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Contributing schools to date:

Clifton School	Milnerton High	Rustenburg Girls' High	St Peter's
Durban Girls'	Northwood High	St Anne's DC	St Stithians
Fairmont High	Roedean	St John's DSG	Wynberg Boys' High
Herzlia High	Rondebosch Boys'	St Mary's DSG Kloof	Wynberg Secondary

**GRADE 10
ENGLISH HOME LANGUAGE
MAY 2019**

Time: 2 Hours

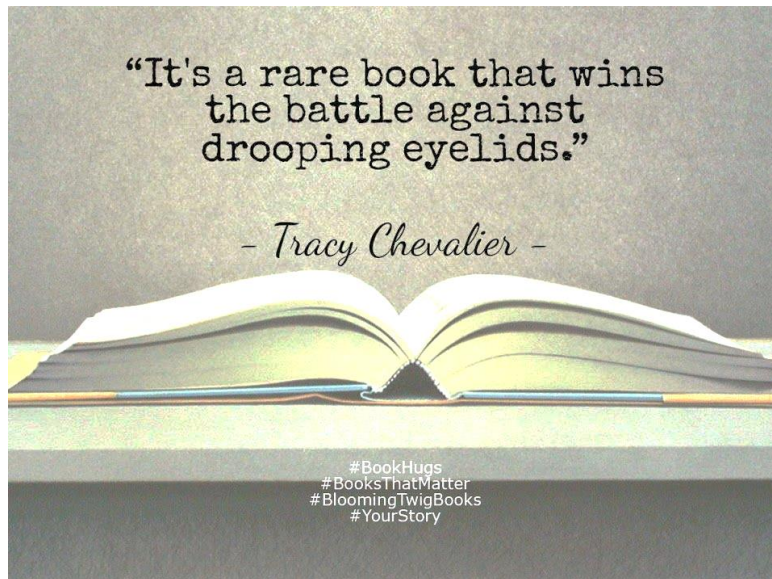
Total: 70

Examiner: B Borain

Moderators: A Dettmer/B Kidd

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This paper consists of 8 pages with 4 questions.
 2. Please start each question on a new page.
 3. You may answer the questions in whatever order you wish but number your answers correctly.
 4. You will be assessed on your understanding and insight.
 5. It is in your own interest to write legibly and present your work neatly.
 6. Please draw a double margin and leave lines between answers.
-



QUESTION 1: COMPREHENSION and LANGUAGE

Read **TEXT 1** on page 6 before answering the questions below.

- 1.1 In paragraph 1, the writer decides “to see in the flesh all of the paintings by the 17th-century Dutch painter Johannes Vermeer”. What is suggested by the expression “to see in the flesh” as used here? (2)
- 1.2 “Smitten by the lovely girl with her blue and yellow turban, her wide eyes and her enigmatic^(a) expression, I bought^(b) myself a copy. While knowing nothing about Vermeer^(c), I decided to seek^(d) out more of his work. They are beautifully^(e) lit and have a calm, transcendent quality that makes us^(f) want to climb inside to experience that feeling too.”
- 1.2.1 Identify the parts of speech of the underlined words. Write the letter and the part of speech in each case. (3)
- 1.2.2 Explain the use of commas in the first sentence. (1)
- 1.2.3 Choose the word below that has a similar meaning to “smitten”:
(a) repulsed
(b) captivated
(c) bored (1)
- 1.2.4 Discuss the impact of the final sentence when the writer says that the painting “makes us want to climb inside to experience that feeling too”. (2)
- 1.3 In paragraph 2, the writer states: “At first I didn’t make special trips, but made sure to seek out Vermeer when I was visiting a city. Dublin, tick. Edinburgh, tick. Paris, tick.”
- Which word in this extract confirms that her search for Vermeer paintings was going well? (1)
- 1.4 In paragraph 2, the writer states: “I would be lying in bed looking at my poster and would suddenly wonder, “What did Vermeer do to her to make her look at him like that?” So began the creation of the story that became one of my novels. I based the plot on the few details we know about the painting: that Vermeer had a large household that he had different women wear his wife’s clothes in various works that he painted slowly. A pretty girl wearing a borrowed earring, modelling for months in a studio away from the family, with that look on her face?”
- After this extract, the writer claims that “the drama practically wrote itself”. Using the clues given in the extract above, make at least two of your own predictions about the plot of her novel. Use specific references to substantiate your predictions.
(4)
- 1.5 Refer to paragraphs 3 and 4. Using your own words, **list** three advantages in favour of viewing a painting in the flesh as opposed to viewing it online. Use one sentence per point. (4)
- 1.6 Refer to paragraph 5.
- 1.6.1 How does the writer feel by the end of the article? Quote to substantiate your answer? (2)
- 1.6.2 Why has the writer put “collect” in quotation marks? (1)

- 1.7 The meme below juxtaposes *Girl with a Pearl Earring* with another well-known painting, *Portrait of a Young Woman* and comments on the similar expression on the subjects' faces. Study the meme and answer the questions that follow:



 fleurdemeth

Portrait of a Young Woman, Jean-Etienne Liotard

Girl with a Pearl Earring, Johannes Vermeer

 balfies

#they look like theyve been having a chat about u and
u just walked in

- 1.7.1 Offer an opinion as to what stereotype of women **balfies** perpetuates in his/her comment. (1)
- 1.7.2 Correct the poor grammar in **balfies** comment by rewriting the sentence. Start by removing the incorrectly placed #. (3)

[25]

QUESTION 2: VISUAL LITERACY

Refer to **TEXTS 2A and 2B** on page 7 and answer the questions that follow:

Refer to Text 2A.

- 2.1 Why is Text 2A humorous? (1)
- 2.2 Text 2A is riddled with errors. Answer the questions below:
- 2.2.1 In frames 1 and 2 a common grammatical error is corrected. Give an example of a sentence where it would be correct to use the phrase "Steve and me". (1)
- 2.2.2 How is the dialogue in frames 2 and 3 supported by the visual clues? (2)
- 2.2.3 Correct the three errors in the fourth frame by rewriting the dialogue. (3)
- 2.2.4 Correct both the errors in the fifth frame by writing down the corrected words. (2)
- 2.3 Refer to Text 2B. Calvin is lecturing Hobbes about academic writing and claims that the aim is to make your writing as hard to understand as you possibly can if you want to succeed.
- 2.3.1 Describe Calvin's attitude in frame 2 by referring to the visual clues. (2)
- 2.3.2 Describe how Hobbes's attitude is different from Calvin's in frame 2 by referring to his facial expression. (2)
- 2.3.3 Explain the humour in the final frame by referring to the cartoon as a whole. (2)

[15]

QUESTION 3: POETRY

Refer to **TEXT 3** on Page 8 before responding to the questions below.

- 3.1 Consider the poem's structure. What is the impact of the lack of punctuation? (2)
- 3.2 In stanza 2, which word tells us that he has not yet had a child? (1)
- 3.3 Refer to stanza 3.
- 3.3.1 Identify the sound device and its impact. (2)
- 3.3.2 Explain the poet's choice of the word "bewildered". (2)
- 3.4 Refer to stanza 4. Quote the line or phrase that indicates how indulgent his love will be for her. (1)
- 3.5 Refer to stanza 5. Identify and explain the paradox contained in this stanza. (2)

Refer to **TEXT 4** on Page 8 before responding to the questions below.

- 3.6 Name the type of poem and substantiate your answer by referring to its structure. (2)
- 3.7 Identify the figure of speech in line 4. (1)
- 3.8 Like Shabbir Banoobhai, John Keats' poem is exploring fear, but for Keats, his fear is that he will die before his time. Identify one of the two things he is afraid he will not have time to do and quote from the poem to substantiate your choice. (2)



QUESTION 4: *THE LAST RUNAWAY*

Read the extracts below and answer **THREE** questions in total.

- 4.1 “Now, as she sat in the wagon that was taking her west, Honor began to feel a presence, as if she were not alone. Of course Thomas was with her, but it was more than that: there was almost a buzz in the air, a knowledge that she was being accompanied on her journey into the depths of Ohio. Honor had never felt this so tangibly before, and for the first time in a lifetime of Meetings, she was moved to speak.” (Page 22)

Write a paragraph in which you explore the literal and spiritual implications of the “presence” that Honor senses on the wagon. (5)

and/or

- 4.2 “For someone whose life was so ordered and without surprise, a great deal has happened to me in a short time. I suspect America will continue to surprise me.” (Page 58)

Consider what you have read about Honor’s journey so far. Write a paragraph in which you explore how America has surprised Honor, and how these surprises have helped her to grow. (5)

and/or

- 4.3 “When the mind is clear one turns inward and sinks into a deep stillness. There is peace there, and a strong sense of being held by what we call the Inner Spirit, or the Inner Light.’ She paused. ‘I have not yet felt that in America.’” (Page 64)

Write a paragraph which explores Honor’s faith and why she has not been able to find the peace that she refers to in America. (5)

and/or

- 4.4 “As a child she had been taught that everyone has a measure of the Light in them, and though the amount can vary, all must try to live up to their measure. It seemed to her now that Abigail’s measure was small, and she was not living up to it.” (Page 82)



Honor's description of Abigail might be viewed as slightly ironic considering how unkind it is. Write a paragraph in which you detail Honor's imperfections and offer a reason why the writer has created a slightly flawed character. (5)

[15]

TEXT 1: COMPREHENSION and LANGUAGE

Tracy Chevalier: why I travelled the world to see every Vermeer painting [edited]

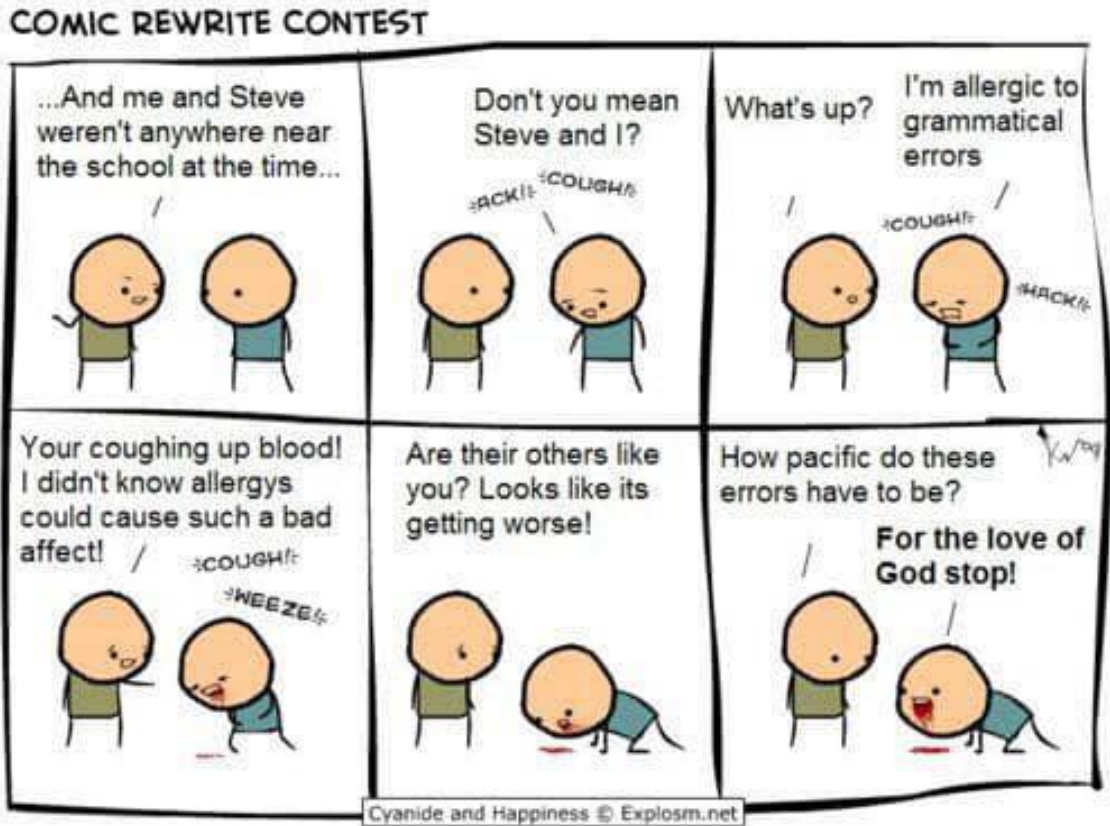
Tracy Chevalier www.theguardian.com



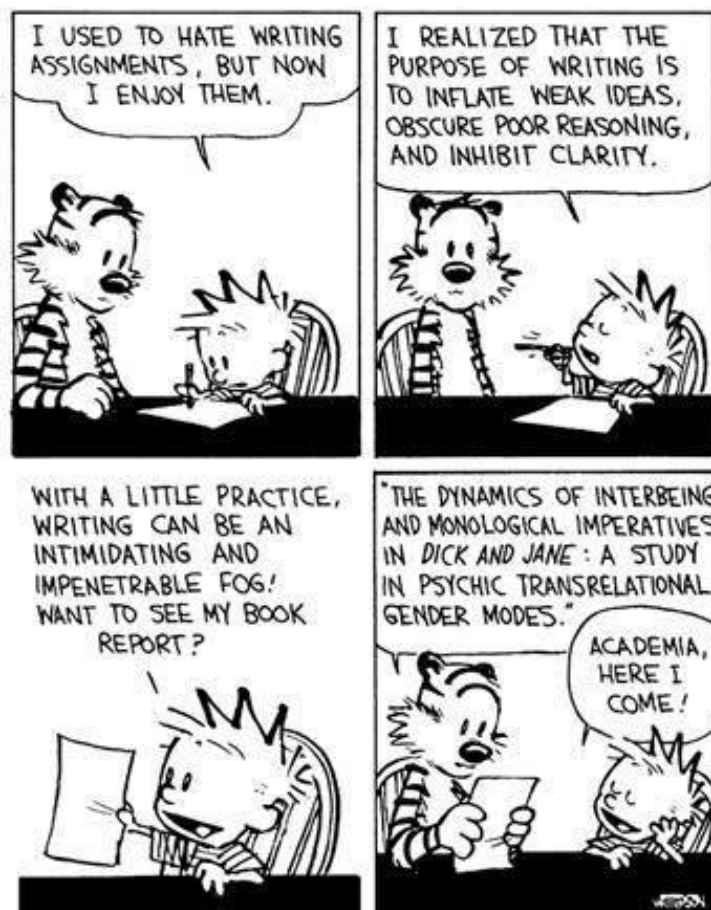
- 1 When I was 20, I set myself a goal: I decided to see in the flesh all of the paintings by the 17th-century Dutch painter Johannes Vermeer. In the autumn of the previous year, 1981, I first saw a poster of Vermeer's *Girl With a Pearl Earring* at my sister's apartment. Smitten by the lovely girl with her blue and yellow turban, her wide eyes and her enigmatic expression, I bought myself a copy. While knowing nothing about Vermeer, I decided to seek out more of his work. They are beautifully lit and have a calm, transcendent quality that makes us want to climb inside to experience that feeling too.
- 2 At first I didn't make special trips, but made sure to seek out Vermeer when I was visiting a city. Dublin, tick. Edinburgh, tick. Paris, tick. In 1996 I was able to cross off six more – including, fatefully for me, *Girl With a Pearl Earring*. I had no idea that 20 months later I would be lying in bed looking at my poster and would suddenly wonder, "What did Vermeer do to her to make her look at him like that?" So began the creation of the story that became one of my novels. I based the plot on the few details we know about the painting: that Vermeer had a large household that he had different women wear his wife's clothes in various works that he painted slowly. A pretty girl wearing a borrowed earring, modelling for months in a studio away from the family, with that look on her face? The drama practically wrote itself.
- 3 Why see his paintings in the flesh, though? Now you can find all of them online – just a couple of clicks, for example, will transport you to the excellent website *essentialvermeer.com*. For one thing, screens are backlit and display a souped-up version of the work that is not true to life. Screens are also in places surrounded by lots of distractions – in offices, on trains, in cafes. It's hard to focus on a painting with so much going on around it. Looking at an artwork in a gallery is rather like watching a film in a cinema: you are experiencing it in a space designed for this purpose. It gives you the physical and mental freedom to concentrate on the work. You can also move back and forth, in and out of a physical space, taking in the painting from different angles in a way that the "zooming" button on a screen doesn't allow.
- 4 The three-dimensional aspect of a room also creates an atmosphere: the air around you, the soundscape, the light, even the smell – all of this contributes to how you experience a painting. With a screen, you look at *Girl With a Pearl Earring*, and then you click on a cat video or your email, and you wreck the atmosphere. Of course, gallery atmosphere can be wrecked too by the arrival of a tour group or people taking selfies. But you are more likely to be able to focus, and slow down, and take in *Girl* in a considered way when you are in the room with her. There is the added bonus of knowing that Vermeer himself touched the canvas and spent time with it. Standing in his place, I feel closer to this artist I will never meet. I only ever experience the magic of that moment with a real painting.

5 When I stood in front of that last painting, I felt a sense of satisfaction at completing my list, but also at a loss at having reached my goal. What would I do now? Should I “collect” another artist? Which one? I don’t have the same attachment to other artists that I have to Vermeer.

TEXT 2A



TEXT 2B



TEXT 3: SEEN POEM

you cannot know the fears i have

you cannot know the fears i have as i think about you	2
i fear that i shall live only at your laughter lie awake long nights while you sleep so loneliness does not trouble you nor hunger, nor thirst	6
overwhelm your waking world with wonder with the music of other worlds, your earlier home read to you poems written the night before while you smiled bewildered	10
or just when my very breathing begins to depend on you even as your tiny fingers close around mine some insensitive thing crushes your butterfly spirit	14
shadows of a sun-darkened land flow over you and the eclipse closes your eyes	18
i cannot live with the thought of having you, loving you any other way a day without such care has no meaning	22
we shall find for you a name your name shall bring light	24

Shabbir Banoobhai

TEXT 4: UNSEEN POEM

When I have fears that I may cease to be

When I have fears that I may cease to be Before my pen has gleaned my teeming brain, Before high-pilèd books, in charactery, Hold like rich garnerers the full ripened grain;	4
When I behold, upon the night's starred face, Huge cloudy symbols of a high romance, And think that I may never live to trace Their shadows, with the magic hand of chance;	8
And when I feel, fair creature of an hour, That I shall never look upon thee more, Never have relish in the fairy power Of unreflecting love; then on the shore	12
Of the wide world I stand alone, and think Till love and fame to nothingness do sink	14

Vocabulary:
gleaned: collected/harvested
teeming: crowded/jam-packed
garnerers: harvest (used figuratively here)

John Keats