morning;')
- (a) Identify the figure of speech used here. (1)
  - (b) Explain this figure of speech. (2)
- 5.2.5 Refer to lines 10–14.
- (a) Write down the TWO non-human things that are personified in these lines. (2)
  - (b) Use your OWN words to explain the exclamation mark used in 'Dear God!' (line 13). (2)
- 5.2.6 One of the themes of this poem is, 'Awe and Amazement'. Discuss this theme with reference to the poem as a whole. (4)

**[35]**

**TOTAL SECTION D: 35**  
**GRAND TOTAL: 70**

