**DIRECTORATE FET CURRICULUM MANAGEMENT**

**SELF-STUDY WORKSHEET**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SUBJECT** | English HL | **GRADE** | 10 | **DATE** | May 2020 |
| **TOPIC** | 1. **POETRY**    1. **UNSEEN**    2. **PESCRIBED** 2. **NOVEL: THE MARK**   **DRAMA: ROMEO AND JULIET** | **TERM 1**  **REVISION** | (Please tick) | **TERM 2**  **CONTENT** | (Please tick)  **√** |
| **TIME ALLOCATION** | 3 DAYS’ WORK: 45 MINS PER QUESTION | **TIPS TO KEEP HEALTHY**  1. **WASH YOUR HANDS** thoroughly with soap and water for at  least 20 seconds. Alternatively, use hand sanitizer with an  alcohol content of at least 60%.  2. **PRACTICE SOCIAL DISTANCING** – keep a distance of 1m  away from other people.  3. **PRACTISE GOOD RESPIRATORY HYGIENE**: cough or  sneeze into your elbow or tissue and dispose of the tissue  immediately after use.  4. **TRY NOT TO TOUCH YOUR FACE.** The virus can be  transferred from your hands to your nose, mouth and eyes. It can  then enter your body and make you sick.  5. **STAY AT HOME.** | | | |
| **INSTRUCTIONS** | * Read every each of the texts given thoroughly before engaging with the practice questions. * Answer the questions set on each text. * A memorandum has been attached for you or another knowledgeable person to mark the work done. Good luck with your study. |
|  | **1.1 UNSEEN POETRY** | | | | |
|  | **TODAY**  A woman with a gash  so deep and wide in  her black soul  came and spilled her  self over me.  Asking to be held  like no one held her  Asking to be fed  like no-one fed her.  She crawled beneath  My skirt trembling and  Afraid and clasped  My lifeboat legs.  But I had meetings  to go to,  and a world to save. | | | | |
|  | |  |  |  | | --- | --- | --- | | 1.1 | Discuss the literal and the figurative references to the ‘gash’ that the poet sees on the woman. | (3) | | 1.2 | *“spilled her*  *self over me.”*  What do these lines tell us about how the poet feels about this encounter? | (2) | | 1.3 | How does the poet’s diction convey the fragile state of the woman? | (2) | | 1.4 | Discuss the effectiveness of the figure of speech in “…*my lifeboat legs*.” | (3) | |  |  | [10] |  |  | | --- | | **MEMO: 1.1 Unseen Poem** | | * 1. *In a literal sense the gash could refer to wounds√ that are visible on the woman’s body. This implies physical abuse. √ The figurative gash could be a reference to emotional scars of suffering and pain√ that the woman may have endured in her life.*   2. *Something ‘spilled’ implies an accident, an action that is unwanted. √ The woman approaching the speaker is viewed as an imposition√, an unwanted action.*   3. *In stanza 2 and stanza 3, the speaker states that the woman is crying out for comfort and nourishment. In stanza 4 the use of ‘crawled’, ‘trembling’ and ‘afraid’ indicate a fragile person who has no security and confidence√. This is emphasised by the use of the verb ‘clasped’ which shows the woman’s desperation√.*   4. *This metaphor compares the speaker’s legs to a lifeboat√. A lifeboat provides an escape from danger, perilous and difficult conditions√. The woman on the street was looking for such an escape and believed that the speaker was going to provide that. She was looking for help by clasping the speaker’s legs√.* |  |  |  | | --- | --- | | 1. **PRESCRIBED POETRY** |  | | **2.1 Reapers in a Mieliefield** | Oswald Mtshali | | Faces furrowed and wet with sweat, | 1 | | Bags tied to their wasp waists, |  | | women reapers bend mielie stalks, |  | | break cobs in rustling sheaths |  | | toss them in the bags | 5 | | and move through row upon row of maize. |  | |  |  | | Behind them, like a desert tanker, |  | | a dust-raising tractor |  | | pulls a trailer, |  | | driven by a pipe-puffing man | 10 | | flashing tobacco-stained teeth |  | | as yellow as the harvested grain. |  | |  |  | | He stops to pick bags |  | | loaded by thick-limbed labourers |  | | in vests baked | 15 | | brown with dust. |  | |  |  | | The sun lashes |  | | the workers with |  | | a red-hot rod; |  | | they stop for a while | 20 | | to wipe a brine-bathed brow |  | | and drink from battered cans |  | | bubbling with malty maheu. |  | | Thirst is slated in seconds, |  | | men jerk bags like feather cushions | 25 | | and women become prancing wild mares; |  | | soon the day’s work will de done |  | | and the reapers will rest in their kraals. |  |  |  |  |  | | --- | --- | --- | | 2.1.1 | Explain the effect of the enjambment in stanza 1. | (2) | | 2.1.2 | What impression does the word ‘furrowed’ in line 1 create? | (3) | | 2.1.3 | By referring to any one figure of speech in the poem discuss how the poet conveys the extreme working conditions of these workers. | (3) | | 2.1.4 | Discuss the effect of the use of alliteration in line alliteration23. | (2) | |  |  | [10] | | | | | |
|  | |  |  | | --- | --- | | 1. **PRESCRIBED POETRY** |  | | **2.1 Reapers in a Mieliefield** | Oswald Mtshali | | Faces furrowed and wet with sweat, | 1 | | Bags tied to their wasp waists, |  | | women reapers bend mielie stalks, |  | | break cobs in rustling sheaths |  | | toss them in the bags | 5 | | and move through row upon row of maize. |  | |  |  | | Behind them, like a desert tanker, |  | | a dust-raising tractor |  | | pulls a trailer, |  | | driven by a pipe-puffing man | 10 | | flashing tobacco-stained teeth |  | | as yellow as the harvested grain. |  | |  |  | | He stops to pick bags |  | | loaded by thick-limbed labourers |  | | in vests baked | 15 | | brown with dust. |  | |  |  | | The sun lashes |  | | the workers with |  | | a red-hot rod; |  | | they stop for a while | 20 | | to wipe a brine-bathed brow |  | | and drink from battered cans |  | | bubbling with malty maheu. |  | | Thirst is slated in seconds, |  | | men jerk bags like feather cushions | 25 | | and women become prancing wild mares; |  | | soon the day’s work will de done |  | | and the reapers will rest in their kraals. |  |  |  |  |  | | --- | --- | --- | | 2.1.1 | Explain the effect of the enjambment in stanza 1. | (2) | | 2.1.2 | What impression does the word ‘furrowed’ in line 1 create? | (3) | | 2.1.3 | By referring to any one figure of speech in the poem discuss how the poet conveys the extreme working conditions of these workers. | (3) | | 2.1.4 | Discuss the effect of the use of alliteration in line alliteration23. | (2) | |  |  | [10] | | | | | |
|  | |  |  |  | | --- | --- | --- | | **2.2 THE RIGHT WORD Imtiaz Dharkar** | | | | Outside the door, 1  lurking in the shadows,  is a terrorist.  Is that the wrong description?  Outside that door,  taking shelter in the shadows,  is a freedom-fighter.  I haven’t got this right.  Outside, waiting in the shadows  is a hostile militant. 10  Are words no more  than waving, wavering flags?  Outside your door,  watchful in the shadows,  is a guerrilla warrior.  God help me.  Outside, defying every shadow,  stands a martyr.  I saw his face.  No words can help me now. 20  Just outside the door,  lost in shadows,  is a child who looks like mine.  One word for you.  Outside my door,  his hand too steady,  his eyes too hard,  is a boy who looks like your son, too.  I open the door.  Come in, I say. 30  Come in and eat with us.  The child steps in  and carefully, at my door,  takes off his shoes. | | | | 2.2.1 | What mood do the words ‘lurking’, ‘shadows’ and ‘terrorist’ create for the reader of the poem? | (2) | | 2.2.2 | Explain why the boy’s hand would be ‘too steady’ and his eyes ‘too hard’. | (2) | | 2.2.4 | Comment on the actions of both the poet and the boy in the last stanza of the poem. | (3) | | 2.2.5 | Discuss the significance of the title of poem. | (3) | |  |  | [10] |  |  | | --- | | **MEMO: 2.2 THE RIGHT WORD** | | *2.2.1 The words create a sense of fear, alarm, a mood of trepidation √(any synonym will do) that danger is imminent √.*  *2.2.2 ‘too steady’ would imply experience with the use of weapons√; whilst too hard implies emotions deadened or eyes devoid of feeling and compassion√*  *2.2.3 The speaker treats the boy with respect (humane) – inviting him in to eat) √ and gets respect in return (takes off his shoes) √ This mutual respect builds a better relationship between the boy and the speaker√.*  *2.2.4 The poet highlights the point that words have connotations – suggestions and implications √– person will behave as they are labelled√; seeing other aspects, in particular the humanity, of a person can lead to better relations√* |  |  | | --- | | **2.3 SOCCER, KAROO STYLE CLIVE LAWRENCE** | | We had to shoo a fat sow, three piglets 1  and a family of chickens off the pitch,  then carry a somnambulant great dane  from the penalty spot before the game  could begin. Shortly after half-time 5  our goalkeeper hoofed the ball skyward  and it burst into flower and wobbled  to earth.  Both captains tried to shove the bulging  Rubber back into its pod, but, with a sad 10  psst, it died. I thought that was the end  of the game, but someone quickly collected  old socks and underpants and stuffed them  inside the leather casing, and the game  went on, to end in a goalless draw. 15  The teams trooped off the pitch  and the great dane, with a deep sigh,  slouched towards the penalty spot. |  |  |  |  | | --- | --- | --- | | 2.3.1 | Describe the setting in the poem. | (2) | | 2.3.2 | What image does the poet create of the dog in the poem? (Refer to specific words to support your answer.) | (2) | | 2.3.3 | Identify and explain the figure of speech in line 7. | (3) | | 2.3.4 | Discuss the effect of the informal narrative style used in this poem. | (3) | |  |  | [10] |  |  | | --- | | **MEMO: 2.3 SOCCER, KAROO STYLE** | | *2.3.1 The setting is a small Karoo town; it has a rural feel√; the field turned into soccer pitch emphasises this√*  *2.3.2 The dog appears lazy and sleepy - “somnambulant; with a deep sigh, slouched towards the penalty spot”; creates an image of a slow, lethargic creature√√*  *2.3.3 The figure of speech is a metaphor √. The ball bursting in air is compared to a flower in full bloom√; this crafts a vivid picture of the ball unravelling which one would image signals the end of the game√*  *2.3.4 The style is in keeping with the mood of poem; it is relaxed; it also mirrors the nature of the town and the people√; Relaxed, carefree, not anxious about having no proper soccer field√;lack of rigid structure in both poem and the lifestyle of the town√* |  |  | | --- | | 1. **NOVEL: *THE MARK*** |   Read the following extracts from the novel, *The Mark* and answer all the questions. Pay careful attention to spelling and punctuation in your responses.   |  |  | | --- | --- | | **Extract A** | | | 1 | Nicolas rubs his nose, as if he still feels like a jerk for being caught. “I knew it was a scam from the start. But I just couldn’t figure it out.” He laughs again. “But it wasn’t the Locust that I wanted to see dance.” He wags a finger at my face. “Oops, there’s another freckle. Let’s get out of the sun.” He was teasing me. His smile says he likes my freckles. | | 2 | He reaches over and lifts the sunglasses off my face. I grab them back, and hold them at my side.  “I knew you had pretty eyes,” he says. I stare into the green glass of his eyes and see myself looking back. A ghost, with black holes for eyes, and Savage hair.  “So, come on, tell me your name,” he says. | | 3 | The birds circle above the parade and warn me with hoarse cries. I gesture to Nicolas to come closer, so that those who keep the rules of the game will not hear me. His hair brushes my cheek as I whisper, “My name is Juliet.” Then I jerk away and put the sunglasses back on my face. | | 4 | “Ettie. Hey, Ettie. I’m over here,” Kitty shouts. She is in the queue across the parade, waving at me.  “Who’s that?” Nicolas says, looking in Kitty’s direction. She is smiling at him with red lips. The silk of her hair catches the light.  “I have to go,” I say. I do not want Nicolas to meet her. I do not want him to look at Kitty the way all boys do. | | 5 | “Hey Juliet, do you want to hang out? Another time?” Nicolas says.  I run towards Kitty and shout back. “The Tree Museum next week. Sunday?  “Yes!” He snaps his fingers as if he has won a pile of credits off a card sharp. |  |  |  |  |  | | --- | --- | --- | --- | | 3.1 | | “I knew it was a scam from the start.”  Describe the scam to which Nicolas alludes in paragraph one. | (2) | | 3.2 | | From your knowledge of the story thus far, explain how Ettie’s appearance contradicts the norms of this society. | (2) | | 3.3 | | The writer goes against punctuation rules and uses upper case (capital letters) to begin the words ‘Locust’ and ‘Savage’. Account for this. | (2) | | 3.4 | | “…so that those who keep the rules of the game will not hear me.”  What do the above words imply about the society in which Ettie lives? | (2) | | 3.5 | | “My name is Juliet.”  Discuss, in detail, the significance of Ettie giving her real name. | (3) | | 3.6 | | What emotion is conveyed when Nicolas says “Yes!” in paragraph 5? | (1) | | 3.7 | | The tree museum is mentioned in paragraph 5. Explain why trees are only seen in museums in Ettie’s world. | (3) | | **Extract B** | | | | | 1 | A harsh cry fills the room, and a blur of wings sweeps above the heads below. “She is the one! She is the one! She is the one!”  Black globs of digested fly spatter against the window. I am the bird’s target and I pull back. The faces look up, but all they see is gunk dripping down the glass. | | | | 2 | They all turn to gaze at Kitty. Handler Xavier’s face pales. It is a sign.  “The teller has decided it,” witch says. “So, you were right all along, Xavier. She is the one.” The discussion is over. Nobody can argue against a teller. | | | | 3 | “We need a second volunteer,” Nelson says. | | | |  | Handler Xavier steps forward. But no, he is not volunteering. “I’ve got an idea for a second volunteer,” he says.  Nelson nods, “We’ll discuss it and work out a plan.” | | | | 4 | The room empties. People pass Kitty and touch her arm. They smile wanly and wish her well. | | |  |  |  |  | | --- | --- | --- | | 3.8 | The gathering in the room, mentioned in the above extract, is a secret one. What is the purpose of this meeting? | (2) | | 3.9 | Kitty is chosen as ‘the one”. Explain why this choice is an error. | (2) | | 3.10 | Contrast Kitty’s character in this scene with what you know of her from the earlier chapters of the novel. | (3) | | 3.11 | ‘wanly’ (paragraph 4) means to look pale and feeble. In using this word, what do you think the writer suggests about the people who pass Kitty? | (2) | | 3.12 | This novel can be classified as science fiction. Highlight an element from the above extract which supports this classification. | (1) | |  |  | **[25]** |  |  |  |  | | --- | --- | --- | | **MEMO: *THE MARK*** | | | | 3.1 | *Handler Xavier sold figurines that appeared to dance to music on their own√; used string that could not be seen - to deceive his customers√* | (2) | | 3.2 | *She is from the Savage class indicated by brown eyes and distinct hair √but her skin is the colour of Posh skin√.* | (2) | | 3.3 | *These are terms used to denote certain class of people √within the community – therefore treated as proper nouns√.* | (2) | | 3.4 | *It is very restricted√; people are watched and behavior is regulated by strict rules; no freedom√ (two significant points)* | (2) | | 3.5 | *Ettie likes to portray herself as tough and uncaring√; Giving her real name shows a more vulnerable√, softer sensitive side – one seeking love√.* | (3) | | 3.6 | *Enthusiasm; excitement √ (any one)* | (1) | | 3.7 | *This world was burnt down in an apocalyptic fire√; natural resources were destroyed particularly trees√; the pollution of the current society prevents and re-birth√.* | (3) | | 3.8 | *The people in the room were part of an underground resistance movement √against the ruling class – were planning a mission. √* | (2) | | 3.9 | *The bird called the teller was actually referring to Ettie who was hiding√; Because the people in the room could not see her, they assumed the bird meant Kitty. √* | (2) | | 3.10 | *Thus far Kitty is portrayed as frivolous and superficial √ – only focused on appearance; here we see her serious√, part of resistance movement and prepared to risk her life in a dangerous mission√.* | (3) | | 3.11 | *The others may be feeling a little guilty that Kitty is going to risk her life √and that they have not volunteered and shown courage√. (accept any other reasonable explanation)* | (2) | | 3.12 | *The presence of a bird that can foretell the future. √* | (1) | |  |  | **[25]** | | 1. **DRAMA: *Romeo and Juliet***   *Read the extracts below and then answer the questions based on them.* | | | | EXTRACT ONE | | |  |  |  |  | | --- | --- | --- | | JULIET | O Fortune. Fortune! All men call thee fickle  If thou art fickle, what dost thou with him  That is renowned for faith? Be fickle, Fortune;  for then I hope thou wilt not keep him long,  But send him back. | 1  5 | | LADY CAPULET | (offstage) Ho, daughter! Are you up? |  | | JULIET | Who is’t that calls? It is my lady mother!  Is she not down so late, or up so early?  What unaccustomed cause procures her hither? |  | | *She goes down and enters below.* | | 10 | | LADY CAPULET | Why, how now Juliet? |  | | JULIET | Madam, I am not well. |  | | LADY CAPULET | Evermore weeping for your cousin’s death?  What, wilt thou wash him from the grave with tears?  And if thou couldst, thou couldst not make him live!  Therefore have done! Some grief shows much of love  But too much grief shows lack of wit. | 15 | | JULIET | Yet let me weep for such a feeling loss. |  | | LADY CAPULET | Well, girl, thou weep’st not so much for his death  As that the villain lives which slaughtered him. | 20 | | JULIET | What villain, madam? |  | | LADY CAPULET | That same villain Romeo. |  | | JULIET | (*aside*) Villain and he be many miles asunder –  God pardon him! I do, with all my heart,  And yet no man like he doth grieve my heart. | 25 | | LADY CAPULET | That is because the traitor murdered lives. |  | | JULIET | Ay madam, from the reach of these my hands.  Would none but I might venge my cousin’s death! |  | | LADY CAPULET | We will have vengeance for it, fear thou not. |  | | JULIET | Indeed I never shall be satisfied  With Romeo till I behold him – dead –  Is my poor heart so for a kinsman vexed. | 30 |  |  |  |  | | --- | --- | --- | | 4.1 | From your knowledge of the play explain what had transpired just before the scene in the above extract. | (1) | | 4.2 | Explain how Juliet employs the figurative device of personification in lines 1 – 5. | (2) | | 4.3 | Consider the following line:  “What unaccustomed cause procures her hither?” (line 9)  4.3.1 What news does Juliet’s mother bring her so early in the morning?  4.3.2 Give the reason for the decision that the Capulets have taken regarding Juliet’s future.  4.3.3 How does Juliet respond to this decision? | (1)  (2)  (2) | | 4.4 | Lady Capulet is incorrect in her assessment of Juliet’s grief. What is the real cause of her grief? | (1) | | 4.5 | Juliet hides her true feeling in word play and the deliberate use of ‘double meaning’. Quote one example of this from the above extract and explain the double meaning clearly. | (3) | | 4.6 | In what way are Lady Capulet’s words in lines 19 and 20 an example of dramatic irony? | (2) |  |  | | --- | | EXTRACT TWO |  |  |  |  | | --- | --- | --- | | ROMEO | Give me that mattock and the wrenching iron.  Hold, take this letter. Early in the morning  See thou deliver it to my lord and father.  Give me the light. Upon they life I charge thee,  Whate’er thou hear’st or seest, stand all aloof  And do not interrupt me in my course.  Why I descend into this bed of death  Is partly to behold my lady’s face.  But chiefly to take thence from her dead finger  A precious ring, a ring that I must use  In dear employment. Therefore hence, be gone.  But if thou, jealous, dost return to pry  In what I farther shall intend to do,  By heaven, I will tear thee joint by joint,  And strew this hungry churchyard with thy limbs.  The time and my intents are savage-wild,  More fierce and more inexorable far  Than empty tigers or the roaring sea. | 1  5  10  15 | | BALTHASAR | I will be gone, sir, and not trouble ye. |  | | ROMEO | So shalt thou show me friendship. Take thou that.  *Gives a purse.*  Live and be prosperous; and farewell, good fellow. | 20 | | BALTHASAR | (aside) For all the same, I’ll hide me hereabout.  His looks I fear, and his intents I doubt.  He hides away while Romeo begins to open the tomb. |  | | ROMEO | Thou detestable maw, thou womb of death,  Gorged with the dearest morsel of the earth,  Thus I enforce thy rotten jaws to open  And in despite I’ll cram thee with more food. | 25 |  |  |  |  | | --- | --- | --- | | 4.7 | Paraphrase the instructions that Romeo gives Balthasar. Mention at least two points. | (2) | | 4.8 | 4.8.1 What are the two reasons Romeo provides for wanting to enter the Capulet tomb?  4.8.2 Give the real reason for Romeo entering the Capulet vault. | (2)  (2) | | 4.9 | What act of fate has led to the misinformation Romeo receives about Juliet? | (2) | | 4.10 | Identify and explain the figure of speech used in lines 25 - 28. In your answer, discuss how the figure of speech is sustained over four lines. | (3) | |  |  | [25] |  |  | | --- | | **MEMO: *ROMEO AND JULIET*** | | EXTRACT ONE |  |  |  |  | | --- | --- | --- | | 4.1 | *Romeo and Juliet spent the night together as a married couple √* | (1) | | 4.2 | *She is appealing to fate (fortune) to return Romeo to her√; calling fortune indecisive which gives it a human characteristic √* | (2) | | 4.3 | *4.3.1 The news that Juliet will marry Paris on Thursday√*  4.3.2 T*hey believe she is overcome with grief over Tybalt’s death; want to draw her out of her depression√√*  4.3.*3 She rejects the proposal √and seeks Friar Lawrence’s help√* | (1)  (2)  (2) | | 4.4 | *She is distraught that Romeo has had to leave for Mantua to serve out the terms of his banishment√* | (1) | | 4.5 | e.g*. “no man like he doth grieve my heart” √ (one mark for quote)- This is interpreted by her mother: that Romeo has caused her grief by killing Tybalt; Juliet actually means that she mourns his banishment, She yearns for him and is heartbroken that he is not with her√√* | (3) | | 4.6 | *The audience knows that Juliet does weep for Romeo but not for the same reason as Lady Capulet believes (elaborate) √√* | (2) |  |  | | --- | | EXTRACT TWO |  |  |  |  | | --- | --- | --- | | 4.7 | *He must deliver a letter to Romeo’s father√; he must not intervene no matter what he hears from the tomb√* | (2) | | 4.8 | 4.8.1 *He states that he wishes to retrieve a ring from Juliet’s finger√; to kiss her lips one last time√*  4.8.2 *He intends taking his own life ‘to be with Juliet’√; cannot bear to live without her√* | (2)  (2) | | 4.9 | *Learners must describe Father John and quarantine situation√√* | (2) | | 4.10 | *Digestion/food metaphor √; that the tomb is a revolting stomach – greedy for food √ – swallowed up his Juliet and will be fed with his body; ‘maw, morsel, crammed with food’ √ – ingestion diction sustains metaphor* | (3) | |  |  | [25] | | | | | |