



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2013**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2**

**MARKS: 70**

**TIME: 2 hours**



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This question paper consists of 42 pages.

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**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. Answer questions from TWO sections, as follows:

**SECTION A: NOVEL**

Answer ONE question on the novel that you have studied.

**SECTION B: DRAMA**

Answer ONE question on the drama that you have studied.

**SECTION C: SHORT STORIES**

Answer ONE question.

**SECTION D: POETRY**

Answer TWO questions.

Use the checklist to assist you.

4. Follow the instructions at the beginning of each section carefully.
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. Write neatly and legibly.

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

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
1. <i>To kill a Mockingbird</i>	Essay question	35	5
2. <i>To kill a Mockingbird</i>	Contextual question	35	6
3. <i>Lord of the Flies</i>	Essay question	35	10
4. <i>Lord of the Flies</i>	Contextual question	35	11
5. <i>A Grain of Wheat</i>	Essay question	35	15
6. <i>A Grain of Wheat</i>	Contextual question	35	16

OR

**SECTION B: DRAMA**

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
7. <i>Romeo and Juliet</i>	Essay question	35	19
8. <i>Romeo and Juliet</i>	Contextual question	35	20
9. <i>Nothing but the Truth</i>	Essay question	35	24
10. <i>Nothing but the Truth</i>	Contextual question	35	25

OR

**SECTION C: SHORT STORIES**

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
11. <i>The Luncheon</i>	Essay question	35	29
12. <i>The Dube Train</i>	Contextual question	35	30

OR

**SECTION D: POETRY**

Answer ANY TWO questions if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
13. An elementary school classroom in a slum	Contextual question	17½	34
14. A prayer for all my countrymen	Contextual question	17½	37
15. Death be not proud	Contextual question	17½	39
16. The birth of Shaka	Contextual question	17½	41

**CHECKLIST**

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

**NOTE:**

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

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 (Contextual)	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 Ngũgĩ 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*, Scout and Jem undertake a metaphorical journey from childhood fantasy to reality and learn many lessons about life.

Discuss this statement, with reference to incidents in the novel in support of your answer.

You may wish to discuss the following points among others:

- Lessons learnt from Miss Maudie
- Lessons learnt from Mr Cunningham
- Lessons learnt from Mrs Dubose
- Lessons learnt from Calpurnia

Length: 250 – 300 words

**[35]**

**OR**

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

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

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

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

## 2.1 [Atticus cross-examines Mayella.]

‘My paw’s never touched a hair o’ my head in my life,’ she declared firmly. ‘He never touched me.’	
Atticus’s glasses had slipped a little, and he pushed them up on his nose. ‘We’ve had a good visit, Miss Mayella, and now I guess we’d better get to the case. You say you asked Tom Robinson to come chop up a – what was it?’	5
‘A chiffarobe, a old dresser full of drawers on one side.’	
‘Was Tom Robinson well known to you?’	
‘Whaddya mean?’	
‘I mean did you know who he was, where he lived?’	10
Mayella nodded. ‘I knowed who he was, he passed the house every day.’	
‘Was this the first time you asked him to come inside the fence?’	
Mayella jumped slightly at the question. Atticus was making his slow pilgrimage to the windows, as he had been doing: he would ask a question, then look out, waiting for an answer. He did not see her involuntary jump, but it seemed to me that he knew she had moved. He turned around and raised his eyebrows. ‘Was –’ he began again.	15
‘Yes it was.’	
‘Didn’t you ever ask him to come inside the fence before?’	20
She was prepared now, ‘I did not, I certainly did not.’	
	[Chapter 18]

2.1.1 Match the names in COLUMN A to the descriptions in COLUMN B. Write down only the question number (2.1.1(a)–2.1.1(c)) and the letter (A – D) of your answer.

COLUMN A	COLUMN B
(a) Atticus	A The alleged rapist
(b) Mayella	B The presiding judge
(c) Tom Robinson	C The alleged rape victim
	D Attorney for the accused

(3)

- 2.1.2 There is evidence in the passage that Mayella has little schooling. State TWO points to show this. (2)
- 2.1.3 Is the following statement TRUE or FALSE? Write 'true' or 'false' and quote THREE words from the extract to prove your answer.
- Mayella is adamant that her father did not physically abuse her. (2)
- 2.1.4 In line 4, Atticus refers to 'a good visit'. What is he referring to here? (1)
- 2.1.5 What 'case' is Atticus talking about in line 5? Mention TWO points. (2)
- 2.1.6 In line 6, Atticus asks, 'what was it?' Has Atticus really forgotten? Explain why you think he asks this question. (2)
- 2.1.7 What does the word 'jumped' in line 15, tell us about Mayella's state of mind at this point? Mention TWO points. (2)
- 2.1.8 From your knowledge of the novel as a whole, discuss TWO unpleasant qualities of the Ewells which might have added to their unpopularity in Maycomb. (2)
- 2.1.9 Do you think that Mayella is a victim of her circumstances? Discuss your view. (2)

**AND**

## 2.2 [An editorial appears in the local newspaper.]

A few more details, enabling the listener to repeat his version in turn, then nothing to talk about until the <i>Maycomb Tribune</i> appeared the following Thursday. There was a brief obituary in the <i>Coloured News</i> , but there was also an editorial.	5
Mr B.B. Underwood was at his most bitter, and he couldn't have cared less who cancelled advertising and subscriptions. (But Maycomb didn't play that way: Mr Underwood could holler till he sweated and write whatever he wanted to, he'd still get his advertising and subscriptions. If he wanted to make a fool of himself in his paper that was his business.) Mr Underwood didn't talk about miscarriages of justice, he was writing so children could understand. Mr Underwood simply figured it was a sin to kill cripples, be they standing, sitting, or escaping. He likened Tom's death to the senseless slaughter of songbirds by hunters and children, and Maycomb thought he was trying to write an editorial poetical enough to be reprinted in <i>The Montgomery Advertiser</i> .	10 15
How could this be so, I wondered, as I read Mr Underwood's editorial. Senseless killing – Tom had been given due process of law to the day of his death; he had been tried openly and convicted by twelve good men and true; my father had fought for him all the way. Then Mr Underwood's meaning became clear: Atticus had used every tool available to free men to save Tom Robinson, but in the secret courts of men's hearts Atticus had no case. Tom was a dead man the minute Mayella Ewell opened her mouth and screamed.	20 25
[Chapter 25]	

2.2.1 Using THREE points, describe what leads to the publication of the editorial. (3)

2.2.2 What is an *obituary* (line 4)? (1)

2.2.3 Choose the correct answer to complete the following sentence. Write only the answer (A – D).

An editorial is ...

- A a photograph of the editor.
- B the editor's comments on the news of the day.
- C an article written by the editor.
- D a poem written by the editor.

(1)

- 2.2.4 What does the narrator mean by 'miscarriages of justice' in line 13? (2)
- 2.2.5 In lines 15 – 17, Mr Underwood compares Tom's death to the senseless killing of songbirds. Is this an effective comparison? Discuss your view. (3)
- 2.2.6 Who are the 'twelve good men' in line 23? (1)
- 2.2.7 How does Scout's initial understanding of the editorial differ from that of her later understanding? (2)
- 2.2.8 In line 27, Scout says that 'in the secret courts of men's hearts Atticus had no case.' Explain what she means. (2)
- 2.2.9 What does this extract tell you about Mr Underwood's attitude towards the white society in Maycomb? State TWO points. (2)

**[35]**

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

It is said that people often destroy those who tell the truth about the human condition.

Write an essay to show how the author of the novel *LORD OF THE FLIES* attempts to illustrate this truth through Piggy and Simon.

In your essay, you may discuss the following points, among others:

- Piggy's role in the novel as being rational, practical and sensible.
- Simon's role in the novel as being a visionary, kind and sensitive.
- The deaths of Simon and Piggy.

Length: 250 – 300 words

**[35]**

**QUESTION 4 (CONTEXTUAL QUESTION)**

**LORD OF THE FLIES**

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 4.1 and QUESTION 4.2.

4.1 [Ralph calls a meeting ‘to put things straight’.]

Ralph looked at Jack open-mouthed, but Jack took no notice.	
“The thing is – fear can’t hurt you any more than a dream. There aren’t any beasts to be afraid of on this island.” He looked along the row of whispering littluns.	5
“Serve you right if something did get you, you useless lot of cry-babies! But there <i>is</i> no animal – ”	
Ralph interrupted him testily.	
“What is all this? Who said anything about an animal?”	
“You did, the other day. You said they dream and cry out. Now they talk – not only the littluns, but my hunters sometimes – talk of a thing, a dark thing, a beast, some sort of animal. I’ve heard. You thought not, didn’t you? Now listen. You don’t get big animals on small islands. Only pigs. You only get lions and tigers in big countries like Africa and India – ”	10
“And the Zoo – ”	
“I’ve got the conch. I’m not talking about the fear. I’m talking about the beast. Be frightened if you like. But as for the beast – ”	15
Jack paused, cradling the conch, and turned to his hunters with their dirty black caps.	
“Am I a hunter or am I not?”	
They nodded, simply. He was a hunter all right. No one doubted that.	20
“Well then – I’ve been all over this island. By myself. If there were a beast I’d have seen it. Be frightened because you’re like that – but there is no beast in the forest.”	25
[Chapter 5]	

4.1.1 Match the names in COLUMN A to the descriptions in COLUMN B. Write down only the question number (4.1.1(a) – 4.1.1(c)) and the letter (A – D) of your answer.

COLUMN A		COLUMN B	
(a)	Roger	A	‘Life is scientific’ is his motto
(b)	Simon	B	One of the twins
(c)	Piggy	C	Throws stones at Henry
		D	Often faints

(3)

- 4.1.2 In line 1, the writer mentions that ‘Ralph looked at Jack open-mouthed’.
- (a) What emotion causes Ralph to be open-mouthed? (1)
- (b) Why is Ralph looking open-mouthed at Jack? (2)
- 4.1.3 In line 4, ‘beasts’ are mentioned. Mention any TWO ideas of the beast that are expressed at this meeting. (2)
- 4.1.4 What character trait of Jack is revealed when he calls the ‘littluns’ a “useless lot of cry-babies” in lines 6 – 7? State TWO points. (2)
- 4.1.5 Is the following statement TRUE or FALSE? Write ‘true’ or ‘false’ and quote a sentence of SIX words from the extract to prove your answer.
- Jack is confident that there is no beast on the island. (2)
- 4.1.6 Why has Ralph called this meeting? State TWO points. (2)
- 4.1.7 How does this meeting differ from the first one they had? (2)
- 4.1.8 Do you agree that things would have been better if there were adults on the island? Discuss your view. (2)

**AND**

4.2 [Jack invites Ralph and Piggy to the hunters' feast.]

Jack stood up and waved his spear. "Take them some meat."	
The boys with the spit gave Ralph and Piggy each a succulent chunk. They took the gift, dribbling. So they stood and ate beneath a sky of thunderous brass that rang with the storm-coming.	5
Jack waved his spear again. "Has everybody eaten as much as they want?"	
There was still food left, sizzling on the wooden spits, heaped on the green platters. Betrayed by his stomach, Piggy threw a picked bone down on the beach and stooped for more.	10
Jack spoke again, impatiently. "Has everybody eaten as much as they want?"	
His tone conveyed a warning, given out of the pride of ownership, and the boys ate faster while there was still time. Seeing there was no immediate likelihood of a pause, Jack rose from the log that was his throne and sauntered to the edge of the grass. He looked down from behind his paint at Ralph and Piggy. They moved a little further off over the sand and Ralph watched the fire as he ate. He noticed, without understanding, how the flames were visible now against the dull light. Evening was come, not with calm beauty but with the threat of violence.	15 20
Jack spoke. "Give me a drink."	25
Henry brought him a shell and he drank, watching Piggy and Ralph over the jagged rim. Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape.	30
[Chapter 10]	

- 4.2.1 In lines 1 – 7, it is stated that 'Jack stood up ... his spear again'. Quote THREE consecutive words to show that Jack is in control. (1)
- 4.2.2 What does the word 'succulent' in line 4 suggest about the meat? (1)
- 4.2.3 In lines 5 – 6, the writer mentions 'a sky of ... with the storm-coming'. These words create an atmosphere of ...
  - A foreboding.
  - B bravery.
  - C excitement
  - D thrill. (1)

- 4.2.4 In line 10, the writer states that Piggy was 'Betrayed by his stomach'. Identify the figure of speech used here. (1)
- 4.2.5 In lines 13 – 19, it is stated that 'Jack spoke again ... of the grass'. Which SINGLE word from the extract implies the following about Jack?
- (a) He is not a kind leader. (1)
- (b) He is like a king. (1)
- (c) He feels confident and in control. (1)
- 4.2.6 What does the 'paint' in line 20 refer to? (1)
- 4.2.7 The 'threat of violence' in line 24 can be interpreted in both a literal and a figurative sense. Say which of the following statements is literal and which is figurative:
- (a) There is mounting tension among the boys. (1)
- (b) There is an indication of dark clouds and wind. (1)
- 4.2.8 After this meeting, a tragic event occurs on the island. Outline THREE points that lead to this tragedy. (3)
- 4.2.9 Do you think that Ralph and Piggy envy Jack and his group? Give reasons for your answer. (2)
- 4.2.10 Identify the theme that is evident in this extract and explain your answer. (2)

**[35]****OR**

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

The novel, *A Grain of Wheat*, explores a number of themes that build up to the Uhuru celebrations.

In your essay you may consider the following ideas, among others:

- The rivalry of Gikonyo and Karanja over Mumbi
- Karanja's underhand dealings with the British

Length: 250 – 300 words

**[35]**

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

6.1 [Some villagers visit Mugo's hut.]

Outside Mugo's hut the forest fighters parted from Gikonyo, Wambui and Warui. The two shared a hut at the other end of the village. The hut had been bought for them by some ardent members of the local branch of the Party who then believed the Party was the reincarnation of the Movement.	5
'Do you think he will help us?' Koina suddenly asked. 'Who?'	
'That man!'	
'Oh, Mugo. I don't know. Kihika rarely mentioned him. In fact, I don't know if he knew him well.'	10
They walked the rest of the way without more words. Koina fumbled for matches to light the oil-lamp. He was small-boned, light-skinned, and had large veins that protruded on his face and hands. General R. sat on the bed, absorbed in thought. Koina stood and stared at the yellow flame.	15
'All the same, we must find out the traitor,' General R. said, as if continuing their earlier conversation. His voice was low and carried grim determination.	20
Koina did not answer at once. He remembered the day Kihika went out, never to return. Kihika commanded more than three hundred men, split into groups of fifty or even twenty-five men. The groups lived apart, in different caves, around Kinenie Forest, and only came together when going for a big venture like the capture of Mahee. Koina was always struck by Kihika's absolute disregard for personal danger.	25
[Chapter 3]	

6.1.1 Match the names in COLUMN A to the descriptions in COLUMN B. Write down only the question number (6.1.1(a) – 6.1.1(c)) and the letter (A – D) of your answer.

COLUMN A		COLUMN B	
(a)	Kihika	A	Kenyan rebel group
(b)	The Movement	B	considered a martyr
(c)	Koina	C	a homeboy
		D	a lieutenant

(3)

6.1.2 Who are the forest fighters in line 1 of this extract?

(2)

- 6.1.3 Refer to lines 1 – 2 ('Outside Mugo's hut ... Gikonyo, Wambui and Warui'.)
- What is the purpose of these people's visit to Mugo? State THREE points. (3)
- 6.1.4 In line 2, Warui and Wambui are mentioned. Why are they among the group to visit Mugo? State ONE point for each character. (2)
- 6.1.5 Choose the correct answer to complete the following sentence. Write only the answer (A – D).
- In line 5, the writer mentions General R. The 'R' stands for ...
- A rebel.  
B ruthless.  
C retribution.  
D Russia. (1)
- 6.1.6 Refer to lines 18 – 20 ('All the same ... carried grim determination').
- What do these lines tell us about General R? State TWO points. (2)
- 6.1.7 How do you know that Koina admired Kihika? Explain your answer, using your own words. (2)
- 6.1.8 Do you think Koina is justified in admiring Kihika? Discuss your view. (2)
- 6.1.9 Later, Kihika's death is described as a 'crucifixion'. Do you agree with this statement? Give reasons for your answer. (2)

**AND**

## 6.2 [A race forms part of the Uhuru celebrations.]

Before the end of the first lap, many runners had followed Warui's example and dropped out. Only one woman completed the third lap. It was at the end of the fourth round when many people had opted out of the race, that Mumbi suddenly noticed Karanja's presence. Her clapping abruptly stopped; her excitement slumped back to memories of yesterday. The sight of Karanja and Gikonyo on the same field embarrassed her so that she now wished she had stayed at home with her parents. Why had Karanja come, anyway, despite her warning note? Or did he not receive the message? Seeing General R. in the race, she was reminded of what the General had said two days before this. The irony of his words now struck her with her fuller knowledge of the situation. Circumstances had changed since she wrote that note.	5 10 15
[Chapter 14]	

6.2.1 Refer to line 5 ('Mumbi suddenly noticed Karanja's presence').

What effect did Karanja's presence have on Mumbi's mood?  
State TWO points. (2)

6.2.2 Is the following statement TRUE or FALSE? Write 'true' or 'false' and quote no more than EIGHT words from the extract to prove your answer.

Most of the people were forced to stop running. (2)

6.2.3 In lines 7 – 8, the writer states that Mumbi is embarrassed. Why is she embarrassed at the sight of Gikonyo and Karanja together? (2)

6.2.4 What warning did the note (line 10) contain? (2)

6.2.5 How does Karanja interpret Mumbi's note? (2)

6.2.6 Mention TWO character traits of Mumbi that are revealed by the fact that she writes the 'warning note'. (2)

6.2.7 In what way had the circumstances (line 14) changed? (2)

6.2.8 The night before the Uhuru celebrations there is a storm. What does the storm symbolise? State TWO points. (2)

**[35]**

**TOTAL SECTION A: 35**

**SECTION B: DRAMA**

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

- *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 play you have studied.

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

Romeo's personality and behaviour could be said to be contributing factors to the tragic events in the play.

Discuss this statement in a well-presented essay.

In your essay you may consider the following ideas, among others:

- How quickly Romeo falls in love with Juliet.
- Romeo's strong belief in the power of fate and destiny
- Romeo's tendency to make impulsive decisions

Length: 250 – 300 words

**[35]**

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

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 8.1 and QUESTION 8.2.

## 8.1 [Romeo tries to stop the fight between Tybalt and Mercutio.]

<p><b>ROMEO:</b> (<i>drawing</i>) Draw, Benvolio. Beat down their weapons. Gentlemen, for shame forbear this outrage! Tybalt, Mercutio, the Prince expressly hath Forbid this bandying in Verona streets.</p> <p><i>Romeo rushes between them</i></p> <p>Hold, Tybalt! Good Mercutio!</p> <p><i>Tybalt lunges under Romeo's arm, wounding Mercutio</i></p>	5
<p><b>PETRUCHIO:</b> Away, Tybalt!</p> <p><i>Tybalt, Petruchio and followers run off</i></p>	
<p><b>MERCUTIO:</b> I am hurt. A plague o' both your houses. I am sped. Is he gone, and hath nothing?</p>	
<p><b>BENVOLIO:</b> What, art thou hurt?</p>	10
<p><b>MERCUTIO:</b> Ay, ay, a scratch; marry, 'tis enough. Where is my page? Go villain, fetch a surgeon.</p> <p><i>Page off</i></p>	
<p><b>ROMEO:</b> Courage, man. The hurt cannot be much.</p>	
<p><b>MERCUTIO:</b> No, 'tis not so deep as a well, nor so wide as a church door. But 'tis enough. 'Twill serve. Ask for me tomorrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! Zounds, a dog, a rat, a mouse, a cat to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.</p>	15  20
<p><b>ROMEO:</b> I thought all for the best.</p>	
[Act 3, Scene 1]	

- 8.1.1 Match the names in COLUMN A to the descriptions in COLUMN B. Write down only the question number (8.1.1(a) – 8.1.1(d)) and the letter (A – D) of your answer.

COLUMN A		COLUMN B	
(a)	Tybalt	A	his name means 'well-wishing'
(b)	Page	B	prince of Verona
(c)	Benvolio	C	a follower
(d)	Mercutio	D	his name means 'quarrelsome'
		E	a male servant

(4)

- 8.1.2 Refer to the stage direction '*drawing*' in line 1.

(a) What does '*drawing*' mean? (1)

(b) Why is Romeo '*drawing*'? (2)

- 8.1.3 Refer to lines 3 – 4 ('the Prince expressly ... in Verona streets').

(a) What is the name of the Prince referred to here? (1)

(b) Using your OWN words, identify the reason Romeo gives to Tybalt and Mercutio in these lines for not wanting to fight. (2)

(c) What is the actual reason for Romeo wanting them to stop the fight? State TWO points. (2)

- 8.1.4 Choose the correct answer to complete the following sentence. Write only the answer (A – D).

In line 8, Mercutio speaks about 'both your houses'. This is a reference to the ...

A homes of Petruchio and Romeo.

B Montagues and the Capulets.

C homes of Romeo and Benvolio.

D families of Tybalt and Mercutio. (1)

- 8.1.5 Choose the correct option. Refer to lines 15 – 16 ('Ask for me ... a grave man').

The figure of speech in these lines is a (metaphor/pun). (1)

- 8.1.6 Refer to lines 19 – 20 ('Why the devil ... under your arm').

(a) If you were the stage director, what would you want Mercutio's tone of voice to reflect? (1)

(b) Explain why he should have this tone. (2)

**AND**

## 8.2 [Balthasar visits Romeo]

<b>ROMEO:</b> Is it e'en so? Then I defy you, stars! Thou knowest my lodging. Get me ink and paper, And hire posthorses. I will hence tonight.	
<b>BALTHASAR:</b> I do beseech you sir, have patience: Your looks are pale and wild, and do import Some misadventure.	5
<b>ROMEO:</b> Tush, thou art deceived; Leave me and do the thing I bid thee do. Hast thou no letters to me from the Friar?	
<b>BALTHASAR:</b> No, my good lord.	10
<b>ROMEO:</b> No matter. Get thee gone, And hire those horses. I'll be with thee straight. <i>Balthasar off</i> Well, Juliet, I will lie with thee tonight. Let's see for means. O mischief, thou art swift To enter in the thoughts of desperate men! I do remember an apothecary –	15
	[Act 5, Scene 1]

- 8.2.1 (a) Where is Romeo at this point in the play? (1)
- (b) Give an outline of the events that lead to him being at this place. State THREE POINTS. (3)
- 8.2.2 What has Balthasar come to tell Romeo? (1)
- 8.2.3 Why does Romeo refer to the 'stars' in line 1? In your answer refer to ONE of the themes in the play. (2)
- 8.2.4 This is the second piece of devastating news that Romeo has received recently. Compare his reaction of this news to that of the first.
- (a) In what ways are his reactions different? State TWO points. (2)
- (b) In what ways are his reactions similar? State TWO points. (2)

- 8.2.5 In line 5, Balthasar describes Romeo as 'pale and wild'.  
What do these words tell you about Romeo's state of mind? (1)
- 8.2.6 Refer to lines 13 – 16 ('Well, Juliet, I ... remember an apothecary').
- (a) Is the following statement TRUE or FALSE? Write 'true' or false' and quote TWO consecutive words to prove your answer.  
Romeo shows neither patience nor reason. (2)
- (b) Romeo is alone at this stage and speaking his thoughts out aloud. Give the dramatic term for such a speech. (1)
- (c) Identify the figure of speech in, 'O mischief, thou art swift' (line 14). (1)
- 8.2.7 Would you say that Romeo was brave or foolish to return to Verona? Discuss your view. (2)

**[35]**

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

The play *Nothing But The Truth*, explores possible reasons for the breakdown of cultural traditions.

Discuss this statement.

In your essay you may consider the following ideas, among others:

- How important cultural ways are to Thando and Sipho
- The struggle to hold onto one's cultural identity, especially with regard to Mandisa, the 'African Princess'
- How cultural traditions are threatened

Length: 250 – 300 words

**[35]**

**OR**

**QUESTION 10 (CONTEXTUAL QUESTION)**

***NOTHING BUT THE TRUTH***

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 10.1 and QUESTION 10.2.

10.1 [Thando tries to find out more about Themba.]

<b>SIPHO:</b> The undertaker must be on his way now.	
<b>THANDO</b> [ <i>as she exits</i> ]: Daddy, what did Uncle Themba die of?	
<b>SIPHO:</b> His heart gave in, so says his wife.	
<b>THANDO</b> [ <i>from the bedroom</i> ]: Why didn't Auntie Thelma accompany his body instead of Mandisa?	5
<b>SIPHO:</b> The letter just said 'My daughter will be coming with him'. He wanted to be buried here at home, not far from Mom and Dad.	
<b>THANDO:</b> Why didn't Uncle Themba come back when most of the exiles came home?	10
<b>SIPHO:</b> They were settled and comfortable where they were. Many exiles felt that way. Some came back to look around, to check out the scene, so to speak. Then realised that they would be better off where they had jobs, families.	
<b>THANDO:</b> But Bra Hugh, Sis Miriam and the others, they came back.	15
<b>SIPHO:</b> That's different. Some had homes and families to come home to. Some had jobs in the government.	
<b>THANDO:</b> So why did Uncle Themba not even visit after the first election! He could have? Couldn't he?	20
<b>SIPHO</b> [ <i>after a long pause</i> ]: HE DIDN'T! Is the Cradock case over?	
<b>THANDO</b> [ <i>coming back into the room</i> ]: Tomorrow.	
<b>SIPHO:</b> You think they are going to get amnesty?	
<b>THANDO:</b> I don't know. I am not the judge.	25
[Act 1, Scene 1]	

10.1.1 Match the names in COLUMN A to the descriptions in COLUMN B. Write down only the question number (10.1.1(a) –10.1.1(d)) and the letter (A – D) of your answer.

COLUMN A		COLUMN B	
(a)	Mr Khahla	A	Thando's mother
(b)	Sindiswa Makhapela	B	teacher
(c)	Mrs Potgieter	C	undertaker
(d)	Thando	D	chief librarian
		E	lawyer

(4)

- 10.1.2 Explain why the 'undertaker' in line 1 is needed. Mention TWO reasons. (2)
- 10.1.3 In line 3, Siphso says, 'his heart gave in'. How would you explain this statement in your OWN words? (1)
- 10.1.4 In lines 4 – 5, Thando wants to know why Auntie Thelma did not accompany Themba's body. How does this question reflect Thando's culture? (2)
- 10.1.5 What does 'home' refer to in line 7? (1)
- 10.1.6 What does Thando believe is the reason for Themba leaving? State TWO points. (2)
- 10.1.7 In line 21, Siphso says, "HE DIDN'T!"
- (a) If you were the stage director, what would you want Siphso's face to express? (1)
- (b) Explain why he should have this expression. (2)
- 10.1.8 Refer to lines 21 – 24 ('Is the Cradock ... to get amnesty?') Why does Siphso steer the conversation in this direction? State TWO points. (2)

**AND**

10.2 [Sipho tells Thando and Mandisa about his job as a clerk.]

<b>THANDO:</b> I've never heard this story before.	
<b>MANDISA:</b> How long did you stay there?	
<b>SIPHO:</b> For three years. When I told Mr Spilkin that I was ready to start my articles he said he was very sorry they had already decided to take two new white articulated clerks. Anyway I was doing a very good job now, he said.	5
<b>SIPHO:</b> Then I heard that they were looking for someone, someone black, at the Port Elizabeth Public Library to train as an assistant librarian. I left Spilkin & Spilkin Attorneys. I got the job at the library. Mrs Meyers was very impressed with my English. She said with such good English I would go far in her library. So Spilkin & Spilkin Attorneys took my one chance. I really wanted to be a lawyer.	10
<b>MANDISA:</b> And where was my father all this time?	
<b>SIPHO:</b> By this time Themba had finished high school. My father somehow found the money to send Themba to Fort Hare University. I was very happy for him but I was also sad and angry.	15
[Act 2, Scene 1]	

10.2.1 In line 1, Thando says, 'I've never heard this story before.'

Relate the events of Sipho's experience at Spilkin & Spilkin Attorneys before Sipho wanted to start his articles. State THREE points. (3)

10.2.2 Choose the correct answer to complete the following sentence. Write only the answer (A – D).

In line 5, Sipho speaks about 'articled clerks'. An articulated clerk is a ...

- A clerk who writes newspaper articles.
  - B trainee lawyer who works for a lawyer.
  - C lawyer who writes newspaper articles.
  - D lawyer who defends clerks only.
- (1)

10.2.3 Refer to lines 3 – 6 ('For three years ...now, he said').

Identify the theme in these lines. (1)

10.2.4 Refer to lines 11 – 12 ('She said with ... in her library').

Is the following statement TRUE or FALSE? Write 'true' or 'false' and give a reason to prove your answer.

Sipho eventually does go far in the library. (2)

- 10.2.5 Refer to lines 15 – 18 ('By this time ...sad and angry').
- (a) Sipho experiences mixed feelings. Identify THREE of these feelings. (3)
- (b) Explain each of these feelings with reference to the play. (3)
- 10.2.6 After this extract, Mandisa defends her father and says that she refuses 'to listen to anymore of this drunken drive!'. What does this response reveal about her character? State TWO points. (2)
- 10.2.7 Refer to lines 15 – 17 ('My father somehow ... Fort Hare University').
- Do you think that parents are fair in favouring one child above another? Discuss your view. (3)
- [35]**

**TOTAL SECTION B: 35**

**SECTION C: SHORT STORIES**

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

- *THE LUNCHEON* by W. Somerset Maugham
- *THE DUBE TRAIN* by Can Themba

Choose ONE of the short stories and answer the questions set on it.

**QUESTION 11 (ESSAY QUESTION)*****THE LUNCHEON* – W. Somerset Maugham**

The story, *The Luncheon*, focuses on the behaviour of the three characters and their motives for what they do.

Write an essay in which you discuss this statement. In your answer refer to specific incidents in the story.

You may consider the following ideas, among others:

- The narrator's initial expectations and later 'silent revenge'
- The woman's ironic statements
- The waiter's encouragement for them to eat

Length: 250 – 300 words

**[35]**

**QUESTION 12 (CONTEXTUAL QUESTION)****THE DUBE TRAIN – Can Themba**

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 12.1 and QUESTION 12.2.

12.1 [The *tsotsi* boards the train.]

He swaggered towards us and stood between our seats with his back to the outside, his arms gripping the frame of the paneless window. He noticed the girl and started teasing her. All township love-making is rough.	
‘Hi, rubberneck!’ – he clutched at her pear-like breast jutting from her sweater – ‘how long did you think you’ll duck me?’	5
She looked round in panic; at me, at the old lady opposite her, at the hulk of a man opposite me. Then she whimpered, ‘Ah, <i>au-boetie</i> , I don’t even know you.’	
The <i>tsotsi</i> snarled, ‘You don’t know me, eh? You don’t know me when you’re sitting with your student friends. You don’t know last night, too, <i>nè</i> ? You don’t know how you ducked me?’	10
Some woman, reasonably out of reach, murmured, ‘The children of today ...’ in a drifting sort of way.	
Mzimhlophe, the dirty-white station.	
The <i>tsotsi</i> turned round and looked out of the window on to the platform. He recognised some of his friends there and hailed them.	15
‘O, Zigzagza, it’s how there?’	
‘It’s jewish!’	
‘ <i>Hela</i> , Tholo, my ma hears me, I want that ten-‘n-six!’	
‘Go get it in hell!’	20
‘Weh, my sister, don’t listen to that guy. Tell him Shakespeare nev’r said so!’	
The gibberish exchange was all in exuberant superlatives.	

12.1.1 Complete the sentences by filling in the missing words. Write only the SINGLE words next to the question number (12.1.1(a) – 12.1.1(d))

The narrator (a) ... the train at Dube Station on a (b) ... morning. Seated opposite him is a (c) ... man. At a later stop, a *tsotsi* (d) ... on to the train.

(4)

- 12.1.2 What does the word 'swaggered' in line 1 suggest about the *tsotsi's* movement? (1)
- 12.1.3 In line 2, it is stated that one of the windows in the train is 'paneless'.
- (a) List TWO other things that indicate the state of disrepair of this train. (2)
- (b) Explain the reason why the narrator is forced to travel in a train that is in this state. (2)
- 12.1.4 In lines 5 – 6, the *tsotsi* speaks to the girl, 'Hi, rubberneck! – he ... you'll duck me'.
- Identify the theme in these lines. (1)
- 12.1.5 In line 7, the writer mentions, 'She looked round in panic'.
- In your OWN words, explain the contrast in the girl's attitude when she first climbed on to the train and her attitude now. (2)
- 12.1.6 In line 10, the *tsotsi* 'snarled'. What emotion of the *tsotsi* is displayed by the use of this word? (1)
- 12.1.7 In lines 12 – 13, it is stated that 'Some woman, reasonably ... sort of way.'
- (a) Why, do you think, the narrator describes the woman as 'reasonably out of reach'? (1)
- (b) Why does the woman remark, 'The children of today ...'? (2)
- 12.1.8 Township slang is used in this short story. Give the correct English words for the following words used in the extract:
- (a) 'tsotsi' (line 15)
- (b) 'jewish' (line 18) (2)

**AND**

12.2 [The big man confronts the *tsotsi*.]

“*Hela*, you street urchin, that woman is your mother,’ came the shrill voice of the big hulk of a man, who had all the time been sitting quietly opposite me, humming his lewd little township ditty. Now he moved towards where the *tsotsi* stood rooted.

There was menace in every swing of his clumsy movements, and the half-mumbled tune of his song sounded like under-breath cursing for all its calmness. The carriage froze into silence.

Suddenly, the woman shrieked and men scampered on to seats. The *tsotsi* had drawn a sheath-knife, and he faced the big man.

There is something odd that a knife does to various people in a crowd. Most women go into pointless clamour, sometimes even hugging fast the men who might fight for them. Some men make gangway, stampeding helter-skelter, but with that hulk of a man the sight of the gleaming blade in the *tsotsi*’s hand drove him berserk. The splashing people left a sort of arena. There was an evil leer in his eye, much as if he were experiencing satanic satisfaction.

Croesus Cemetery flashed past.

Seconds before the impact, the *tsotsi* lifted the blade and plunged it obliquely. Like an instinctive, predatory beast, he seemed to know exactly where the vulnerable jugular was and he aimed for it. The jerk of the train deflected his stroke, though, and the blade slit a long cleavage down the big man’s open chest.

12.2.1 In lines 1 – 4, the big man reacts to the *tsotsi*’, “*Hela*, you street ... *tsotsi* stood rooted.”)

- (a) Quote the word from these lines that show the *tsotsi* is dirty and untidy. (1)
- (b) State the reason why the big man is so intensely upset. State TWO points. (2)
- (c) What effect do the big man’s words have on the *tsotsi*? Explain in your OWN words. (1)

12.2.2 In line 5, it is stated, ‘There was menace in every swing of his clumsy movements.’ The figure of speech used here is an example of ...

- A personification.  
 B hyperbole.  
 C metaphor.  
 D simile. (1)

12.2.3 In your OWN words, say what effect the big man’s words have on the rest of the passengers. (1)

- 12.2.4 Is the following statement TRUE or FALSE? Write 'true' or 'false'. Quote no more than TEN words to prove your answer.
- The *tsotsi* was clearly practised in knife-fighting and killing people. (2)
- 12.2.5 In lines 11 – 13, 'Most women go ... gangway, stampeding helter-skelter', the writer mentions the responses of the passengers.
- Do you find the men's behaviour excusable? Explain your answer. (2)
- 12.2.6 In line 17, the writer mentions, 'Croesus Cemetery'.
- Explain the irony of this line. (2)
- 12.2.7 Give a clear outline of what eventually happens to the *tsotsi*. State THREE points. (3)
- 12.2.8 Why, do you think, the does writer use slang in the story? State TWO points. (2)
- [35]**

**TOTAL SECTION C: 35**

**SECTION D: POETRY**

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

- *An elementary school classroom in a slum* by Stephen Spender
- *A prayer for all my countrymen* by Guy Butler
- *Death be not proud* by John Donne
- *The birth of Shaka* by Mbuyiseni Oswald Mtshali

**NOTE:** Answer the 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**

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

**An elementary school classroom in a slum – Stephen Spender**

Far far from gusty waves, these children's faces. Like rootless weeds, the hair torn round their pallor. The tall girl with her weighed-down head. The paper- seeming boy, with rat's eyes. The stunted, unlucky heir Of twisted bones, reciting a father's gnarled disease,	5
His lesson from his desk. At the back of the dim class One unnoted, sweet and young. His eyes live in a dream Of squirrel's game, in tree room, other than this.	
On sour cream walls, donations. Shakespeare's head, Cloudless at dawn, civilised dome riding all cities. Belled, flowery, Tyrolese valley. Open-handed map Awarding the world its world. And yet, for these Children, these windows, not this world, are world. Where all their future's painted with a fog, A narrow street sealed in with a lead sky,	10      15
Far far from rivers, capes, and stars of words.	
Surely, Shakespeare is wicked, the map a bad example With ships and sun and love tempting them to steal – For lives that slyly turn in their cramped holes From fog to endless night? On their slag heap, these children Wear skins peeped through by bones and spectacles of steel With mended glass, like bottle bits on stones. All of their time and space are foggy slum. So blot their maps with slums as big as doom.	20

Unless, governor, teacher, inspector, visitor, This map becomes their window and these windows That shut upon their lives like catacombs, Break O break open till they break the town And show the children to green fields and make their world Run azure on gold sands, and let their tongues Run naked into books, the white and green leaves open History theirs whose language is the sun.	25      30
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- 13.1 Complete the following sentences by using the words provided in the box below. Write down only the words next to the question number (13.1.1 – 13.1.3).

setting; role; problem; undernourished; education; solution
---

- The poem explores the (13.1.1) ... that the environment plays in the (13.1.2) ... process. The pupils in the class are underprivileged and (13.1.3) ... . (1½)
- 13.2 Refer to lines 3 – 5 ('The tall girl ... father's gnarled disease').  
Explain what these lines tell us about each of the three the children. (3)
- 13.3 Refer to line 9 ('On sour cream walls, donations').  
Using your OWN words, describe the walls. State TWO points. (2)
- 13.4 Refer to line 15 ('A narrow street sealed in with a lead sky') and complete the following sentence.  
The atmosphere that is emphasised by the words 'narrow' and 'sealed' is ...  
A cold.  
B warm.  
C claustrophobic.  
D oppressive. (1)
- 13.5 Why does the speaker object to the donations? (1)
- 13.6 Refer to lines 20 – 21 ('these children/Wear ... through by bones').  
13.6.1 Identify the figure of speech used in these lines. (1)  
13.6.2 Explain why the poet uses this figure of speech here. (2)

13.7 Refer to the last four lines of the poem.

Is the following statement TRUE or FALSE? Write 'true' or 'false' and quote SEVEN consecutive words to support your answer.

The speaker feels that the children can be set free from their circumstances by literature.

(2)

13.8 The speaker depicts two 'worlds' in the poem. What are these TWO 'worlds'?

(2)

13.9 What should be the purpose of education, especially for deprived children? Discuss your view.

(2)

**[17½]**

**QUESTION 14**

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

<b>A prayer for all my countrymen – Guy Butler</b>	
Though now few eyes can see beyond this tragic time's complexities, dear God, ordain such deed be done, such words be said,	5
that men will praise Your image yet when all these terrors and hates are dead:	10
Through rotting days, beaten, broken, some stayed pure; others learnt how to grin and endure; and here and there a heart stayed warm, a head grew clear.	15

14.1 Complete the following sentences by using the words provided in the box below. Write down only the words next to the question number (14.1.1 – 14.1.3).

priests; difficulties; citizens; harsh; sincere; enjoyment;
---

The poem is written as a prayer for the (14.1.1) ... of South Africa. He acknowledges not everyone will see beyond the current (14.1.2) ... .The tone is reverent and (14.1.3) ... as it is a prayer. (1½)

14.2 Refer to stanza 1.

The poet asks that God will command something to happen. Quote ONE word that shows this. (1)

14.3 Choose the correct answer to complete the following sentence.

In line 5 ('dear God'), the poet makes use of ...

- A personification.
- B euphemism.
- C apostrophe.
- D alliteration. (1)

14.4 Refer to lines 6 – 7 ('such deed be ... words be said').

What is the poet's request to God in these lines? (2)

14.5 Refer to lines 10 – 11 ('when all these ... hates are dead').

14.5.1 Using your own words, explain what the 'terrors' and 'hates' are. (2)

14.5.2 What does the poet hope for when the 'terrors' and 'hates' have passed? Mention TWO points. (2)

14.6 Refer to line 13 ('beaten, broken').

14.6.1 Identify the sound device used in this line. (1)

14.6.2 Explain why the poet uses this sound device. Mention TWO reasons. (2)

14.7 Refer to the title of the poem.

How do we know that the poet's prayer is not just for a specific race? (1)

14.8 Refer to the last six lines of the poem.

Is the following statement TRUE or FALSE? Write 'true' or 'false'.  
Quote a line to support your answer.

Amid all the violence some people managed to remain rational. (2)

14.9 Do you think the poem ends on a positive note? Give a reason for your answer. (2)

[17½]

**QUESTION 15**

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

**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.	5
From rest and sleep, which but thy pictures be, Much pleasure, then from thee much more must flow, And soonest our best men with thee do go, Rest of their bones, and souls' 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.	

- 15.1 Complete the following sentences by using the words provided in the box below. Write down only the words next to the question number (15.1.1 – 15.1.3).

sickness; powerful; proud; boldness; fear; triumph
--

- The poet addresses Death with (15.1.1) ... and courage. He does not agree with those people who say that Death is (15.1.2) ... and causes (15.1.3) ... in them. (1½)
- 15.2 Refer to lines 1 – 4 ('Death be not ... thou kill me').  
According to the poet Death has no reason to be proud. Using your OWN words explain how effective the poet's reasons are. (2)
- 15.3 Refer to lines 5 – 6 ('From rest and ... more must flow').
- 15.3.1 Identify the figure of speech used here. (1)
- 15.3.2 Explain why the poet uses this figure of speech in these lines. (2)
- 15.4 Refer to lines 7 – 8 ('And soonest our ... and souls' delivery').
- 15.4.1 What causes the poet to be happy in these lines? (1)
- 15.4.2 Why does he feel happy? State TWO points. (2)

15.5 Refer to (lines 9 – 12) ('Thou art slave ... swell'st thou then').

15.5.1 Choose the correct answer to complete the sentence. Write only the answer (A – D).

The tone which best describes the third quatrain (lines 9 – 12) is ...

- A defiant.
- B argumentative.
- C triumphant.
- D mocking. (1)

15.5.2 Quote a phrase which shows that death does not act independently. (1)

15.6 Refer to the last four lines of the poem.

Is the following statement TRUE or FALSE? Write 'true' or 'false' and quote FOUR consecutive words to support your answer. (2)

Death can do a better job than drugs and witchcraft.

15.7 Refer to line 12 ('And better than thy stroke').

Using your own words, explain the image of the 'stroke'. (2)

15.8 Are you convinced that Donne has been successful in his challenge of death? Discuss your view. (2)

**[17½]**

**QUESTION 16**

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

<b>The birth of Shaka – Mbuyiseni Oswald Mtshali</b>	
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:	20
‘Lo! You can kill me but you’ll never rule this land!’	25

16.1 Complete the following sentences by using the words provided in the box below. Write down only the words next to the question number (16.1.1 – 16.1.3).

legendary; condemns; celebrates; admiration; envy; loving

The poem (16.1.1) ... Shaka, the Zulu king. The poem describes the strengths of this (16.1.2) ... man. The overall tone is one of (16.1.3) ... . (1½)

16.2 Refer to stanza 1 ('His baby cry ... he was fatherless').

16.2.1 What is the baby Shaka compared to? (1)

16.2.2 Explain the reference to Shaka being "fatherless". Mention TWO points. (2)

- 16.3 Refer to stanza 2 ('The gods boiled ... in his veins').
- 16.3.1 Identify TWO examples of alliteration in this stanza. (2)
- 16.3.2 Explain what is implied by Shaka's blood being boiled. (2)
- 16.4 Refer to stanza 3 ('His heart was ... foil every foe').
- Discuss the effectiveness of the image of the 'ox shield'. (2)
- 16.5 Refer to stanza 4.
- Is the following statement TRUE or FALSE? Write 'true' or 'false' and quote FOUR consecutive words to support your answer.
- The very fibre of Shaka's body was iron-like. (2)
- 16.6 Choose the correct answer to complete the following sentence. Write only the answer (A – D).
- The poet says that Shaka's 'eyes were lanterns' (line 19). This means that he had ...
- A shining eyes.  
B tears in his eyes.  
C lights in his eyes.  
D prophetic abilities. (1)
- 16.7 Refer to line 21 ('to see white swallows').
- Using your own words, explain the reference to the 'white swallows'. (2)
- 16.8 Do you think that Shaka's vision of the white swallows would have been of any comfort to him at his death? Discuss your view. (2)

**[17½]**

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