



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2011

ENGLISH FIRST ADDITIONAL LANGUAGE P2

MARKS: 70

TIME: 2 hours



This question paper consists of 39 pages.

INSTRUCTIONS AND INFORMATION

Please read this page carefully before you answer the questions.

1. Do NOT attempt to read the entire question paper. Consult the Table of Contents on the next page and tick the questions set on texts you have studied this year. Then 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. Follow the instructions at the beginning of each section carefully.
4. Answer TWO QUESTIONS in all, i.e. ONE question each from ANY TWO sections. Use the checklist to assist you.

NOTE: If you have chosen SECTION D (Poetry) you will have THREE questions in all.
5. Number the answers exactly as the questions have been numbered in the question paper.
6. Start each section on a NEW page.
7. Suggested time management: spend approximately 60 minutes on each section.
8. *Multiple-choice questions:* Write down only the question number and the letter corresponding to the correct answer.
9. Write neatly and legibly.
10. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

TABLE OF CONTENTS**SECTION A: NOVEL**

Answer ANY ONE question if you choose from this section.

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3. LORD OF THE FLIES	Essay question	35	10
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4. LORD OF THE FLIES	Contextual question	35	11
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5. A GRAIN OF WHEAT	Essay question	35	14
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6. A GRAIN OF WHEAT	Contextual question	35	15

OR

SECTION B: DRAMA

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
7. ROMEO AND JULIET	Essay question	35	18
OR			
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OR

SECTION C: SHORT STORIES

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
11. THE DUBE TRAIN	Essay question	35	28
OR			
12. THE SOFT VOICE OF THE SERPENT	Contextual question	35	29

OR

SECTION D: POETRY

Answer ANY TWO questions if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
13. DEATH BE NOT PROUD	Essay question	17½	32
OR			
14. AUTO WRECK	Contextual question	17½	34
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15. THE BIRTH OF SHAKA	Essay question	17½	36
OR			
16. CHEETAH	Essay question	17½	38

CHECKLIST

Use the checklist provided below to assist you to see whether you have answered the required number of questions.

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: Novel (Essay OR Contextual)	1 – 6	1	
B: Drama (Essay OR Contextual)	7 – 10	1	
C: Short Stories (Essay OR Contextual)	11 – 12	1	
D: Poetry	13 – 16	2	

SECTION A: NOVEL

In this section, there is an essay question and a contextual question on each of the following novels:

- *TO KILL A MOCKINGBIRD* by Harper Lee
- *LORD OF THE FLIES* by William Golding
- *A GRAIN OF WHEAT* by Ngugi Wa Thiong'o

Answer ONE question (EITHER the essay OR the contextual question) on the novel you have studied.

QUESTION 1 (ESSAY QUESTION)***TO KILL A MOCKINGBIRD***

In the novel, *To Kill a Mockingbird*, the mockingbird is a symbol of how human relationships should be.

Discuss this statement, with reference to Atticus Finch, mentioning incidents in the novel in support of your discussion.

You may wish to discuss the following points among others:

- His attempt to see the good in others
- His respect for others
- His fair treatment of others

Length: 250 – 300 words

[35]

OR

QUESTION 2 (CONTEXTUAL QUESTION)***TO KILL A MOCKINGBIRD***

Read the following extracts from the novel and answer the set questions. 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.

Answer questions in your own words unless you are asked to quote.

2.1 [Mrs Dubose insults the children as they walk past her house.]

She was vicious. Once she heard Jem refer to our father as 'Atticus' and her reaction was apoplectic. Besides being the sassiest, most disrespectful mutts whoever passed her way, we were told that it was quite a pity our father had not remarried after our mother's death. A lovelier lady than our mother never lived, she said, and it was heart-breaking the way Atticus Finch let her children run wild. I did not remember our mother, but Jem did – he would tell me about her sometimes – and he went livid when Mrs Dubose shot us this message.	5
Jem, having survived Boo Radley, a mad dog and other terrors, had concluded that it was cowardly to stop at Miss Rachel's front steps and wait, and had decreed that we must run as far as the post office corner each evening to meet Atticus coming from work. Countless evenings Atticus would find Jem furious at something Mrs Dubose had said when we went by.	10
'Easy does it, son,' Atticus would say. 'She's an old lady and she's ill. You just hold your head high and be a gentleman. Whatever she says to you, it's your job not to let her make you mad.'	15
Jem would say she must not be very sick, she hollered so. When the three of us came to her house, Atticus would sweep off his hat, wave gallantly to her and say, 'Good evening, Mrs Dubose! You look like a picture this evening.'	20
I never heard Atticus say like a picture of what. He would tell her the courthouse news, and would say he hoped with all his heart she'd have a good day tomorrow. He would return his hat to his head, swing me to his shoulders in her very presence, and we would go home in the twilight. It was times like these when I thought my father, who hated guns and had never been to any wars, was the bravest man who ever lived.	25
[Chapter 11]	

- 2.1.1 Refer to line 1 ('She was vicious').
Do you think the word 'vicious' is appropriate to describe Mrs Dubose? Explain your answer. (2)
- 2.1.2 Refer to lines 1 – 5 ('Once she heard ... our mother's death').
Quote the word that implies the children are dogs. (1)
- 2.1.3 Refer to lines 2 – 9 ('Besides being the ... us this message.').
Identify the theme in these lines. (2)
- 2.1.4 Refer to line 7 ('I did not remember our mother, ...').
How old were Jem and Scout respectively when their mother died? (2)
- 2.1.5 Refer to lines 10 – 11 ('Jem, having survived ... other terrors, ...').
(a) In what way had Jem 'survived' Boo Radley? (2)
(b) In your own words, relate the event concerning the 'mad dog' and the symbolism attached to it. (3)
- 2.1.6 Refer to line 17 ('You just hold your head high and be a gentleman.').
Is Atticus justified in giving this advice to Jem? Explain your answer. (2)
- 2.1.7 Refer to line 20 – 22 ('When the three ... picture this evening').
What does Atticus's reaction to Mrs Dubose in these lines reveal about his character? (2)
- 2.1.8 Refer to lines 27 – 29 ('It was times ... who ever lived').
(a) Explain why Scout expresses admiration for her father in these lines. (2)
(b) Mention another example from the novel that supports Scout's opinion of her father. (2)

AND

2.2 [Atticus begins his closing argument.]

'Gentlemen,' he was saying, 'I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.'	5
'The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this courtroom is.'	10
'I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man's life at stake, which she has done in an effort to get rid of her own guilt.'	15
[Chapter 20]	

2.2.1 Refer to line 1 ('Gentlemen').

Who is Atticus addressing? (1)

2.2.2 Refer to lines 6 – 7 ('This case is ... black and white').

This statement can be understood in two different ways.
Explain these TWO ways? (2)

2.2.3 Refer to line 15 ('I have nothing ... the chief witness...').

(a) Who is 'the chief witness for the state'? (1)

(b) Contrast the characters of Tom and the chief witness for the state.
Mention ONE point only for each character. (2)

2.2.4 Refer to lines 16 – 17 ('putting a man's life at stake') means to have him ...

- A risk death.
B acquitted.
C be given a suspended sentence.
D do community service. (1)

- 2.2.5 Refer to lines 17 – 18 (' ... in an effort ... her own guilt.').
Of what is the chief witness guilty as implied in these lines? (2)
- 2.2.6 What is the tone of Atticus's address to the 'gentlemen'? (1)
- 2.2.7 Later, during the trial Atticus appeals to the 'better nature' of the 'gentlemen'. Mention any technique that he employs to persuade them. (1)
- 2.2.8 Is the following statement TRUE or FALSE? Quote from the extract to support your answer.
The evidence given by both state witnesses were reliable. (2)
- 2.2.9 Do you agree with the outcome of the trial? Explain your answer. (2)
- [35]**

OR

QUESTION 3 (ESSAY QUESTION)***LORD OF THE FLIES***

In his novel *Lord of the Flies*, Golding uses many symbols.

Discuss the significance of the following symbols in the novel:

- The huts
- The beastie
- The Lord of the Flies

Length: 250 – 300 words

[35]

OR

QUESTION 4 (CONTEXTUAL QUESTION)**LORD OF THE FLIES**

Read the following extracts from the novel and answer the set questions. 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 4.1 and QUESTION 4.2.

Answer questions in your own words unless you are asked to quote.

4.1 [Jack and his tribe return from the hunt.]

“There was a ship – ”	
One of the smaller hunters began to wail. The dismal truth was filtering through to everybody. Jack went very red as he hacked and pulled at the pig.	
“The job was too much. We needed everyone.”	5
Ralph turned.	
“You could have had everyone when the shelters were finished. But you had to hunt – ”	
“We needed meat.”	
Jack stood up as he said this, the bloodied knife in his hand. The two boys faced each other. There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense. Jack transferred the knife to his left hand and smudged blood over his forehead as he pushed down the plastered hair.	10
Piggy began again	
“You didn’t ought to have let that fire out. You said you’d keep the smoke going – ”	15
[Chapter 4]	

- 4.1.1 Refer to lines 2 – 3 (‘The dismal truth ... through to everybody.’).
Do you think the word ‘dismal’ is an appropriate description?
Explain your answer. (3)
- 4.1.2 Refer to line 8 (‘But you had to hunt – ’).
Explain why Ralph is angry with Jack. (2)
- 4.1.3 What does the fact the boys went hunting show about their priorities? (2)
- 4.1.4 Before going on the hunt, Jack paints his face. What does this suggest about him? (2)
- 4.1.5 Refer to lines 9 – 14 (‘We needed meat ... and baffled commonsense.’).
Who do you think is the better leader, Ralph or Jack? Give a reason for your answer. (3)

- 4.1.6 Later, Jack becomes angry and frustrated.
- (a) On whom does he take out his anger and frustration? (1)
- (b) How does he show his anger and frustration? Mention THREE points. (3)
- 4.1.7 Chapter Four is entitled 'Painted faces and long hair'.
- Explain why you think the author has used this title. (3)
- 4.1.8 Quote the phrase which tells us that the boys were untidy. (1)

AND

- 4.2 [The hunters are dancing and chanting.]

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.	5
Then the clouds opened and let down the rain like a waterfall. The water bounded from the mountain-top, tore leaves and branches from the trees, poured like a cold shower over the struggling heap on the sand. Presently the heap broke up and figures staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was; and already its blood was staining the sand.	10
	15
[Chapter 9]	

- 4.2.1 Refer to line 2 ('The beast was on its knees...').
- Explain who the 'beast' was. (2)
- 4.2.2 Refer to lines 3 – 4 ('It was crying ... the abominable noise...').
- Choose the correct answer.
- The noise is described as abominable because it is ...
- A inviting.
- B extremely loud.
- C shocking.
- D hateful. (1)

- 4.2.3 Refer to line 4 ('... something about a body on the hill.').
Whose was the 'body on the hill'? (2)
- 4.2.4 Refer to lines 6 – 8 ('At once the ... struck, bit, tore.').
Identify and explain the theme shown in these lines. (3)
- 4.2.5 Refer to lines 8 – 9 ('There were no ... teeth and claws.').
Do you think the comparison of the crowd to an animal is appropriate? Explain your answer. (3)
- 4.2.6 Say whether the following statement is TRUE or FALSE. Quote from the extract to support your answer.
It was drizzling during the murder of the 'beast'. (2)
- 4.2.7 Fill in the missing words.
The killing of the 'beast' is similar to a sacrifice because the 'beast' represents ...(a)... . Later, another killing takes place which shows the extent of the boys'...(b)... . (2)

[35]**OR**

QUESTION 5 (ESSAY QUESTION)***A GRAIN OF WHEAT***

The novel explores a number of Biblical sayings and refers to sacrifice.

Discuss this statement with reference to the following:

- The title, *A Grain of Wheat*
- Mugo
- Kihika

Length: 250 – 300 words

[35]

OR

QUESTION 6 (CONTEXTUAL QUESTION)***A GRAIN OF WHEAT***

Read the following extracts from the novel and answer the set questions. 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 6.1 and QUESTION 6.2.

Answer questions in your own words unless you are asked to quote.

6.1 [Mugo returns from his strip of land.]

He turned to the soil. He would labour, sweat, and through success and wealth, force society to recognise him. There was, for him, then, solace in the very act of breaking the soil: to bury seeds and watch the green leaves heave and thrust themselves out of the ground, to tend the plants to ripeness and then harvest, these were all part of the world he had created for himself and which formed the background against which his dreams soared to the sky. But then Kihika had come into his life.	5
Mugo went home earlier than usual. He had not done much work, yet he was weary. He walked like a man who knows he is followed or watched, yet does not want to reveal this awareness by his gait or behaviour. In the evening he heard footsteps outside. Who could his visitor be? He opened the door.	10
Suddenly the all-day mixture of feelings distilled into fear and animosity. Warui, the elder, led the group. Standing beside him was Wambui, one of the women from the river. She now smiled, exposing a missing line of teeth in her lower jaw. The third man was Gikonyo, who had married Kihika's sister.	15
'Come inside' he called in a voice that could hardly hide his agitation. He excused himself and went towards the latrine. Run away from all these men ... I no longer care ... I no longer care. He entered the pit lavatory and lowered his trousers to his knees: his thoughts buzzed around flashing images of his visitors seated in the hut. Several times he tried to force something out into the smelling pit. Failing, he pulled up his trousers, but still he felt better for the effort. He went back to the visitors and only now remembered that he had not greeted them.	20
'We are only voices sent to you from the Party,' Gikonyo said after Mugo had shaken hands all round.	25
'The Party?'	30
'Voices from the Movement!' Wambui and Warui murmured together.	
[Chapter 1]	

- 6.1.1 Refer to lines 1 – 2 ('He would labour ... to recognise him.').
Bearing in mind Mugo's upbringing, explain the significance of these lines. Mention FOUR facts. (4)
- 6.1.2 Refer to lines 8 – 9 ('But then Kihika had come into his life.').
- (a) Give a detailed explanation of how Kihika came into Mugo's life. (4)
- (b) What was Mugo's opinion of Kihika before he met him personally? (3)
- 6.1.3 The word 'gait' (line 13) means the same as ...
- A speech.
B actions.
C sight.
D walk. (1)
- 6.1.4 Say whether the following statement is TRUE or FALSE. Give a reason for your answer.
- Warui and Wambui play an active role in the freedom fighting themselves. (2)
- 6.1.5 Refer to lines 21 – 23 ('Run away from ... no longer care.').
What do these lines suggest about Mugo's state of mind? (2)
- 6.1.6 Refer to line 29 ('We are only ... from the Party, ...').
Identify the figure of speech used in this line. (1)
- 6.1.7 Refer to lines 31 – 32 ('The Party? Voices from the Movement!').
What do the following refer to?
- (a) The Party (2)
- (b) The Movement (2)
- 6.1.8 What is Mugo's reaction to the visitors? (3)
- 6.1.9 What is the intention of Mugo's visitors? (2)

AND

6.2 [The young people get ready to gather on the railway platform.]

<p>'Let us go,' Mumbi called, already ahead of them by many yards. Gikonyo followed her, Karanja held the rear. The Kisumu train could be heard urging them: run and run, run and run. The path from Mumbi's home to the station passed through a small forest at the far end. Njeri was approaching the wood. Wambuku and Kihika were already hidden from view.</p>	5
<p>Slighter the taller, Karanja soon outdistanced Gikonyo. The carpenter summoned his strength in the race for Mumbi. Karanja overtook Mumbi and strode ahead; already he could see leaves of victory on his head. Gikonyo's heart sank with fear of humiliation as he too overtook Mumbi; he panted hard, realizing, bitterly, that he would not catch up with Karanja, who had already disappeared into the wood.</p>	10
[Chapter 7]	

- 6.2.1 What is the symbolic significance of the train in the novel? (2)
- 6.2.2 From your knowledge of the novel say in which way can Kihika be likened to a grain of wheat? (2)
- 6.2.3 The 'race' could be interpreted at two levels. Explain these TWO levels. (2)
- 6.2.4 Refer to lines 9 – 10 ('already he could ... victory on his head.'). Explain why Karanja's victory is incomplete in the context of the whole novel. (2)
- 6.2.5 What happens between Mumbi and Karanja later in the novel? (1)

[35]**TOTAL SECTION A: 35**

SECTION B: DRAMA

In this section, there are essay questions and contextual questions on the following dramas:

- *ROMEO AND JULIET* by William Shakespeare
- *NOTHING BUT THE TRUTH* by John Kani

Answer ONE question (EITHER the essay OR the contextual question) on the drama you have studied.

QUESTION 7 (ESSAY QUESTION)***ROMEO AND JULIET***

In Shakespeare's *Romeo and Juliet*, it can be said that Romeo's feelings for Rosaline can be described as infatuation, whereas his feelings for Juliet suggest real love.

Discuss this statement.

You may wish to discuss the following points among others:

- Definitions of infatuation and love
- Romeo's feelings for Rosaline
- Romeo's feelings for Juliet

Length: 250 – 300 words

[35]

OR

QUESTION 8 (CONTEXTUAL QUESTION)**ROMEO AND JULIET**

Read the following extracts from the play and answer the set questions. 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 8.1 and QUESTION 8.2.

Answer questions in your own words unless you are asked to quote.

8.1 [Lady Capulet urges Juliet to think favourably about marrying Paris.]

LADY CAPULET:	Marry, that 'marry' is the very theme I came to talk of. Tell me daughter Juliet, How stands your disposition to be married?	
JULIET:	It is an honour that I dream not of.	
NURSE:	An honour? Were not I thine only nurse, I would say thou hadst sucked wisdom from they teat.	5
LADY CAPULET:	Well, think of marriage now. Younger than you, Here in Verona, ladies of esteem, Are made already mothers. By my count, I was your mother much upon these years That you are now a maid. Thus then in brief: The valiant Paris seeks you for his love.	10
NURSE:	A man, young lady; lady, such a man As all the world – why he's a man of wax.	
LADY CAPULET:	Verona's summer hath not such a flower.	15
NURSE:	Nay he's a flower; in faith a very flower.	
LADY CAPULET:	What say you, can you love the gentleman? This night you shall behold him at our feast. Read o'er the volume of young Paris' face, And find delight writ there with beauty's pen; Examine every married lineament, And see how one another lends content; And what obscured in this fair volume lies Find written in the margent of his eyes. This precious book of love, this unbound lover, To beautify him only lacks a cover. The fish lives in the sea, and 'tis much pride For fair without the fair within to hide. That book in many's eyes doth share the glory, That in gold clasps lock in the golden story. So shall you share all that he doth possess, By having him, making yourself no less.	20
NURSE:	No less! Nay, bigger; women grow by men.	25
LADY CAPULET:	Speak briefly; can you like of Paris' love?	
JULIET:	I'll look to like, if looking liking move. But no more deep will I endart mine eye Than your consent give strength to make it fly.	30
[Act 1, Scene 3]		

- 8.1.1 Refer to line 1 ('Marry, that "marry" is the very theme').
Explain the pun (double meaning of words) in this line. (2)
- 8.1.2 In your own words, show how Lady Capulet tries to persuade Juliet that she is not too young to get married. (2)
- 8.1.3 Choose the correct answer.
The word 'valiant' (line 12) has the same meaning as ...
A handsome.
B cowardly.
C brave.
D merry. (1)
- 8.1.4 Refer to line 14 ('why he's a man of wax.').
What does the Nurse suggest about Paris here? (2)
- 8.1.5 Refer to line 18 ('This night you ... at our feast.').
Explain the irony of this line. (2)
- 8.1.6 Describe the relationship between Juliet and the Nurse. (2)
- 8.1.7 Are the Capulets justified in arranging Juliet's marriage with Paris? Discuss your view. (3)
- 8.1.8 Discuss your opinion of Lady Capulet as a mother. (2)
- 8.1.9 Refer to lines 19 – 26 (Read o'er the ... lacks a cover.').
Explain the extended metaphor used by Lady Capulet in these lines. (3)
- 8.1.10 Say whether the following statement is TRUE or FALSE. Give a reason for your answer.
Juliet says that she will try to like Paris when she looks at him. (2)

AND

8.2 [Juliet wants to sleep alone the night before her wedding day.]

<i>Enter JULIET and NURSE</i>		
JULIET:	Ay, those attires are best; but gentle Nurse I pray thee leave me to myself tonight; For I have need of many orisons To move the heavens to smile upon my state, Which well thou knowest is cross and full of sin.	5
<i>Enter LADY CAPULET</i>		
LADY CAPULET:	What, are you busy, ho? Need you my help?	
JULIET:	No madam, we have culled such necessities As are behoveful for our state tomorrow. So please you, let me now be left alone, And let the Nurse this night sit up with you, For I am sure you have your hands full all In this so sudden business.	10
LADY CAPULET:	Good night. Get thee to bed and rest, for thou hast need.	
<i>[Exeunt LADY CAPULET and NURSE]</i>		
JULIET:	Farewell. God knows when we shall meet again I have a faint cold fear thrills through my veins, That almost freezes up the heat of life. I'll call them back again to comfort me. Nurse! What should she do here? My dismal scene I needs must act alone. Come vial. What if this mixture do not work at all? Shall I be married then tomorrow morning? No, no, this shall forbid it. Lie thou there.	15 20
<i>[Act 4, Scene 3]</i>		

- 8.2.1 Discuss the events leading to what happens in this extract. (3)
- 8.2.2 Refer to lines 3 – 4 ('For I have ... upon my state, ...').
Explain these lines in your own words. (3)
- 8.2.3 Refer to line 12 ('In this so sudden business.').
What is the 'sudden business' to which Juliet refers in this line? (2)
- 8.2.4 What is the actual reason for Juliet wishing to be alone? (2)

- 8.2.5 Refer to lines 15 – 24 ('Farewell. God knows ... Lie thou there.').

Juliet is alone when she speaks these lines.

What is this kind of speech known as? (1)

- 8.2.6 Refer to line 24 ('Lie thou there'). Fill in the missing word.

In this line Juliet is referring to a ... (1)

- 8.2.7 Explain what the Nurse discovers after this scene. Mention TWO points. (2)

[35]

OR

QUESTION 9 (ESSAY QUESTION)***NOTHING BUT THE TRUTH***

The theme of tradition and modernity is one of the themes in the play.

Thando and Mandisa have been brought up in different 'worlds'. Thando represents the traditional, while Mandisa represents the modern.

Discuss this statement.

You may wish to discuss the differences between them concerning the following:

- 'respect'
- 'obedience'
- other values

Length: 250 – 300 words

[35]

OR

QUESTION 10 (CONTEXTUAL QUESTION)**NOTHING BUT THE TRUTH**

Read the following extracts from the play and answer the set questions. 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 10.1 and QUESTION 10.2.

Answer questions in your own words unless you are asked to quote.

10.1 [Sipho and Thando are waiting for Mandisa.]

THANDO:	Why did Uncle Themba go into exile?	
SIPHO:	HE LEFT THE COUNTRY! Leave it at that. <i>[Pause]</i>	
	Why are you asking these questions?	
THANDO:	Mandisa will be here any time now. I know nothing about her father. What am I going to talk about?	5
	What is she going to think of me when I tell her that I don't know her father? <i>[Pause.]</i> People say he was a political activist. Weren't you proud of him? I would be.	
SIPHO:	Oh yes, he was an activist. Believe me he was an activist. He caused a lot of trouble for everyone and a lot more for himself.	10
THANDO:	And Luvuyo? People talk about him too. Especially the young people. Sometimes I wish he was alive. It would have been nice to have a brother. Someone to be there for you.	15
SIPHO:	And me? Am I not here for you?	
THANDO:	Of course, you are always here for me. A brother would have been different. I understand he too was close to Uncle Themba.	
SIPHO:	Everybody was close to Themba.	20
THANDO:	You must miss him a lot.	
SIPHO:	Themba?	
THANDO:	Luvuyo.	
SIPHO:	Yes I do.	
THANDO:	And Uncle Themba?	25
SIPHO:	How was your day?	
THANDO:	Oh! The same grind. Former soldiers, policemen and security people applying for amnesty. Saying they are sorry. Sometimes I sit there translating, interpreting, and not even feeling. It's easy to get numb you know.	30
SIPHO:	That's why I do not go anymore. It's pointless.	
THANDO:	The truth does come out, and at least the families get to know what happened.	
SIPHO:	Their version of what happened.	
THANDO:	Don't start! Don't start! I know how you feel about that.	35

[Act 1, Scene 1]

10.1.1 Refer to line 2 ('HE LEFT THE COUNTRY').

Sipho does not uphold the fact that Themba went into exile. Instead, he emphasises that Themba 'left' the country. Explain his reason for doing this. (3)

10.1.2 Explain why Mandisa has come to South Africa. (2)

10.1.3 Refer to lines 9 – 10 ('Oh, yes he was an activist.').

(a) Choose the correct answer.

Sipho's tone in these lines is one of ...

- A pride.
- B sarcasm.
- C sympathy.
- D anger. (1)

(b) Explain why he uses this tone. (2)

10.1.4 Refer to lines 10 – 11 ('He caused a ... more for himself.').

Discuss whether Sipho is justified in saying these words. (3)

10.1.5 Refer to line 12 ('And Luvuyo?').

Say how Luvuyo died. (2)

10.1.6 Whom does Sipho blame most for Luvuyo's death? (1)

10.1.7 Say why Thando is so curious about her Uncle Themba. (2)

10.1.8 Identify and discuss the theme of the play revealed in this extract. (3)

10.1.9 Refer to lines 27 – 30 ('Former soldiers, policemen ... not even feeling.').

In these lines Thando refers to the TRC.

(a) What does TRC stand for? (1)

(b) Say why Sipho does not support the TRC. (2)

AND

10.2 [Sipho wants everything that was taken from him given back.]

THANDO:	What are you going to do?	
SIPHO:	I am going to blow it up!	
MANDISA:	Great!	
SIPHO:	No! I am going to burn it down!	
MANDISA:	Even better! NO! You are drunk! You don't really mean that, do you?	5
SIPHO:	Yes, yes I do! I am dead serious. I am going to burn it down. I am going to watch all those books burn and light up the sky.	
THANDO:	You will be arrested.	10
MANDISA:	They will say you are mad.	
SIPHO:	That's even better. I will prove to them that my crime too was politically motivated. They will have to grant me amnesty. They have no choice. I qualify, don't I Thando? You know these things.	15
THANDO:	This is silly. You are going to do no such thing! Stop laughing, Mandisa!	
SIPHO:	How are you going to stop me?	
THANDO:	I'll tell the police to stop you.	
SIPHO:	You will inform the police about me? You will sell me out?	20
THANDO:	It's not selling out. We will stop you.	
SIPHO:	Why?	
THANDO:	Because what you want to do is wrong.	
SIPHO:	What they did to me was wrong too. Why do you want to stop me?	25
THANDO:	Because I love you. I don't want to lose you!	
MANDISA:	She's right. I love you too, Uncle Sipho. You are the only father I have now.	

[Act 2, Scene 1]

10.2.1 Refer to lines 1 – 5 ('What are you ... Even better!').

- (a) What is it that Sipho wants to burn down? (1)
- (b) Say why he is so bitter about this issue? (2)

10.2.2 Refer to lines 12 – 14 ('I will prove ... grant me amnesty.').

- (a) From your knowledge of the play mention TWO people against whom politically-motivated crimes were committed. (2)
- (b) Mention ONE person mentioned in the play that was granted amnesty. (1)

10.2.3 Refer to lines 20 – 21 ('You will inform ... sell me out?')

- Identify the figure of speech in these lines. (1)

10.2.4 Refer to line 27 ('Because I love ...to lose you!').

Discuss Thando's character as revealed in the play. Mention
THREE points.

(3)

10.2.5 Is the following statement TRUE or FALSE? Support your
answer in your own words.

Sipho's attitude to the 'burning down' changes at the end of the
play.

(3)

[35]

TOTAL SECTION B: 35

SECTION C: SHORT STORIES

In this section there are two questions. Answer EITHER the essay (QUESTION 11) OR the contextual question (QUESTION 12).

QUESTION 11 (ESSAY QUESTION)***THE DUBE TRAIN – Can Themba***

Travelling by train in apartheid South Africa was particularly dangerous for black commuters.

Discuss this statement in an essay by referring to specific incidents on the Dube train.

You may consider the following points, among others:

- Conditions of the trains in South Africa during the apartheid era
- The treatment of the young girl on the train
- The ills of township life

Length: 250 – 300 words

OR

[35]

QUESTION 12 (CONTEXTUAL QUESTION)**THE SOFT VOICE OF THE SERPENT – Nadine Gordimer**

12.1 [The young man is wheeled into the garden.]

In a week or two he did not have to read all the time; he could let himself put down the book and look about him, watching the first part silkily as a child's fine straight hair in the wind, watching the small birds tightrope the telephone wire, watching the fat old dove trotting after his refined patrician grey women, purring with lust. His wife came and sat beside him, doing her sewing, and sometimes they spoke, but often they sat for hours, a whole morning, her movements at work small and unobtrusive as the birds', he resting his head back and looking at a blur of sky through half closed eyes. Now and then her eye, habitually looking inwards, would catch the signal of some little happening, some point of colour in the garden, and her laugh or exclamation drawing his attention to it would suddenly clear away the silence. At eleven o'clock she would get up and put down her sewing and go into the house to fetch their tea; crunching slowly away into the sun up the path, going easily, empowered by the sun rather than her own muscles. He watched her go, easily ... He was healing. In the static quality of his gaze, in the relaxed feeling of his mouth, in the upward-lying palm of his hand, there was annealment.	5
	10
	15

12.1.1 Refer to the title of the story.

(a) Identify the sound device used in the title. (1)

(b) Why do you think this is an effective figure of speech? (2)

12.1.2 Refer to line 1 ('In a week ... all the time; ...').

Explain why the man chooses to read all the time. (3)

12.1.3 How old is the man? (1)

12.1.4 The setting of the story is a garden. At the beginning of the story the narrator alludes to the Garden of Eden.

(a) In what way is this garden similar to the Garden of Eden? Explain this reference by also referring to the serpent in the title of the story. (3)

(b) What did the man hope to gain by spending time in the garden? (2)

12.1.5 Is the following statement TRUE or FALSE? Give a reason for your answer.

The woman is struggling with the situation as much as he is. (2)

12.1.6 In your own words, mention TWO things the woman does to break the periods of silence. (2)

12.1.7 Refer to lines 2 – 6 ('... watching the firs ... purring with lust.').
There is a great amount of movement in this description of these lines. Explain what effect this could have on the man. (2)

12.1.8 The narrator has not given the characters names because she ...
A wants to suggest they could be any man and woman.
B does not want to confuse readers with names.
C wants the couple to be like the first man and woman.
D wants them to be associated with the serpent in the Garden of Eden. (1)

12.1.9 Mention ONE way in which the woman tries to come to terms with her husband's situation. (1)

12.2 [The woman encounters the locust.]

She looked up and laughed. 'Oh you – ' she parried, assuming a frown. The locust kept its solemn silly face turned to her. 'Shame, isn't he a funny old man,' she said. 'But what will happen to him?'	
'I don't know,' he said, for being in the same boat absolved him from responsibility or pity. 'Maybe he'll grow another one. Lizards grow new tails, if they lose them.'	5
'Oh, lizards,' she said. ' – But not these. I'm afraid the cat'll get him.'	
'Get another little chair made for him and you can wheel him out here with me.'	10
'Yes,' she laughed. 'Only for him it would have to be a kind of little cart, with wheels.'	
'Or maybe he could be taught to use crutches. I'm sure the farmers would like to know that he was being kept active.'	
'The poor old thing,' she said, bending over the locust again. And reaching back somewhere into an inquisitive childhood she picked up a thin wand of twig and prodded the locust, very gently. 'Funny thing is, it's even the same leg, the left one.' She looked round at him and smiled.	15
'I know,' he nodded, laughing. 'The two of us ...' And then he shook his head and, smiling, said it again: 'The two of us.'	20
She was laughing and just then she flicked the twig more sharply than she meant to and at the touch of it there was a sudden flurried papery whirr, and the locust flew away.	
She stood there with the stick in her hand, half afraid of the creature again, and appealed, unnerved as a child, 'What happened? What happened?'	25
There was a moment of silence.	
'Don't be a fool,' he said irritably.	
They had forgotten that locusts can fly.	30

- 12.2.1 Refer to lines 2 – 3 ('Shame, isn't he ... a funny old man, ...').
Identify the figure of speech used in this line. (1)
- 12.2.2 Refer to line 3 ('But what will happen to him?').
Do you think that the woman in the story is really concerned about what will happen to the locust? Explain your answer. (3)
- 12.2.3 Refer to lines 3 – 4 ('I don't know ... responsibility or pity.').
Explain these lines in your own words. (3)
- 12.2.4 List TWO characteristics of the woman which are evident in this extract. (2)
- 12.2.5 What is the theme of this story? (1)
- 12.2.6 Refer to lines 15 – 21 ('The poor old ... The two of us.').
Give ONE word to describe the atmosphere in these lines. (1)
- 12.2.7 Refer to lines 29 – 30 ('Don't be a ... locusts can fly.').
Explain why the man is irritable. (2)
- 12.2.8 From your knowledge of the story, what is the writer's intention in writing this story? (2)

[35]**TOTAL SECTION C: 35**

SECTION D: POETRY

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

- 'Death be not proud' by John Donne
- 'Auto wreck' by Karl Shapiro
- 'The birth of Shaka' by Mbuyiseni Oswald Mtshali
- 'Cheetah' by Charles Eglington

Answer questions on ANY TWO of the prescribed poems set. Read each 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.

QUESTION 13

Death be not proud – John Donne

Death be not proud, though some have called thee Mighty and dreadful, for thou art not so, For those, whom thou think'st thou dost overthrow, Die not, poor Death, nor yet canst thou kill me. From rest and sleep, which but thy pictures be,	5
Much pleasure; then from thee much more must flow, And soonest our best men with thee do go – Rest of their bones, and soul's delivery! Thou art slave to Fate, Chance, kings, and desperate men, And dost with poison, war, and sickness dwell.	10
And poppy or charms can make us sleep as well, And better than thy stroke. Why swell'st thou then? One short sleep past, we wake eternally, And death shall be no more; death, thou shalt die!	

- 13.1 Name the predominant figure of speech that the poet uses throughout the poem. (1)
- 13.2 Refer to lines 5 – 6 ('From rest and ... more must flow, ...').
Explain what these lines suggest about death. (2)
- 13.3 The poet addresses death directly. This technique is known as ...
A a narrative.
B an exclamation.
C an apostrophe.
D a conversation. (1)
- 13.4 Refer to line 9 ('Thou art slave ... and desperate men').
In what way is death a slave to kings and desperate men? (2)

- 13.5 Is the following statement TRUE or FALSE? Quote no more than SEVEN consecutive words to support your answer.

The poet believes that death is the gateway to everlasting life. (2)

- 13.6 Mention TWO other ways in which people can put themselves to sleep. (2)

- 13.7 Refer to line 14 ('and death shall ... thou shalt die!').

13.7.1 Identify the figure of speech used in this line. (1)

13.7.2 Identify the tone used by the speaker in this line. (1)

- 13.8 Describe the speaker's feelings towards death in the poem. (2)

- 13.9 In this poem, Donne declares that Death has no power over ...13.9.1... in general. Death is seen as a ...13.9.2... after a life well-lived. Both the body and the ...13.9.3... will gain rest. (1½)

- 13.10 Quote the line which depicts death as a reaper. (1)

- 13.11 What type of poem is this one? (1)

[17½]

QUESTION 14

Auto wreck – Karl Shapiro

<p>Its quick soft silver bell beating, beating, And down the dark one ruby flare Pulsing out red light like an artery, The ambulance at top speed floating down Past beacons and illuminated clocks Wings in a heavy curve, dips down, And brakes speed, entering the crowd. The doors leap open, emptying light; Stretchers are laid out, the mangled lifted And stowed into the little hospital. Then the bell, breaking the hush, tolls once, And the ambulance with its terrible cargo Rocking, slightly rocking, moves away, As the doors, an afterthought, are closed.</p>	<p>5</p> <p>10</p>
<p>We are deranged, walking among the cops Who sweep glass and are large and composed. One is still making notes under the light. One with a bucket douches ponds of blood Into the street and gutter. One hangs lanterns on the wrecks that cling, Empty husks of locusts, to iron poles.</p>	<p>15</p> <p>20</p>
<p>Our throats were tight as tourniquets, Our feet were bound with splints, but now, Like convalescents intimate and gauche, We speak through sickly smiles and warn With the stubborn saw of common sense, The grim joke and banal resolution. The traffic moves around with care, But we remain, touching a wound That opens to our richest horror.</p>	<p>25</p> <p>30</p>
<p>Already old, the question Who shall die? Becomes unspoken. Who is innocent? For death in war is done by hands; Suicide has cause and stillbirth, logic; And cancer, simple as a flower, blooms. But this invites the occult mind, Cancels our physics with a sneer, And spatters all we knew of denouement Across the expedient and wicked stones.</p>	<p>35</p>

- 14.1 Refer to line 1 ('Its quick soft silver bell beating, beating, ...').
Identify the figure of speech in this line. (1)
- 14.2 Refer to lines 4 – 6 ('The ambulance at ... curve, dips down, ...').
- 14.2.1 To what is the ambulance compared in these lines? (1)
- 14.2.2 Explain why this comparison is effective. (2)
- 14.3 Refer to line 9 ('Stretchers are laid out, the mangled lifted...').
What does the word 'mangled' suggest about the state of the injured? (2)
- 14.4 At what time of day does the incident described take place? Quote a suitable phrase of no more than THREE words from the poem to support your answer. (2)
- 14.5 Refer to line 11 ('Then the bell, ... hush, tolls once, ...').
Why has the poet used the word 'tolls' to describe the sound made by the bell? (1)
- 14.6 Refer to lines 15 – 21 ('We are deranged ... to iron poles.').
In your own words describe the jobs done by the policemen. (4)
- 14.7 Refer to lines 22 – 23 ('Our throats were ... splints, but now, ...').
What do these lines suggest about the emotional state of the bystanders? (2)
- 14.8 What is the overall mood of the poem? (1)
- 14.9 Complete the following paragraph by filling in a SINGLE WORD in each of the blank spaces. Write down the numbers and the correct word next to it.
- The ...14.9.1... for death through war, suicide or ...14.9.2... can be explained but ...14.9.3... explanation can be found for death through motor accidents.
- (1½)
[17½]

QUESTION 15**The birth of Shaka – Mbuyiseni Oswald Mtshali**

His baby cry was of a cub tearing the neck of the lioness because he was fatherless.	5
The gods boiled his blood in a clay pot of passion to course in his veins.	
His heart was shaped into an ox shield to foil every foe.	10
Ancestors forged his muscles into thongs as tough as wattle bark and nerves as sharp as syringa thorns.	15
His eyes were lanterns that shone from the dark valleys of Zululand to see white swallows coming across the sea. His cry to two assassin brothers: 'Lo! You can kill me but you'll never rule this land!'	20
	25

- 15.1 Who was Shaka? Mention TWO facts. (2)
- 15.2 Refer to line 5 ('because he was fatherless.').
- Explain the historical relevance of this line with reference to Shaka's mother. (2)
- 15.3 Refer to lines 6 – 9 ('The gods boiled ... in his veins.').
- Explain what is implied by these lines. (2)
- 15.4 Refer to lines 10 – 11 ('His heart was ... foil every foe.').
- What character trait of Shaka is portrayed in the image of the 'ox-shield'? (1)

15.5 Refer to lines 12 – 15 ('Ancestors forged his ... as wattle bark...').

15.5.1 Identify the figure of speech used in this line. (1)

15.5.2 Explain why this figure of speech is effective in the context of the poem as a whole. (2)

15.6 Complete the following paragraph by filling in a SINGLE WORD in each of the blank spaces. Write down the numbers and the correct word next to it.

The poet ...15.6.1... Shaka's eyes to lanterns. When Shaka was finally killed by his brothers of Zululand, he ...15.6.2... about the future. This type of poem is a ...15.6.3... poem. (1½)

15.7 Refer to lines 21 – 22 ('to see white ... across the sea.').

In these lines the 'white swallows' refer to the white settlers.

Do you think this is a suitable comparison? Explain your answer. (2)

15.8 Refer to lines 24 – 25 ('Lo! You can ... rule this land!').

What is the tone in these lines? (1)

15.9 Mention THREE separate phrases that indicate Shaka's African origins. (3)
[17½]

QUESTION 16

Cheetah – Charles Eglington

Indolent and kitten-eyed, This is the bushveld's innocent The stealthy leopard parodied With grinning, gangling pup-content.	
Slouching through the tawny grass Or loose-limbed lolling in the shade, Purring for the sun to pass And build a twilight barricade	5
Around the vast arena where, In scattered herds, his grazing prey Do not suspect in what wild fear They'll join with him in fatal play;	10
Till hunger draws slack sinews tight As vibrant as a hunter's bow; Then, like a fleck of mottled light, He slides across the still plateau.	15
A tremor rakes the herds: they scent The pungent breeze of his advance; Heads rear and jerk in vigilant Compliance with the game of chance	20
In which, of thousands, only one Is centered in the cheetah's eye; They wheel and then stampede, for none Knows which it is that has to die.	
His stealth and swiftness fling a noose And as his loping strides begin To blur with speed, he ropes the loose Buck on the red horizon in.	25

16.1 Refer to line 2 ('This is the bushveld's innocent ...').

What do you think the speaker wishes to emphasise by the phrase 'the bushveld's innocent'?

(2)

16.2 Refer to line 3 ('The stealthy leopard parodied ...').

Explain why the poet says that the cheetah parodies the leopard.

(2)

- 16.3 The impression that we get of the cheetah in the first eight lines contrasts with the rest of the poem.

Discuss this contrast. (2)

- 16.4 Refer to stanza 3 of the poem ('Around the vast ... in fatal play; ...').

Quote a phrase of THREE words that shows the cheetah will kill one of them in a deadly game. (1)

- 16.5 Refer to line 16 ('He slides across the still plateau.').

16.5.1 Identify the poetic device used in this line. (1)

16.5.2 Comment on the effectiveness of this device. (2)

- 16.6 There are three definite stages in the poem. Mention these THREE stages. (3)

- 16.7 Complete the following paragraph by filling in a SINGLE WORD in each of the blank spaces. Write down the numbers and the correct word next to it.

The poet compares the bushveld plains to a ...16.7.1... The herd of buck do not ...16.7.2... that they are about to become the cheetah's prey. The cheetah is transformed from being 'innocent' to a ...16.7.3... hunter. (1½)

- 16.8 Refer to line 23 ('They wheel and then stampede, ...').

What do the words 'wheel and then stampede' suggest about the herd? (1)

- 16.9 Quote the phrase that suggests the herd's nervous reaction to the cheetah. (1)

- 16.10 Choose the correct word.

The run-on lines in the last stanza suggest the (speed/clumsiness) of the cheetah. (1)

[17½]

TOTAL SECTION D: 35

GRAND TOTAL: 70