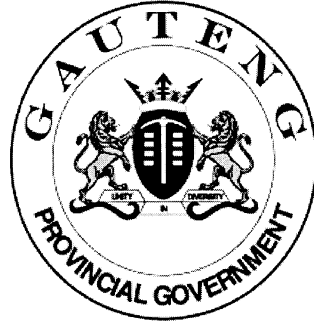


**SENIOR CERTIFICATE
EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN**



**FEBRUARY / FEBRUARIE
MARCH / MAART**

2005

**ENGLISH ADDITIONAL
LANGUAGE**

(Second Paper: Literature)

HG

105-1/2

ENGLISH SECOND/ADDITIONAL LANG HG: Paper 2

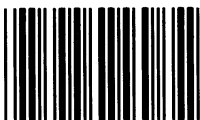
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**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH ADDITIONAL LANGUAGE HG
(Second Paper: Literature)**

TIME: 2 hours

MARKS: 80

INSTRUCTIONS:

- You must answer TWO sections only. Answer ONE question from each section of your choice.
 - Write all answers in the answer book provided. This includes multiple-choice answers, which require the question number followed by a letter (A, B, C or D) or a word.
 - Number your answers clearly, using the same numbering as on the question paper.
 - Write neatly and clearly.
 - Do not quote unless asked to do so. Use your own words.
 - Answer all the questions on the two setworks you have studied but do not answer questions on two setworks in the same section.
-
-

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SECTION A
POETRY

QUESTION 1

Read the poems below and answer the questions.

<i>Preludes – (An extract)</i>	
His soul stretched tight across the skies That fade behind a city block, Or trampled by insistent feet At four and five and six o'clock; And short square fingers stuffing pipes, And evening newspapers, and eyes Assured of certain certainties, The conscience of a blackened street Impatient to assume the world.	5
I am moved by fancies that are curled Around these images, and cling: The notion of some infinitely gentle Infinitely suffering thing.	10
Wipe your hand across your mouth, and laugh; The worlds revolve like ancient women Gathering fuel in vacant lots.	15
T.S. Eliot	

- 1.1 Complete the following by filling in the missing words from the given list.
Write only the answers.

monotony, objective, subjective, unmotivated, slums, sensitive, unfeeling,
happiness, lively

In this poem Eliot speaks about the 1.1.1 _____ of a city and the people living there. He also emphasizes the sordid nature of this kind of life. In the first two sections of ***Preludes*** Eliot describes a winter evening and a winter morning in the city. The description is 1.1.2 _____ but we realize how dreadful everything is and we see people who are 1.1.3 _____ and listless. In the third section one person is addressed. Her misery brings an awareness of loneliness and defeat.

In the fourth section, another person is referred to: a man who is 1.1.4 _____ and becomes affected by the life he sees around him – a life that appears to be dominated by 1.1.5 _____. (5)

- 1.2 Quote TWO short phrases that suggest that this man feels oppressed and deeply unhappy. (2)
- 1.3 What sound is suggested by the rhythm of line 3? (2)
- 1.4 What happens every day at “four and five and six o'clock” (line 4)? (2)

- 1.5 The word **blackened** (line 8) has two levels of meaning. What two possible meanings are suggested here? (4)
- 1.6 Describe the change of tone that occurs in line 10. (2)
- 1.7 What, do you think, is the “infinitely suffering thing” mentioned in line 13? (2)
- 1.8 Who is speaking in the second last stanza: the poet or the man? (1)
- 1.9 The tone again changes in line 14. Give a word to describe it now. (2)
- 1.10 Why do you think the poet seems to dismiss mankind’s suffering so coldly? (2)

AND

<i>The Gamblers</i>	
The coloured long-shore fishermen unfurl their nets beside the chilly and unrested sea, and in their heads the little dawn-winds whirl some scraps of gambling, drink and lechery.	
Barefoot on withered kelp and broken shell, they toss big baskets on the brittle turf, then with a gambler’s bitter patience still slap down their wagering boat upon the surf.	5
Day flips a golden coin – but they mock it. With calloused, careless hands they reach deep down into the sea’s capacious pocket and pile their silver chips upon the beach.	10
A. Delius	

- 1.11 Why is the word **unrested** (line 2) a more appropriate word than **restless**, for example? (2)
- 1.12 Why does the idea of an **unrested** sea fit into the picture of the fishermen’s lives? (2)
- 1.13 **Turf** can also refer to the fishermen’s own workplace. Why would it then be a ‘**brittle turf** (line 6)’? (2)
- 1.14 The phrases **golden coin** and **silver chips** form a contrast. Briefly discuss the effect of these images. (4)
- 1.15 Briefly discuss the relationship between man and nature in this poem. (4)
- 1.16 Why do you think the fishermen have the “bitter patience” of a gambler (line 7) ? (2)

[40]

SECTION B
THE NOVEL

QUESTION 2
Maru – Bessie Head

Read the following extracts and answer the questions that follow.

EXTRACT A

<p style="text-align: right;">It was a vision of a new world that slowly allowed one dream to dominate his life.</p> <p>A little brown, dusty footpath turned away from the roaring busy highways of life. Yellow daisies grew alongside the dusty footpath and danced in the sun and wind, and together the footpath and the daisies would make his heart bound with joy. As soon as the first rains fell he would plant those yellow daisies along the footpath leading to his home — so simply and precisely did he translate his dreams into reality. At least, the present was simple. But there was a depth of secret activity in him like that long, low line of black, boiling cloud. There was a clear blue sky in his mind that calmly awaited the storm in his heart and when all had been said and done, this earth would be washed clean of all the things he hated. He slowly continued his walk home, his gaze turned towards the horizon. It was very beautiful.</p>	<p>5</p> <p>10</p> <p>15</p>
--	------------------------------

- 2.1 Why does Maru want to plant yellow daisies along the footpath? Give TWO reasons. (2)
- 2.2 The extract refers to black clouds. With what is black often associated? (2)
- 2.3 When does this character become like the “black, boiling clouds”? (2)
- 2.4 “There was a clear blue sky in his mind.” (line 14)
- 2.4.1 What is suggested about Maru’s state of mind at the end of the extract? (2)
- 2.4.2 The character is awaiting a storm. Why? (2)
- 2.4.3 What does the rain symbolise (represent)? (2)
- 2.4.4 What are the things Maru hates? Mention at least THREE things. (3)

AND

EXTRACT B

She looked sharply at Margaret. She had a message to deliver: "You must experiment with everything in that box, see," she said, like one talking to a little child. Margaret looked up quickly, with the gesture and sudden turn of the head of a very young child with its first toy. That was the last link she had with coherent, human communication.

- 2.5 Who really gave Margaret the gift referred to in the extract? (2)
- 2.6 What does the writer mean when she says "That was the last link Margaret had with coherent human communication."? (3)

AND

EXTRACT C

It was like all those other agonies of life which she had endured in silence, only those agonies had been linked with everyday things. Now she had lost the link completely, like a non-swimmer suddenly thrown into deep water. She could not discipline and control the power machine of production.

- 2.7 Margaret is in a trance-like state. She is experiencing confusing emotions. On the one hand she experiences the 'familiar' and on the other hand she is like a non-swimmer out of her depth.
- 2.7.1 What are the two familiar "agonies of life" to which she has become accustomed? (2)
- 2.7.2 Explain the effectiveness of the simile used in this extract to describe the situation in which Margaret finds herself. (2)
- 2.7.3 How does Margaret feel after this gruelling painting session? (2)
- 2.8 "You may take them all," Margaret said, knowing she was a millionaire.
- 2.8.1 In what way is Margaret a millionaire? (2)
- 2.8.2 What is unusual about the pictures Margaret paints? (2)

2.9 Maru is a complex character. Describe at least THREE contrasting character traits found in Maru. Give evidence from the text to support your answer. 3x2=(6)

2.10 Complete the following by filling in a suitable word for each open space. Write only the answers.

Margaret Cadmore junior forms a 2.10.1 _____ with Bessie Head. Head also experienced 2.10.2 _____ and 2.10.3 _____ and had very often to escape into 2.10.4 _____ (three of the most important themes in *Maru*).

(4)
[40]

SECTION C
DRAMA

Answer Question 3 or Question 4.

QUESTION 3
Julius Caesar – William Shakespeare

Read the extracts and answer the questions that follow.

EXTRACT A

Act I Sc ii

	Rome: a public place	
	<i>Enter in procession Caesar; Antony, ready for the course; Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, and Casca; followed by a crowd of Citizens, and a Soothsayer</i>	
Caesar	: Calphurnia.	
Casca	: Peace, ho! Caesar speaks.	
Caesar	: Calphurnia.	
Calphurnia	: Here, my lord.	
Caesar	: Stand you directly in Antonius' way When he doth run his course. Antonius.	5
Antony	: Caesar, my lord?	
Caesar	: Forget not, in your speed, Antonius, To touch Calphurnia; for our elders say, The barren, touched in this holy chase, Shake off their sterile curse.	10
Antony	: I shall remember; When Caesar says 'Do this,' it is perform'd.	
Caesar	: Set on; and leave no ceremony out.	
Soothsayer	: Caesar!	15
Caesar	: Ha! Who calls?	
Casca	: Bid every noise be still: peace yet again!	
Caesar	: Who is it in the press that calls on me? I hear a tongue, shriller than all the music, Cry 'Caesar!' Speak; Caesar is turn'd to hear.	20
Soothsayer	: Beware the ides of March.	
Caesar	: What man is that?	
Brutus	: A soothsayer bids you beware the ides of March.	
Caesar	: Set him before me; let me see his face.	
Cassius	: Fellow, come from the throng; look upon Caesar.	25
Caesar	: What say'st thou to me now? Speak once again.	
Soothsayer	: Beware the ides of March.	
Caesar	: He is a dreamer; let us leave him. Pass.	
	<i>[Trumpets sound. Exeunt all except Brutus and Cassius.]</i>	

- 3.1 What healing powers are associated with the “holy chase” in line 10? (2)
- 3.2 Why does Caesar give Calphurnia the instruction he does in lines 5 and 6? (2)
- 3.3 Read lines 4, 7, 12 and 13. What do the responses of Mark Antony and Calphurnia in these lines tell you about Caesar? Mention TWO qualities. (4)
- 3.4 Why does Caesar have to **turn** to hear (line 20)? (2)
- 3.5 What do you think is the tone of Caesar’s instruction to both Calphurnia and Antony?
(Choose the CORRECT option.)
- A. anxious
B. authoritative
C. apprehensive
D. desperate (2)
- 3.6 “The ides of March” is repeated three times in the extract. What effect does this repetition have on the readers or the audience? (2)
- 3.7 Quote a four-word sentence that suggests Caesar thinks the Soothsayer is imagining things. (2)
- 3.8 Nowadays, what term would we use instead of Soothsayer? (2)

AND

EXTRACT B

Act IV Sc iii

<i>Enter Brutus and Cassius</i>	
Cassius	: That you have wrong'd me doth appear in this: You have condemn'd and noted Lucius Pella For taking bribes here of the Sardians; Wherein my letters, praying on his side, Because I knew the man, were slighted off. 5
Brutus	: You wrong'd yourself to write in such a case.
Cassius	: In such a time as this it is not meet That every nice offence should bear his comment.
Brutus	: Let me tell you, Cassius, you yourself Are much condemn'd to have an itching palm 10 To sell and mart offices for gold To undeservers.
Cassius	: I an itching palm! You know that you are Brutus that speak this, Or, by the gods, this speech were else your last. 15
Brutus	: The name of Cassius honours this corruption, And chastisement doth therefore hide his head.
Cassius	: Chastisement!

Brutus	:	Remember March, the ides of March remember: Did not great Julius bleed for justice' sake? What villain touch'd his body, that did stab, And not for justice? What, shall one of us, That struck the foremost man of all this world But for supporting robbers, shall we now Contaminate our fingers with base bribes, And sell the mighty space of our large honours For so much trash as may be grasped thus? I had rather be a dog, and bay the moon, Than such a Roman.	20 25
Cassius	:	Brutus, bait not me; I'll not endure it: you forget yourself, To hedge me in. I am a soldier, I, Older in practice, abler than yourself To make conditions.	30
Brutus	:	Go to; you are not, Cassius.	35

- 3.9 Where have Brutus and Cassius set up camp? (2)
- 3.10 For what purpose did Cassius need bribes? (2)
- 3.11 3.11.1 'An itching palm' (line 13) is a polite form of an accusation against Cassius. What is that accusation? (2)
- 3.11.2 An "itching palm" is therefore an example of: (Choose TWO of the following options)
- A. euphemism
 - B. metaphor
 - C. simile
 - D. irony
- (2)
- 3.12 What qualities of Brutus are suggested in this passage? (2)
- 3.13 In what tone of voice would Cassius be saying "I, an itching palm!"? (2)
- 3.14 In line 16, Brutus says "The name of Cassius honours this corruption". This suggests (Choose either A, B, C or D.)
- A. corruption is acceptable under certain conditions.
 - B. Cassius has performed a noble deed.
 - C. Brutus is scornful and condemns Cassius for this action.
 - D. Brutus condones this action by Cassius.
- (2)
- 3.15 Provide TWO different quotations from the passage that indicate Brutus still has a high regard for Caesar despite their having murdered him. (2)
- 3.16 Read line 27. What gesture or action would you expect Brutus to be making at this point? (2)

- 3.17 "What villain touched his body, that did stab, and not for justice?" (lines 21 and 22)
What is suggested by Brutus in asking this question? (2)
- 3.18 What was Cassius' reason for **touching** Caesar? (2)
[40]

OR

QUESTION 4
Macbeth – William Shakespeare

Read both extracts carefully, then answer the questions that follow.

EXTRACT A

Act II Scene i

Macbeth	: Go bid thy mistress, when my drink is ready, She strike upon the bell. Get thee to bed.	
		[Exit servant]
	Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee.	5
	I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible To feeling as to sight? Or art thou but A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain?	10
	I see thee yet, in form as palpable As this which now I draw. Thou marshall'st me the way that I was going, And such an instrument I was to use.	15

- 4.1 With whom has Macbeth spoken just before this extract? (2)
- 4.2 The person with whom Macbeth has just spoken said that there was "husbandry in heaven".
- 4.2.1 Who had wished for this kind of night? (2)
- 4.2.2 Why was this wished for? (2)
- 4.3 What signal has been planned by the Macbeths to indicate that the murder can be committed? (2)
- 4.4 The reference to the dagger is linked to (Choose either A, B, C or D.)
- A. the theme of Appearance versus Reality.
B. the theme of Good and Evil.
C. the theme of Ambition.
D. the theme of Darkness. (2)
- 4.5 Describe Macbeth's state of mind at this stage. Quote to support your answer. (4)

- 4.6 You are the director of the play. Say how you would instruct the person playing the role of Macbeth to enact this scene. Focus on the following: facial expressions, gestures, and body language. 3x2=(6)
- 4.7 Say, with a reason, whether or not you think the audience should be able to see the dagger. (2)
- 4.8 Give TWO good reasons to explain Macbeth's state of mind at this stage. (4)

AND

EXTRACT B: Act 2 Scene 2

Lady Macbeth: Infirm of purpose!
 Give me the daggers. The sleeping
 and the dead
 Are but as pictures.

- 4.9 4.9.1 Lady Macbeth says that the dead and the sleeping look alike. What theme is addressed? (2)
- 4.9.2 Explain the following image in your own words:
 "The sleeping and the dead are but as pictures." (2)
- 4.10 Answer TRUE or FALSE. Give good reasons to support your answer.
- 4.10.1 This will be the last time that Lady Macbeth is able to accuse Macbeth of unmanly weakness (infirm of purpose). (2)
- 4.10.2 Lady Macbeth says "a little water clears us of this deed". She never suffers any consequences. (2)

AND

Carefully study the picture below, then answer the questions that follow.



- 4.11 When does the above scene take place? (2)
- 4.12 Why is Macbeth horrified at the show of eight kings? (2)
- 4.13 Macbeth is told that no man can harm him, yet he kills Macduff's family. What does this reveal about his character? (2)

[40]

SECTION D
SHORT STORIES

Answer Question 5 or Question 6.

QUESTION 5
Focus – R. Meyer

Read the passages carefully then answer the questions.

EXTRACT A: From *An Ornerly Kind of Kid* – W. Saroyan

He was a tired man. His face was dirty and flushed, and his clothes were dusty and covered with prickly burs of all kinds. His hands were scratched and almost black with dirt. His gun was slung over his right arm, though, and nested in his left arm were two beautiful pheasants.

5

He set the birds on the kitchen table, then broke his gun up for cleaning. He wrapped a dry dish towel around the pieces and put the bundle in the drawer in which he kept his junk. He then brought six unused shells out of his pockets and placed them in the drawer, too, locked the drawer with his key and put the key back into his pocket. Then he went to the kitchen sink and rolled up his sleeves and washed his hands and face and neck, and after he'd dried himself, he looked into the refrigerator and brought out some Bologna wrapped in butcher paper and began to eat it without bread while he fetched bread and butter and a chair. He sat down and began to put three thick slices of Bologna between two slices of buttered bread. Mike Maloney had never before seen him eat so heartily.

10

15

He didn't look restless and mean any more, either.

Mike Maloney got up with Archie Cannon, and they left the house by the back door in order not to disturb Mrs Maloney and the sleeping kids.

20

When they were in the back yard, Archie Cannon said, 'Well, aren't you going to ask him where he got them?'

- 5.1 Who is the person being referred to in line 1? (1)
- 5.2 How old is he? (1)
- 5.3 Explain why he is called a **man** (line 1). (3)
- 5.4 What relationship does he share with Maloney? (2)
- 5.5 This story examines (Choose either A, B, C or D.)
- A. stubborn boys.
- B. protective mothers.
- C. family relationships.
- D. helpful neighbours. (2)

- 5.6 Where did the **birds** (line 6) come from? (2)
- 5.7 Comment on the behaviour and attitude of the boy before the shooting incident. Give TWO examples to support your answer. (4)

AND

EXTRACT B: from *Plymouth* – Mervyn Woodrow

'Get in. I'll take you for a spin. Lovely engine hey? And look at the mileage. Nothing for a Plymouth.'	
Kerneels did not know where or how to look for the mileage. He smiled briefly at Snowy and nodded. As they set off down Voortrekker Road he seemed to be looking at the town, the shops, the people, anywhere but at Snowy's manipulation of the controls. Yes, it was the same as the Railway truck. Left foot on the left pedal then shift the stick. It didn't matter that it had a brown knob on it. It worked the same.	5
'Power,' said Snowy. 'Look at this.' They were already out of town, heading westward along the road to Mara.	10
'Watch that needle rise.' Kerneels had no idea what this meant until Snowy pointed at the speedometer.	
'And you can see my foot is hardly touching the accelerator.'	
Fortunately for Kerneels, Snowy glanced down at his right foot.	15
'Ah, ha,' thought Kerneels, 'easier than mules anyday. Needle. Accelerator. They worked together when you put your feet on the furthest long pedal.'	
Snowy slowed down and did a neat U turn. The car stopped but the engine kept running.	20
'Would you like to try her? Come on.'	
Kerneels felt a quick moment of panic. He had not anticipated this possibility.	
'No, no. That's all right. You take us back to the garage.'	25
'Right-O,' said Snowy.	

- 5.8 Who or what are the following? (1)
- 5.8.1 Snowy (1)
- 5.8.2 Plymouth (1)
- 5.8.3 Kerneels (1)
- 5.9 What qualities of Snowy are revealed by the language he uses? (4)
- 5.10 Explain the reason for Kerneels' desire to drive. (2)
- 5.11 The story reveals Kerneels' inadequacy. How does he try to cope with it? (2)
- 5.12 At which other stage of the story does Kerneels experience **panic** (line 23) ? (2)

- 5.13 Finally what does this driving experience make Kerneels admit? (2)
- 5.14 “He had not anticipated this possibility.” (line 24)
What is the possibility referred to above? (Choose either A, B, C or D.)
- A. That he could own a car
B. That he could take a spin
C. That he could be asked to drive
D. That the engine could be kept running (2)
- 5.15 Which aspect of the character of Kerneels is revealed in this passage? (2)
- 5.16 5.16.1 Name the figure of speech in “Would you like to try her” (line 22). (1)
5.16.2 What is the effect of using this figure of speech? (2)
- 5.17 Why does Kerneels compare the car to mules (line 17) ? (2)
- 5.18 What happens to the Plymouth? (1)
- [40]

OR

QUESTION 6
Stories South African
A. Lennox–Short and R.E. Lighton

Read both extracts carefully, then answer the questions that follow.

EXTRACT A: From *Badeni’s Banknote* – Frank Brownlee

In every respect, Badeni had found the keeper of the little shop a friendly and trustworthy fellow. He had given himself the name Tandabantu (beloved of the people), and had painted it in large letters on the sign-board. This name was what had first attracted Badeni to the shop.

5

Tandabantu’s advice as to purchases had often been given in a way calculated to inspire confidence: this or that article was for sale only to ignorant Shangaans or such-like folk, who knew nothing of the value of their purchases. Badeni would naturally require something of better quality, and, though the price might be a little higher, he would get much better value for his money. Advice such as this was given in whispers, so that the other customers might not hear, and Badeni was gratified at being singled out for special consideration.

10

15

So, when he produced his letter and explained its purport to Tandabantu, the shopkeeper, things were made easy: Badeni required five paper moneys for five sovereigns. Why not take one paper money for £5? That would make the letter lighter, so avoiding extra postage. The £5 paper was of necessity different in appearance to the £1 papers, so that people might not be deceived or confused.

20

Agreeing to this proposal, Badeni placed five sovereigns on the counter. Tandabantu produced a small brown box containing an unthinkable mass of money. From among the coins he extracted a paper, which he handed to Badeni, explaining that it was a five-pound note. Upon the paper was depicted a buxom woman reclining voluptuously on a cornucopia, her fat arms embracing a sheaf of corn, while people placed goods of untold value at her feet.

25

30

- 6.1 How does the shopkeeper attract people to his shop? Give TWO examples. (4)
- 6.2 Quote a three-word sentence in the first paragraph that indicates Badeni totally or entirely believes in the shopkeeper. (2)
- 6.3 What technique does Tandabantu use to sell his goods? (2)
- 6.4 **Calculated** (line 8) does **not** suggest _____ planning. (2)
- A. careful
B. deliberate
C. accidental
D. purposeful
- 6.5 "Tandabantu's advice had often been given in a way calculated to inspire confidence." (lines 7 and 8) What does this quotation tell you about Tandabantu? (2)
- 6.6 At some stage Badeni's relations with his wife become very strained. Give a reason for this. (2)
- 6.7 Badeni's ignorance and illiteracy make it easy for the shopkeeper to swindle him. Explain how he does this. (2)
- 6.8 Answer TRUE or FALSE. Give a reason to support your answer.
- 6.8.1 The teacher and the trader take advantage of Mamtolo's ignorance. (2)
- 6.9 Eventually what happens to the shopkeeper? (2)

AND

EXTRACT B: From *How Table Mountain Got Its Cloud* – Ian Colvin

<p>'I come here like yourself for an occasional smoke,' the intruder continued, not in the least put out by the coldness of the welcome, 'and unfortunately to-day I have run out of tobacco, so I take the liberty of asking you to fill my pipe.'</p>	5
<p>Van Hunks took up the bag and pushed it towards the stranger, who sat down without further invitation and rammed nearly half a pound of the leaf into the bowl.</p>	
<p>I have heard you are a great smoker, Mynheer,' he said, pleasantly. 'No wonder, for this is good tobacco. My own tastes something too strongly of sulphur.'</p>	10
<p>'Ja, ja' said van Hunks, a little mollified by the compliments, 'It is good tobacco, and I smoke more, Mynheer, than any man alive.'</p>	15
<p>'Now, now,' replied the stranger, 'that is a big boast; where I come from we smoke day and night. Come, Mynheer, I wager I'll smoke more than you at a sitting.'</p>	
<p>'What are the stakes?' said the old pirate.</p>	
<p>'Your soul against the kingdoms of the world,' retorted his dark companion, gaily.</p>	20
<p>'Sis!' said van Hunks, 'soul have I none; and, as for the kingdoms of the world, I have seen enough of them, and of the battles that are waged for them. For my part, I am content with my house and my pumpkins, my slaves and my arrack, my pipe and my tobacco; but I'll smoke against you for the love of the thing.'</p>	25
<p>Then van Hunks took the bag by its two bottom corners, and shook its contents on to a large flat stone. People say that there were eight pounds, no less, of strong tobacco, damp with rum, as sailors like it. He divided the heap into two equal parts.</p>	30
<p>'Now,' said van Hunks, 'choose one heap and I'll take the other.'</p>	
<p>'That's fair and generous,' quoth the stranger, as he laid his hands on his share; 'I've taken a liking to you, Mynheer van Hunks.'</p>	35
<p>'Most people love me at sight,' said the sailor, grimly.</p>	
<p>'I'm popular myself,' returned the other.</p>	
<p>'And who may you be?' asked van Hunks.</p>	40
<p>'You'll know in good time,' said the stranger. 'Better ask no questions. I'm loved best by those who have not yet learnt who I am.'</p>	

- 6.10 Name the two characters involved in the conversation. (2)
- 6.11 From reading the passage, how do you know the two are not known to each other? Give TWO reasons. (4)
- 6.12 What is the competition all about? (2)
- 6.13 “As for the kingdoms of the world, I have seen enough of them, and of the battles waged for them.” (lines 23 & 24)
- What does the above quotation suggest to you about the host? Name any TWO suggestions. (4)
- 6.14 Answer TRUE or FALSE. Give a reason to support your answer.
- “Most people love me at sight.” (line 38) The host’s statement is very ironic. (2)
- 6.15 Give the **incorrect** option for this question.
- “soul have I none.” (line 22) From your knowledge of this story, this statement tells you the host
- A. has no conscience.
 B. is hardened and cold.
 C. is heartless.
 D. is honourable. (2)
- 6.16 The host is also referred to by other names or words that tell you about his trade. Quote any ONE such name or word(s). (2)
- 6.17 Why is the stranger “loved best” by those who have not learnt who he is? (lines 42 and 43) (2)

[40]

TOTAL: 80

END