



**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2023**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2  
(DEAF)**

**MARKS: 70**

**TIME: 2½ hours**

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This question paper consists of 28 pages.

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**INSTRUCTIONS AND INFORMATION**

**Read all the instructions.**

1. Do **NOT** read the **whole question paper**.  
Use the **table of contents** on **page 3**.  
Mark the **numbers** of the **questions** on the **texts you know**.  
Read **these** questions and **choose** the **questions** you **want to answer**.
2. This **question paper** has **FOUR** sections:  
  
SECTION A: Novel (35)  
SECTION B: Drama (35)  
SECTION C: Short Stories (35)  
SECTION D: Poetry (35)
3. Answer **TWO QUESTIONS** in total.  
Answer **ONE** question each from **ANY TWO** sections.  
  
SECTION A: NOVEL  
**Answer** the **question** on the **novel you have studied**.  
  
SECTION B: DRAMA  
**Answer** the **question** on the **drama you have studied**.  
  
SECTION C: SHORT STORIES  
**Answer** the **questions** set on **BOTH** short stories.  
  
SECTION D: POETRY  
**Answer** the **questions** set on **BOTH** poems.
4. Use the **checklist** on **page 4** to help you.
5. **Follow** all the **instructions**.
6. **Number** the **answers** the **same** as the **numbers** on the **question paper**.
7. Start **EACH** section on a **NEW** page.
8. Use **75 minutes** on **each** section.
9. Write **neatly**.  
Your work must be easy to read.

## TABLE OF CONTENTS

<b>SECTION A: NOVEL</b>				
Answer ANY ONE question on the novel you have studied.				
	<b>QUESTION</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE</b>
1.	<i>Cry, the Beloved Country</i>	Contextual questions	35	5
2.	<i>Strange Case of Dr Jekyll and Mr Hyde</i>	Contextual questions	35	9
<b>SECTION B: DRAMA</b>				
Answer ANY ONE question on the drama you have studied.				
3.	<i>Macbeth</i>	Contextual questions	35	13
4.	<i>My Children! My Africa!</i>	Contextual questions	35	17
<b>SECTION C: SHORT STORIES</b>				
Answer questions set on <b>BOTH</b> short stories.				
5.1	'Class act'	Contextual questions	18	21
	<b>AND</b>			
5.2	'Forbidden love'	Contextual questions	17	23
<b>SECTION D: POETRY</b>				
Answer the questions set on <b>BOTH</b> poems.				
6.1	'Reciprocities'	Contextual questions	18	25
	<b>AND</b>			
6.2	'On the grasshopper and cricket'	Contextual questions	17	27

**CHECKLIST****NOTE:**

- Answer **questions** from **ANY TWO** sections.
- Tick (✓) the **sections** you have answered.

<b>SECTION</b>	<b>QUESTION NUMBERS</b>	<b>NO. OF QUESTIONS TO ANSWER</b>	<b>TICK (✓)</b>
<b>A: Novel</b>	1–2	1	
<b>B: Drama</b>	3–4	1	
<b>C: Short Stories</b>	5	1	
<b>D: Poetry</b>	6	1	

**NOTE:** Make sure that you have answered questions on **TWO** sections only.

**SECTION A: NOVEL**

There are questions set on two novels:

- *CRY, THE BELOVED COUNTRY* by Alan Paton
- *STRANGE CASE OF DR JEKYLL AND MR HYDE* by Robert Louis Stevenson.

Answer **ALL** the questions on the novel that you have studied.

**QUESTION 1: CRY, THE BELOVED COUNTRY**

Read the extracts.

Answer the questions.

The number of marks shows how long your answer must be.

**NOTE:** Answer **QUESTION 1.1 AND QUESTION 1.2.**

**1.1 EXTRACT A**

[Kumalo decides to use the money they have saved.]

She said patiently to him, About this letter, Stephen. He sighed. Bring me the St. Chad's money, he said. She went out, and came back with a tin, of the kind in which they sell coffee or cocoa, and this she gave to him. He held it in his hand, studying it, as though there might be some answer in it, till at last she said, It must be done, Stephen.	5
-How can I use it? he said. This money was to send Absalom to St. Chad's. -Absalom will never go now to St. Chad's. -How can you say that? he said sharply. How can you say such a thing?	10
-He is in Johannesburg, she said wearily. When people go to Johannesburg, they do not come back. - You have said it, he said. It is said now. This money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through. And Tixo alone knows where we shall go. -It was not I who opened it, she said, hurt by his accusation. It has a long time been open, but you would not see.	15
-We had a son, he said harshly. Zulus have many children, but we had only one son.	20

[Book 1, Chapter 2]

- 1.1.1 **Match the description from COLUMN B with the name in COLUMN A. Write the letter (A–E) next to the question numbers (1.1.1(a) to 1.1.1(d)).**

COLUMN A	COLUMN B
(a) James Jarvis	A selfish
(b) John Harris	B naïve
(c) John Kumalo	C liberal
(d) Absalom Kumalo	D faithful
	E conservative

(4 x 1) (4)

- 1.1.2 **Lines 7–8** ('How can I ... to St. Chad's').

- (a) **How** does **Reverend Kumalo** and his **wife** **plan** to **use** their **savings**? (2)

State TWO points.

- (b) Why did Reverend Kumalo want Absalom to go to St. Chad's? (1)

- 1.1.3 **Complete the sentence. Choose the answer.**

**Write the letter (A–D) next to the question number (1.1.3).**

The St. Chad's referred to in lines 8–9 is a ...

- A high school.  
 B missionary school.  
 B university.  
 C teacher college. (1)

- 1.1.4 **Line 10** ('How can you ... such a thing?').

- (a) **What tone** would **Reverend Kumalo** **use** in this **line**? (1)

- (b) **Why** would **he** **use** this **tone** in this **line**? (1)

- 1.1.5 **What** does this **extract** **reveal** about **Mrs Kumalo's** **character**?

**Explain your answer.** (2)

- 1.1.6 **Explain the irony in Absalom going to Johannesburg to look for his aunt.** (2)

- 1.1.7 **Absalom's background** has **contributed** to his **actions** in **Johannesburg.**

**Discuss your view.** (3)

**AND**

1.2 **EXTRACT B**

[Kumalo receives good news.]

Umfundisi: I thank you for your message of sympathy, and for the promise of the prayers of your church. You are right, my wife knew of the things that are being done, and had the greatest part in it. These things we did in memory of our beloved son. It was one of her last wishes that a new church should be built at Ndotsheni, and I shall come to discuss it with you. Yours truly, 5

JAMES JARVIS

You should know that my wife was suffering before we went to Johannesburg.

Kumalo stood up, and he said in a voice that astonished the Bishop, This is from God. It was a voice in which there was relief from anxiety and laughter and weeping, and he said again, looking round from the walls of the room, This is from God. 10

–May I see your letter from God?, said the Bishop dryly.

So Kumalo gave it to him eagerly, and stood impatiently while the Bishop read it. And when the Bishop had finished, he said gravely, That was a foolish jest. 15

He read it again, and blew his nose, and sat with the letter in his hand.

–What are the things that are being done? he asked.

So Kumalo told him about the milk, and the new dam that was to be built, and the young demonstrator. 20

[Book 3, Chapter 5]

1.2.1 **Describe** the **setting** of this **extract**. (2)

1.2.2 **Why** does **James** find it **necessary** to **tell Kumalo** about **his wife's condition** before they went to **Johannesburg** (lines 8–9)? (2)

1.2.3 **Line 13** ('This is from God').

(a) **Identify** the **figure of speech** in this line. (1)

(b) **Explain** why the **figure of speech** is **relevant** in this **extract**. (2)

1.2.4 **Line 14** ('May I see ... the Bishop dryly').

**What does this line tell us about the Bishop's state of mind?**

**Explain** your **answer**. (2)

1.2.5 **Explain** why the **Bishop** thinks **Kumalo** should **not stay** in **Ndotsheni** any longer. (2)

1.2.6 **Why** is the **statement FALSE**?

The **Jarvis family** like **Kumalo**, went to **Johannesburg** to **look** for **their son**. (1)

1.2.7 **One** of the **themes** in *Cry, the Beloved Country* is **faith**.

**Discuss** this **theme**. (3)

1.2.8 **James Jarvis** and his **family** should be **admired** for **helping** the **people** of **Ndotsheni**.

**What do you think?**  
**Explain** your answer. (3)

**TOTAL SECTION A: 35**



**QUESTION 2: STRANGE CASE OF DR JEKYLL AND MR HYDE**

**Read the extracts.**

**Answer the questions.**

The number of marks shows how long your answer must be.

**NOTE:** Answer **QUESTION 2.1 AND QUESTION 2.2.**

**2.1 EXTRACT C**

[Mr Utterson and Mr Enfield on their weekly walk.]

'Indeed?' said Mr Utterson, with a slight change of voice, 'and what was that?'	
'Well, it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be	5
seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl	10
of maybe eight or ten, who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut.	15
[Story of the door]	

2.1.1 **Match** the **description** from **COLUMN B** that **matches a name** in **COLUMN A**.

**Write** the **letter** (A–E) **next** to the **question numbers** (2.1.1(a) to 2.1.1(d)).

COLUMN A	COLUMN B
(a) Jekyll	A aged
(b) Hyde	B red-faced
(c) Utterson	C dwarfish
(d) Lanyon	D smooth-faced
	E lean

(4 x 1) (4)

- 2.1.2 **Describe** the **setting** of this **extract**. (2)
- 2.1.3 **What** is the **relationship** between **Mr Enfield** and **Mr Utterson**?  
State **TWO points**. (2)
- 2.1.4 **Line 7** ('all as empty as a church').
- (a) **Identify** the **figure of speech** in this **line**. (1)
- (b) **Explain** why the **figure of speech** is **relevant** in this **extract**. (2)
- 2.1.5 **Complete** the **sentence**.  
**Choose** the **answer**.  
**Write** the **letter** (A–D) **next** to the **question number** (2.1.5).  
'... one a little man who was stumping' is ...
- A Hyde.  
B Poole.  
C Guest.  
D Bradshaw. (1)
- 2.1.6 **Lines 12–14** ('for the man ... hellish to see').
- (a) **What** is **strange** about how the 'little man' **paid** the **family** of the **child he trampled**? (1)
- (b) **What** does **Mr Enfield mean** when he says, '... it was hellish'? (1)
- 2.1.7 **Mr Utterson's friendship** with **Dr Jekyll compromises** his **job** as a **lawyer**.  
**What do you think?**  
**Explain** your answer. (3)

**AND**

## 2.2 EXTRACT D

[Dr Jekyll rejects Mr Hyde.]

'If it came to a trial your name might appear.'

'I am quite sure of him,' replied Jekyll; 'I have grounds for certainty that I cannot share with anyone. But there is one thing on which you may advise me. I have – I have received a letter; and I am at a loss whether I should show it to the police. I should like to leave it in your hands, Utterson; you would judge wisely, I am sure; I have so great a trust in you.'

5

'You fear, I suppose, that it might lead to his detection?' asked the lawyer.

'No,' said the other. 'I cannot say that I care what becomes of Hyde; I am quite done with him. I was thinking of my own character, which this hateful business has rather exposed.'

10

Utterson ruminated awhile; he was surprised at his friend's selfishness, and yet relieved by it. 'Well,' said he at last, 'let me see the letter'.

15

The letter was written in an odd, upright hand and signed 'Edward Hyde': and it signified, briefly enough, that the writer's benefactor Dr Jekyll, whom he had long so unworthily repaid for a thousand generousities, need labour under no alarm for his safety, as he had means of escape on which he placed a sure dependence.

20

[Incident of a letter]

2.2.1 **Lines 2–3** ('I am quite ... share with anyone').

(a) **Explain why Dr Jekyll's certainty of Hyde's disappearance is ironic.** (2)

(b) **Think about the whole novel.**  
Who does Dr Jekyll prefer to be?

**Explain your answer.** (2)

2.2.2 **Lines 3–7** ('But there is ... trust in you').

(a) **What tone would Dr Jekyll use in these lines?** (1)

(b) **Why would Dr Jekyll use this tone in these lines?** (1)

2.2.3 **Lines 8–9** ('You fear, I ... asked the lawyer').

**What does this line tell us about Mr Utterson's state of mind?**

**Explain your answer.** (2)

2.2.4 **Why** is the following **statement FALSE**?

The 'hateful business' (line 12), that **Dr Jekyll refers to** is **Mr Hyde's disappearance**. (1)

2.2.5 **What** does **Mr Utterson discover** about this **letter** (line 16) he **gets** from **Dr Jekyll**? (1)

2.2.6 **What** does this **extract tell us** about **Dr Jekyll's character**? (2)

2.2.7 **One** of the **themes** in *Strange Case of Dr Jekyll and Mr Hyde* is **secrecy**.

**Discuss** this **theme**. (3)

2.2.8 **Dr Jekyll created Mr Hyde** out of his **selfishness**.

**What do you think?**  
**Explain** your answer.

(3)  
[35]

**TOTAL SECTION B: 35**

**SECTION B: DRAMA**

There are **questions** on **these dramas**:

- *MACBETH* by William Shakespeare
- *MY CHILDREN! MY AFRICA!* by Athol Fugard

**Answer all the questions** on the drama that you have **studied**.

**QUESTION 3: MACBETH**

**Read the extracts.**

**Answer the questions.**

The number of **marks** shows how long your **answer** must be.

**NOTE:** Answer **QUESTION 3.1 AND QUESTION 3.2**.

**3.1 EXTRACT E**

[Macbeth thinks deeply about the witches' prophecy.]

MACBETH:	<i>(aside)</i>	Two truths are told, As happy prologues to the swelling act Of the imperial theme. I thank you, gentlemen. <i>(aside)</i> This supernatural soliciting Cannot be ill; cannot be good; if ill,	5
		Why hath it given me earnest of success, Commencing in a truth? I am a Thane of Cawdor. If good, why do I yield to that suggestion, Whose horrid image doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature? Present fears Are less than horrible imaginings. My thought, whose murder yet is but fantastical, Shakes so my single state of man that function Is smothered in surmise, and nothing is But what is not.	10
BANQUO:		Look, how our partner's rapt.	
MACBETH:	<i>(aside)</i>	If chance will have me King, why, chance may crown me Without my stir.	20
BANQUO:		New honours come upon him, Like our strange garments, cleave not to their mould But with the aid of use.	
MACBETH:	<i>(aside)</i>	Come what come may, Time and the hour runs through the roughest day.	25
BANQUO:		Worthy Macbeth, we stay upon your leisure.	
MACBETH:		Give me your favour; my dull brain was wrought With things forgotten. Kind gentlemen, your pains Are registered where every day I turn The leaf to read them. Let us toward the King.	30

[Act 1, Scene 3]

3.1.1 Choose a statement from **COLUMN B** that matches a name in **COLUMN A**.

Write the letter (A–E) next to the question numbers (3.1.1(a) to 3.1.1(d)).

COLUMN A	COLUMN B
(a) Banquo	A gullible
(b) Macduff	B manipulative
(c) Duncan	C vengeful
(d) Lady Macbeth	D honest
	E ambitious

(4 x 1) (4)

3.1.2 Describe the **setting** of this extract. (2)

3.1.3 **Lines 1–3** ('Two truths are ... the imperial theme').

(a) Identify the **figure of speech** in this line. (1)

(b) Explain why the **figure of speech** is relevant in this extract. (2)

3.1.4 Why is the statement **FALSE**?

**Macbeth** is now the **Thane of Cawdor** because the **previous Thane of Cawdor died** due to **illness**. (1)

3.1.5 **Lines 6–7** ('Why hath it ... Thane of Cawdor').

**What** do these **lines** tell us about **Macbeth's state of mind** (think and feel)?

**Explain** your answer. (2)

3.1.6 **What** does this **extract reveal** (tell) about **Macbeth's character**?

**Explain** your answer. (2)

3.1.7 Think about the **whole drama**.

The **witches' prophecy** reveals **Macbeth's true murderous character**.

**What** do you think?

**Explain** your answer. (3)

**AND**

3.2 EXTRACT F

[Macbeth plans Banquo’s murder.]

1 <sup>ST</sup> MURDERER:	It was, so please your highness.	
MACBETH:	Well, then, now Have you considered of my speeches? Know That it was he in the times past which held you So under fortune, which you thought had been	5
	Our innocent self. This I made good to you In our last conference, passed in probation with you, How you were borne in hand, how crossed, the instruments, Who wrought with them, and all things else that might	10
	To half a soul and to a notion crazed Say ‘Thus did Banquo’.	
1 <sup>ST</sup> MURDERER:	You made it known to us.	
MACBETH:	I did so; and went further, which is now Our point of second meeting. Do you find Your patience so predominant in your nature, That you can let this go? Are you so gosselled, To pray for this good man and for his issue, Whose heavy hand hath bowed you to the grave And beggared yours for ever?	15 20
1 <sup>ST</sup> MURDERER:	We are men, my liege.	
MACBETH:	Ay, in the catalogue ye go for men; As hounds and greyhounds, mongrels, spaniels, curs, Shoughs, water-rugs and demi-wolves, are clept All by the name of dogs. The valued file Distinguishes the swift, the slow, the subtle, The housekeeper, the hunter, every one According to the gift which bounteous Nature Hath in him closed, whereby he does receive Particular addition, from the bill That writes them all alike.	25 30

[Act 3, Scene 1]

3.2.1 Lines 2–6 (‘Well then, now ... Our innocent self’.)

- (a) **What tone would Macbeth use in these lines?** (1)
- (b) **Why would Macbeth’s tone be appropriate(fitting) in these lines?** (1)
- (c) **Explain the irony in Macbeth’s words ‘our innocent self’.** (2)

3.2.2 If **you** were the **director** of this **play**, what would **you** tell **Macbeth** to do when **saying**, 'Do you find ... let this go? (lines 15–17).

State **TWO** actions. (2)

3.2.3 **Explain why Macbeth** wants **Banquo** murdered. (2)

3.2.4 In your **OWN** words **state** the **reasons Macbeth** puts forward<sup>(gives)</sup> for the murderers to **kill Banquo**. (2)

3.2.5 **Complete** the **sentence**.

**Choose** the **answer**.

**Write** the **letter** (A–D) **next** to the **question number** (3.2.5).

When the **first murderer** **replies** that 'We are men' (line 21) means that they are ...

A not in the catalogue.

B not on the list.

C men who take revenge.

D followers of gospel. (1)

3.2.6 **What** does **Macbeth** later do to **prove** that **he** does **not trust** these **murderers**? (1)

3.2.7 **One** of the **themes** in *Macbeth* is **disruption** of **order** and its **consequences**<sup>(costs)</sup>.

**Discuss** this **theme**. (3)

3.2.8 **Refer** to the **drama** as a **whole**.

**Banquo** **deserves** to be **killed**.

**What** do **you** **think**?

**Explain** your **answer**. (3)

**[35]**



**QUESTION 4: MY CHILDREN! MY AFRICA!**

**Read the extracts.**

**Answer the questions.**

The number of **marks** shows how long your **answer** must be.

**NOTE:** Answer **QUESTION 4.1 AND QUESTION 4.2.**

**4.1 EXTRACT G**

[The proposal for competition]

ISABEL:	You know, that everybody would be nice and polite and very, very grateful.	
MR M:	And we weren't?	
ISABEL:	You were, but not them. Thami and his friends. [ <i>She laughs at the memory.</i> ] Ja, to be honest Mr M, that family of yours was a bit scary at first. But not anymore! I feel I've made friends with Thami and others, so now it's different.	5
MR M:	Simple as that.	
ISABEL:	Simple as that.	
MR M:	Knowledge has banished fear! Bravo. Bravo. And yet again Bravo! If you knew what it meant to me to hear you speak like that. I wasn't wrong. From the moment I first shook hands with you I knew you were a kindred spirit.	10
ISABEL:	Tell me more about the competition.	
MR M:	First prize is five thousand rand which the bank has stipulated must be spent on books for school library. We will obviously divide it equally between Camdeboo and Zolile when you and Thami win.	15
ISABEL:	Yes, what about my team-mate? What does he say? Have you asked him yet?	
MR M:	No, I haven't <i>asked</i> him Isabel, and I won't. I will tell him, and when I do I trust he will express as much enthusiasm for the idea as you have. I am an old-fashioned traditionalist in most things, young lady, and my classroom is certainly no exception. I teach, Thami learns.	20

[Act 1, Scene 3]

4.1.1 Choose a description from **COLUMN B** that matches a name in **COLUMN A**.

Write the letter (A–E) next to the question numbers (4.1.1(a) to 4.1.1(d)).

COLUMN A	COLUMN B
(a) Thami Mbikwana	A devotes his life to education
(b) Oom Dawie	B is blind to the daily struggles
(c) Isabel Dyson	C gives standard ten his pep talk
(d) Anela Myalatya	D sees education as a trap
	E very loyal to Zionism

(4 x 1) (4)

4.1.2 Describe the **setting** of this **extract**. (2)

4.1.3 Explain why **Isabel expects everybody** to be 'nice and polite and very grateful' (lines 1–2).

Explain your answer. (2)

4.1.4 **Line 10** ('Knowledge has banished fear!').

(a) Identify the **figure of speech** in this **line**. (1)

(b) Explain why the **figure of speech** is **relevant** in this **extract**. (2)

4.1.5 Explain why the **statement** is **FALSE**.

**Isabel and Thami participate**<sub>(take part)</sub> in the **choir competition**. (1)

4.1.6 What does this **extract** reveal about **Mr M's character**?

Explain your answer. (2)

4.1.7 Think about the **whole drama**.

Mr M's **traditional approach**<sub>(manner of doing)</sub> to **his classroom** is **acceptable**.

What do you think?

Explain your answer. (3)

AND

4.2 EXTRACT H

[The argument about the best way to fight for freedom.]

MR M:	I've got to choose, have I? My black skin doesn't confer automatic membership. So how do I go about choosing?	
THAMI:	By identifying with the fight for our Freedom.	
MR M:	As simple as that? I want our Freedom as much as any of you. In fact, I was fighting for it in my small way long before any of you were born! But I've got a small problem. Does that noble fight of ours really have to stoop to pulling down a few silly statues? Where do you get the idea that we, The People, want you to do that for us?	5
THAMI:	<i>[Trying]</i> They are not our heroes, teacher.	10
MR M:	They are not our statues, Thami! Wouldn't it be better for us to rather put our energies into erecting a few of our own? We've also got heroes, you know.	
THAMI:	Like who, Mr M? Nelson Mandela? <i>[Shaking his head with disbelief]</i> Hey! They would pull <i>that</i> statue down so fast ...	15
MR M:	<i>[Cutting him]</i> In which case they would be just as guilty of gross vandalism ... because that is what it will be, regardless of who does it to whom. Destroying somebody else's property is inexcusable behaviour. No, Thami. As one of the People you claim to be acting for, I raise my hand in protest. Please don't pull down any statues on my behalf.	20
[Act 1, Scene 5]		

4.2.1 Lines 1–2 ('I've got to ... go about choosing').

- (a) What tone would Mr M use in these lines? (1)
- (b) Why would Mr M use this tone? (1)

4.2.2 What must Mr M do to identify 'with the fight' for freedom' (line 4)? (2)

4.2.3 Lines 4–9 ('As simple as ... that for us').

If you were the director of this play, what would you tell Mr M to do when saying these lines?

State TWO actions. (2)

4.2.4 **Complete the sentence.**

**Choose** the correct **answer**.

**Write** only the **letter** (A–D) next to the **question number** (4.2.4).

**Lines 10–11.**

'The People' that **Mr M** is **referring** to are ...

A Afrikaners in Camdeboo.

B Black South Africans.

C Farmers in the Karoo.

D Zionists in Brakwater.

(1)

4.2.5 **Who** is '**they**' that Thami is **referring to** in **line 16**?

(1)

4.2.6 **Lines 16–19** (Cutting him in ... is inexcusable behaviour').

**What do these lines tell us about Mr M's state of mind**(think and feel)?

**Explain your answer.**

(2)

4.2.7 **Why** it is **ironic** that Mr M is **killed** at **school**?

(2)

4.2.8 **One** of the **themes** in *My Children! My Africa!* is **generational conflict**.

**Discuss** this **theme**.

(3)

4.2.9 **Thami** makes a **good decision** in **joining** the **movement**.

**What do you think?**

**Explain your answer.**

(3)

**[35]**

**TOTAL SECTION B: 35**

**SECTION C: SHORT STORIES**

There are questions on these stories:

- CLASS ACT by Namhla Tshisana
- FORBIDDEN LOVE by Can Themba

**QUESTION 5**

**Read the extracts.**

**Answer the questions.**

The number of **marks** shows how long your **answers** must be.

**NOTE:** Answer **QUESTION 5.1 AND QUESTION 5.2.**

5.1 **'CLASS ACT'****EXTRACT I**

[Narrator is humiliated.]

Flip, I could see my thighs and knock-knees – and so could everyone else!

“Whoa, Sister Mary has undergone a makeover! Who knew she had nice legs,” said Renato behind me while we were changing periods on our way to Mr Patel’s class for geography. Next thing I know, I catch him below the staircase looking under my skirt as I was going up the stairs. “Nice yellow bloomers,” he hissed as we left Mr Patel’s class. “You’re still Sister Mary under all that.”

5

“Girl, umgobo ongaka? Why the big hem? Irhali emhlophe ke yona iyaphi? Where do all the white tracks lead?” said snooty Khanyisa Peter when I bumped into her at break, breaking into a fit of laughter. “Amadolo amnyama ke wona asisathethi ngawo. I won’t even mention the black knees. Your mama must invest in a mop”.

10

I have never been so humiliated in my life. All in one day! The boys make fun of me, and so do the girls. I don’t think the school would even allow me to wear the same grey pants as the boys. Besides, my mother will freak. She made it clear she won’t spend more money on my uniform. Maybe I should just accept that I am Sister Mary Clarence. At least no one cared what colour panties she wore.

15

- 5.1.1 **Match** a description from **COLUMN B** with a name in **COLUMN A**.  
**Write** the letter (A–E) next to the question numbers  
 (5.1.1(a)–5.1.1(d)).

COLUMN A	COLUMN B
(a) Sister Mary	A an English teacher
(b) Renato	B a Geography teacher
(c) Auntie Connie	C a class bully
(d) Mr Sauls	D a nun in a film
	E a fashion designer

(4 x 1) (4)

- 5.1.2 **Line 1** ('Flip, I could ... could everyone else!').

**What** does this **line** tell us about the **narrator's state of mind**(think and feel)?

**Explain** your answer.

(2)

- 5.1.3 **Why** is the **statement FALSE**?

**Auntie Connie sewed** the **hem** of the **narrator's uniform**.

(1)

- 5.1.4 **Lines 5–6** ('Nice yellow bloomers. ... under all that').

**Explain** why **Renato** calls the **narrator 'Sister Mary'**.

(2)

- 5.1.5 **Lines 7–8** ('Girl, umgobo ongaka? ... white tracks lead?').

(a) **Identify** the **figure of speech** used in these **lines**.

(1)

(b) **Explain** why the **figure of speech** is **relevant** in this **extract**.

(2)

- 5.1.6 **What** does this **extract** reveal about **Renato's character**?

**Explain** your answer.

(2)

- 5.1.7 **Think** about the **whole short story**.

**Renato's actions** towards the **narrator** are **justified**.

Is this **statement true**?

**What** do you **think**?

**Give** reasons for your answer..

(3)

**AND**

5.2 'FORBIDDEN LOVE'

EXTRACT J

[Dick Peters and Bobby fight]

Dick Peters did wait for Freddie. He wanted a full audience, and he wanted to make sure that his friend Freddie was present in case of any fighting.	
Freddie was still gasping for breath when Dick stood up, faced Bobby, and exploded his bombshell without finesse or ceremony.	
'Your sissy goes with a Naytif!'	5
'You lie!'	
'Yes, it's true. I seen her by the bioscope on Saturday. Your sissy goes with a Naytif!'	
The gang burst into laughter. Bobby broke loose with such a fierce barrage of blows upon Dick that they both tumbled over onto the ground. Dick did not stand a chance. Bobby's arms were flailing into his face and the blood was spurting out. Dick yelled out with sudden fear and pain.	10
Meneer Carelse had to push aside the cheering youngsters before he could get at the rolling fighters. He pulled Bobby off and held the two apart.	
'What're you fighting for?'	15
'He hit me first,' Dick said, inconsequently.	
'Why did you hit him, Bobby?'	
'He says my sister goes with a Naytif.'	
'It's true,' Dick shouted. I seen them myself on Saturday by the bioscope.'	
For a moment Meneer Carelse was stunned by the news. Through his mind rushed with painful vividness the picture of his proposal of marriage to Dora Randolph and the disdainful rejection she had given him.	20

5.2.1 Describe the **setting** of this **extract**. (2)

5.2.2 **Lines 5–8** ('Your sissy goes ... with a Naytif!').

(a) **What** is a **Naytif**? (1)

(b) **Explain why** it is **not acceptable** to the **boys** that **Bobby's sister goes** with the **Naytif**. (2)

5.2.3 **Complete** the **sentence**.

**Choose** the **answer**.

**Write** the **letter** (A–D) **next** to the **question number** (5.2.3).

The bioscope is a ...

A laboratory.

B hospital.

C hotel.

D cinema.

(1)

- 5.2.4 **Line 18** ('He says my ... with a Naytif').
- (a) **What tone** would **Bobby use** in **this line**? (1)
- (b) **Why** would **Bobby use** this **tone** in **this line**? (1)
- 5.2.5 **Explain** the **irony** in **Davie** being **upset** about **his sister** who **goes out** with a **'Naytif'**. (2)
- 5.2.6 **Why** does the school **principal insist** on **keeping** the **boys' fight** a **secret**?
- State **TWO points**. (2)
- 5.2.7 **One** of the **themes** in the 'Forbidden love' is **defiance**<sub>(disobedient)</sub>.
- Explain** this **theme**. (3)
- 5.2.8 **Davie** is **justified** when **he does not approve** of **Dora** and **Michael's relationship**.
- Is this **statement true**?
- What do you think**?
- Give reasons** for your answer. (3)

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



**SECTION D: POETRY**

There are questions on these poems:

- 'Reciprocities' by Cathal Lagan
- 'On the grasshopper and cricket' by John Keats

**NOTE:** Answer **QUESTION 6.1 AND QUESTION 6.2.**

**QUESTION 6**

6.1 **Read the poem.**

**Answer the questions.**

The number of **marks shows you how long** your **answer** must be.

**Reciprocities – by Cathal Lagan**  
*for my mother*

- 1 She gave me skeins of wool
- 2 To hold out (like a priest at Mass),
- 3 With stern rubrics not to fidget, while she
- 4 Wound it into a ball, unwinding me,
- 5 Unravelling my hands and arms, checking
- 6 My lapses with a gentle tug
- 7 When I wandered off through images
- 8 Her chat had made, for though
- 9 She kept the line between us taut
- 10 She kept my heart at ease with all her talk.
  
- 11 And when her ball compacted grew,
- 12 And my few strands fell limp away,
- 13 I knew there was no loss, for she
- 14 Would knit it back again to fit me perfectly.
  
- 15 But richer still,
- 16 I see today these lines are drawn out from me
- 17 To knit through this faltering verse
- 18 A thread of memory
- 19 Time has pulled away from consciousness.

- 6.1.1 **Match a meaning** from **COLUMN B** with a **word** in **COLUMN A**.  
Write the **letter (A–E)** next to the **question numbers (6.1.1(a)–6.1.1(d))**.

COLUMN A	COLUMN B
(a) skeins	A a directive in mass
(b) rubrics	B act of writing
(c) lapses	C a length of wool
(d) images	D breaks in concentration
	E pictures in imagination

(4 x 1) (4)

- 6.1.2 **Line 2** ('To hold out ... priest at Mass').

- (a) **Identify** the **figure of speech** used in **this line**. (1)
- (b) **Explain** why this **figure of speech** is **relevant** in this **poem**. (2)

- 6.1.3 **Lines 8–10** ('Her chat had ... all her talk.')

- (a) **Complete** the **sentence**.  
**Choose** the **answer**.  
**Write** the **letter (A–D)** next to the **question number (6.1.3)**.

'... the line between us taut' **means** their **relationship** was ...

- A unusual. (1)
- B estranged.
- C firm.
- D supportive. (1)

- (b) **Identify** the **tone** the **speaker** would **use** in these **lines**. (1)

- (c) **Why** would the **speaker** use this **tone** in these **lines**? (1)

- 6.1.4 **What** is the **speaker's state of mind** in stanza 2?

**Explain** your **answer**. (2)

- 6.1.5 **How** is the **knitting** of the **jersey** similar to **writing** a **poem**? (2)

- 6.1.6 The **title** 'Reciprocities' is **suitable** for the **poem**.

Is this **statement true**? **What** do **you think**?  
**Give reasons** for your **answer**. (3)

**AND**

6.2 Read the poem. Answer the questions.

The number of marks shows how long your answers must be.

**On the grasshopper and cricket by John Keats**

1 The poetry of earth is never dead:  
 2 When all the birds are faint with the hot sun,  
 3 And hide in cooling trees, a voice will run  
 4 From hedge to hedge about the new-mown mead;  
 5 That is the Grasshopper's – he takes the lead  
 6 In summer luxury, – he has never done  
 7 With his delights; for when tired out with fun  
 8 He rests at ease beneath some pleasant weed.  
 9 The poetry of earth is ceasing never:  
 10 On a lone winter evening, when the frost  
 11 Has wrought a silence, from the stove there shrills  
 12 The Cricket's song, in warmth increasing ever,  
 13 And seems to one in drowsiness half lost,  
 14 The Grasshopper's among some grassy hills.

6.2.1 Refer to the structure of the poem.

(a) What type of sonnet is this? (1)

(b) Discuss the structure of this sonnet. State TWO points. (2)

6.2.2 Line 1 ('The poetry of ... is never dead').

In your OWN words explain what is meant by this line. (2)

6.2.3 Lines 4–6 ('From hedge to ... has never done')

Describe the setting in these lines. (2)

6.2.4 Explain why the statement is FALSE.

In winter everything is quiet. (1)

6.2.5 Lines 11–14 ('Has wrought a ... some grassy hills').

(a) Line 11. Identify the figure of speech in 'Has wrought a ... stove there shrills' in. (1)

(b) Why does the cricket sound like a grasshopper? (1)

- 6.2.6 **Explain the irony in the choice of insects the poet has used for the beauty of nature.** (2)
- 6.2.7 In this **poem one** of the **themes** is **happiness** that **nature provides**.
- Is this **statement true**?  
**What do you think**?  
**Give reasons** for your answer. (3)
- 6.2.8 In this **poem** the speaker **successfully proves** that **Spring** is not the **only season of beauty**.
- Is this **statement true**?  
**What do you think**?  
**Give reasons** for your answer. (3)
- [35]

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