



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

ENGLISH FIRST ADDITIONAL LANGUAGE P2

MARKS: 70

TIME: 2 hours



This question paper consists of 24 pages.

INSTRUCTIONS AND INFORMATION

Read these instructions carefully before you begin to answer the questions.

1. Do NOT attempt to read the entire question paper. Consult the TABLE OF CONTENTS on the next page and mark the numbers of the questions set on texts you have studied this year. 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 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 extracts.

SECTION D: POETRY

Answer the questions set on BOTH poems.

Use the checklist on page 4 to assist you.

4. Follow the instructions at the beginning of each section carefully.

5. Number the answers correctly according to the numbering system used in this question paper.

6. Start EACH section on a NEW page.

7. Spend approximately 60 minutes on each section.

8. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: NOVEL

Answer ANY ONE question on the novel you have studied.

	QUESTION	QUESTION	MARKS	PAGE
1.	<i>Far from the Madding Crowd</i>	Contextual question	35	5
OR				
2.	<i>Dreaming of Light</i>	Contextual question	35	9

SECTION B: DRAMA

Answer the ONE question on the drama you have studied.

3.	<i>Sophiatown</i>	Contextual question	35	13
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SECTION C: SHORT STORIES

Answer questions set on BOTH short stories.

4.1	<i>'Forbidden Clothes'</i>	Contextual question	18	17
AND				
4.2	<i>'Swimming Partners'</i>	Contextual question	17	19

SECTION D: POETRY

Answer the questions set on BOTH poems.

5.1	<i>'The Sea and the Eagle'</i>	Contextual question	18	21
AND				
5.2	<i>'A Sleeping Black Boy'</i>	Contextual question	17	23

CHECKLIST**NOTE:**

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

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

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

SECTION A: NOVEL

In this section, there are contextual questions set on the following novels:

- *FAR FROM THE MADDING CROWD* by Thomas Hardy
- *DREAMING OF LIGHT* by Jayne Bauling

Answer ALL the questions on the novel you have studied.

QUESTION 1: FAR FROM THE MADDING CROWD

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 1.1 and QUESTION 1.2.

1.1 EXTRACT A

[Gabriel has a crook fashioned.]

All farmers seemed to be wanting shepherds. Sheep-tending was Gabriel's speciality. Turning down an obscure street and entering an obscurer lane, he went up to a smith's shop.

'How long would it take you to make a shepherd's crook?'

'Twenty minutes.'

5

'How much?'

'Two shillings.'

– He sat on a bench and the crook was made, a stem being given him into the bargain.

He then went to a ready-made clothes shop, the owner of which had a large rural connection. As the crook had absorbed most of Gabriel's money, he attempted, and carried out, an exchange of his overcoat for a shepherd's regulation smock-frock.

10

– This transaction having been completed he again hurried off to the centre of the town, and stood on the kerb of the pavement, as shepherd, crook in hand.

15

Now that Oak had turned himself into a shepherd, it seemed that bailiffs were most in demand. However, two or three farmers noticed him and drew near. Dialogues followed, more or less in the subjoined form:--

'Where do you come from?'

20

'Norcombe.'

'That's a long way.'

'Fifteen miles.'

'Whose farm were you upon last?'

'My own.'

[Chapter 6]

- 1.1.1 Describe briefly what Gabriel Oak's occupation was before and the one he hopes to have as it appears in this text. (2)
- 1.1.2 Quote FOUR consecutive words to prove that Gabriel will not struggle to find a job. (1)
- 1.1.3 Explain why the following statement is FALSE. (1)
- Gabriel roams around purposelessly in dodgy places.
- 1.1.4 Choose the correct answer to complete the following sentence. Write ONLY the letter (A–D) next to the question number (1.1.4) in the ANSWER BOOK. (1)
- Gabriel's situation has made him more ...
- A careless.
- B irresponsible.
- C mature.
- D extravagant.
- 1.1.5 Refer to lines 10–11. ('He then went ... large rural connection.')
- (a) Why do you think Gabriel would go to a 'ready-made clothes' shop? (1)
- (b) Explain what 'large rural connection' tells us about the owner of the shop. (1)
- 1.1.6 Refer to lines 14–16. ('This transaction having ... crook in hand.')
- (a) Explain why Gabriel is hurrying off to the centre of the town. (1)
- (b) Briefly discuss the significance of the crook. (1)

- 1.1.7 Discuss the theme of law of nature as it appears in the novel. (3)
- 1.1.8 With reference to the extract, why are the farmers not eager to employ Gabriel as a bailiff? (3)
- 1.1.9 Do you sympathise with Gabriel in this extract? Discuss your views. (3)

AND

1.2 EXTRACT B

[Aldritch arrives at the house.]

In the meantime the surgeon, having hastened into the hall at Boldwood's, found it in darkness and quite deserted. He went on to of whom he made inquiries.	
'She's had him took away to her own house, sir,' said his informant.	
'Who has?' said the doctor.	5
Mrs Troy, 'A was quite dead, sir.'	
This was astonishing information. 'She had no right to do that,' said the doctor. There will have to be an inquest, and she should have waited to know what to do.'	
'Yes, sir; it was hinted to her that she had better wait till the law was known. But she said law was nothing to her, and she wouldn't let her dear husband's corpse bide neglected for folks to stare at for all the crowners in England.'	10
Mr Aldritch drove at once back again up the hill to Bathsheba's. The first person he met was poor Liddy, who seemed literally to have dwindled smaller in these few latter hours. 'What has been done?' he said.	15
'I don't know sir,' said Liddy, with suspended breath. 'My mistress has done it all.'	
'Where is she?'	20
'Upstairs with him, sir. When he was brought home and taken upstairs, she said she wanted no further help from men; and then she called me, and made me fill the bath, and after that told me I had better go and lie down because I looked so ill.	
	[Chapter 54]

1.2.1 Refer to the extract as a whole.

- (a) What time of day do you think it is? (1)
- (b) Quote FOUR consecutive words from the text to prove your answer in (a). (1)

1.2.2 Refer to lines 1–2. ('In the meantime ... and quite deserted.')

- (a) Identify the tone in these lines. (1)
- (b) Explain why the tone is appropriate in these lines. (1)

1.2.3 Explain the reason for the doctor's visit to the house. (2)

1.2.4 Refer to line 7. ('This was astonishing information.')

- (a) What information is referred to in this line? (1)
- (b) Explain what Bathsheba was supposed to have done. (2)

- 1.2.5 Refer to lines 11–13. ('But she said ... crowners in England.')
- Discuss the irony in Bathsheba's decision at this stage of the story. (2)
- 1.2.6 Explain what this extract reveals about Bathsheba's character. (3)
- 1.2.7 Discuss the suitability of the title '*Far from the Madding Crowd*' as it appears in this extract. (3)

[35]

OR

QUESTION 2: DREAMING OF LIGHT

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.

2.1 EXTRACT C

[The boys talking during rest time.]

<p>Most of the time I don't want to know anything about anyone down here. Especially, I don't want to know anything about the children. The recruits. So I'm not sure why I've asked Taiba that question. Maybe just so I can kick him into reality, force him into the jump from boy to man that most of them make in their first few weeks.</p>	5
<p>'Police maybe?' he suggests, and I understand that he wants it to be the police. 'They come get us out from here. Take us home, me and Aires.'</p>	
<p>'Don't be stupid. The police won't come down into the mines. They're not paid enough and it's too dangerous. When the big companies shut down a mine, they pay for private security firms – big bucks. They're supposed to catch us. Then they hand us over to the police.'</p>	10
<p>'So it's same?' Taiba doesn't get it. 'For me and Aires, also the other boys from home and from Swaziland. And that other one, Zimbabwe?' I didn't know I could laugh underground. It's an ugly sound, meant to crush the stupid innocence out of him the way a rock fall would crust out his life.</p>	15
<p>'Better hope it's just our guys and men from another syndicate shooting each other. <i>Wena</i> trust me, you don't want it to be security.'</p>	
[Chapter 1]	

- 2.1.1 Describe the differences between the characters of the speaker and Taiba as it appears in this text. (2)
- 2.1.2 Quote THREE consecutive words from line 1 to prove that the speaker sometimes does have an interest in the boys. (1)
- 2.1.3 Explain why the following statement is FALSE.
Taiba has moved quickly from a boy to a man. (1)
- 2.1.4 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (2.1.4) in the ANSWER BOOK.
Taiba considers the police to be their ...
- A liberation.
B threat.
C killers.
D destroyers. (1)
- 2.1.5 Refer to lines 9–10. ('They're not paid ... it's too dangerous.')
- (a) Briefly explain the dangers of the mines to the police. (1)
- (b) Explain why this sentence is contradictory to the work of the police. (1)
- 2.1.6 Refer to lines 15–17. ('I didn't know... out his life.')
- (a) Explain why the speaker laughed at Taiba. (1)
- (b) Explain the figurative meaning of the 'ugly sound' of the laughter. (2)
- 2.1.7 Refer to the last line. ('Wena trust me ... to be security.')
- Discuss why you think the speaker hopes the shooting is not done by security. (2)
- 2.1.8 Discuss the theme of ignorance as it appears in this extract. (3)
- 2.1.9 With reference to the entire novel, do you think it is fair to expect boys to act like men in the illegal mines? Discuss your view. (3)

AND

2.2 EXTRACT D

[The journey.]

<p>The early morning air has the coolness I imagine and then try not to imagine when I'm in the mine. It's as if soft fingers are stroking over my skin, which is tight and dry from all our walking in the sun.</p> <p>'I want to get there today,' I tell Taiba. 'Yes. It will be happy, Regile, Spike, he will know we are zama zamas? When he see us?'</p>	5
<p>'I don't know.'</p> <p>'What he will do?' Taiba always has to talk. 'Aires, even today, tomorrow maybe, we go get him?'</p> <p>'Hope – you have to do it, my brother. Or how you do anything? No hoping, you just sit down – lie down – do nothing. Like dead.'</p> <p>I want to pretend I don't know what he's talking about, only I do. <i>Like dead.</i></p> <p>The way most zama zamas become.</p> <p>'The way I am. I suppose I'm dead in that way, except since Katekani said she'd be my girlfriend.</p> <p>Now I'm remembering the day she painted her sticks, and thinking about the new paint and sticks I want to get for her.</p> <p>Then it comes, like a knife. Fear of the sort I haven't felt since the first time I was sent into the earth.</p>	10 15

[Chapter 10]

2.2.1 Refer to lines 1–2. ('The early morning ... in the mine.')

- (a) Why is the speaker walking on the road so early in the morning? (1)
- (b) The speaker does not want to imagine the mine because ...
 - A of fear.
 - B of the extreme heat.
 - C he hates getting cold.
 - D he would get sick. (1)

2.2.2 Refer to lines 2–3. ('It's as if ... in the sun.')

- (a) Identify the tone in these lines. (1)
- (b) Explain what the tone in (a) suggests about the speaker's emotion in these lines. (2)

2.2.3 Refer to lines 11–12. ('*Like dead.*')

Discuss the irony in these two words, '*Like dead*'. (2)

2.2.4 Refer to lines 14–15. ('I suppose I'm ... be my girlfriend.')

In what way was the speaker dead before he met his girlfriend? (1)

- 2.2.5 Refer to line 18 ('Then it comes like a knife.')
- (a) Identify the figure of speech in this sentence. (1)
- (b) Why is the figure of speech appropriate at this point in the story? (2)
- 2.2.6 Write down character traits of the speaker as they appear in this text. (3)
- 2.2.7 Discuss the suitability of the title, 'Dreaming of Light'. (3)
- [35]**

TOTAL SECTION A: 35

SECTION B: DRAMA

In this section, there are contextual questions set on the following drama:

- *SOPHIATOWN*

Answer the question on the drama *Sophiatown*.

QUESTION 3: SOPHIATOWN

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 3.1 AND QUESTION 3.2.

3.1 EXTRACT E

[Party at 65 Gerty Street.]

RUTH:	You spill some on the ground?	
FAHFEE:	<i>Ja, vir die</i> ancestors. [Yes, for the ancestors.]	
RUTH:	We do the same! On Passover we leave the door open, and the ghost of Elijah’s supposed to come in and drink the wine. I suppose it’s the same thing really.	5
FAHFEE:	Ghost?	
RUTH:	Ghost, Mr Fahfee.	
FAHFEE:	What is this Passover?	
RUTH:	Passover? It’s when the Jews were living in Egypt under the tyranny of a wicked Pharaoh and God said he’d send his angel of death to kill all the first-born. But he told the Jews if they’d put a sign on the door they’d be passed over.	10
MAMARITI:	Perhaps we can also put a sign on our door.	
MINGUS:	No, no, it won’t work here. We’re all wicked.	15
JAKES:	I suspect this good Lord couldn’t give a damn, and even if he does, his voice is very distant. We’ll have to fight it out for ourselves.	
FAHFEE:	You say this prayer is ‘Blessed be the Lord our God, who made the wine.’	20
RUTH:	Blessed be the Lord our God, King of the Universe, who gave us the fruit of the vine.	
LULU:	How many gods have you got?	
RUTH:	The Lord is One.	
LULU:	The Lord is one what?	25

RUTH:	No, no. The Lord is One – unified.	
LULU:	In our church we say God is Three in One.	
RUTH:	I admit it is confusing.	
MAMARITI:	And the ancestors – there are many, many.	
FAHFEE:	[<i>Still using Tsotsitaal to make his point.</i>]	30
	I've got it! You say 'Blessed be the Lord because he's king of the Universe?'	
		[Act 1, Scene 7]

- 3.1.1 What is the 'some' that was spilled on the ground? (line 1) (1)
- 3.1.2 Refer to the scene as a whole.
Give a reason why there is a party at 65 Gerty Street. (1)
- 3.1.3 Refer to lines 2–5. (*'Ja, vir die ... drink the wine.'*)
Explain in your OWN words the similarities between the 'ghost' and 'ancestors'. (2)
- 3.1.4 Explain the differences between Ruth and Fahfee as they appear in this act. Mention TWO points for each character. (4)
- 3.1.5 Refer to line 15. (*'No, no, it ... We're all wicked.'*)
- (a) Mingus thinks they too are wicked because they ...
- A believe in ghosts.
B drink too much.
C believe in ancestors.
D do not go to church. (1)
- (b) Explain how appropriate the word 'wicked' is at this stage of the extract. (2)

- 3.1.6 Refer to the drama as a whole. Name TWO other occasions where Ruth was questioned because of her identity. (2)
- 3.1.7 Explain why Ruth lives in Sophiatown. (2)
- 3.1.8 Discuss the theme of diversity as it appears in this extract. (3)

AND

3.2 EXTRACT F

[The flee to 65 Gerty Street.]

	<i>[Enter Fahfee, carrying a suitcase.]</i>	
FAHFEE:	They got me. They knocked down my shack before my eyes.	
	<i>[Offstage]</i>	
MINGUS:	Come on, come on – move these boxes! Charlie, you’re useless! You must move, man.	5
	<i>[Enter Mingus and Charlie. They are in a panic. They’re carrying piles of boxes. There is an immediate uproar.]</i>	
MINGUS:	Make space! Make space! We got work to do!	
	<i>[Enter Ruth in a nightdress.]</i>	10
RUTH:	What’s going on?	
LULU:	What’s all these boxes?	
JAKES:	What’s the story, Mingus?	
MINGUS:	Come help! Don’t just stand there – move your arse! Get these boxes in – com’on. Hey, <i>hoendervleis</i> , <i>kom help</i> . [Hey, chicken-flesh, come help.]	15
	<i>[Exit Mingus, Lulu, Ruth and Charlie to carry more boxes. Enter Mamariti.]</i>	
MAMARITI:	What’s happening? It’s five o’clock in the morning.	
JAKES:	Toby Street removals, Ma. Three days early.	20
MAMARITI:	Jesus!	
	<i>[Exit Mamariti, enter Mingus.]</i>	
MINGUS:	Don’t just stand there, Jakes, come and help.	
JAKES:	What’s the story Mingus?	
MINGUS:	There’s no story. Work for your living for a change!	25
	Have you ever done a stroke of honest work? No! Just sit down and <i>tik-tik-tik</i> all day. <i>Kom help</i> . [Come help.]	
JAKES:	Com’on Mingus, what’s the story?	
MINGUS:	Those bastard G-men knocked down my store-room in Toby Street. I’ve been like a rat all night – dodge here, dodge there! I’m everywhere!	30
	<i>[Exit Mingus for more boxes. Enter Mamariti, dressed.]</i>	
FAHFEE:	Where you going, Ma?	
MAMARITI:	I’m going to see.	
FAHFEE:	No, Ma. There’s trouble out there.	35

[Act 2, Scene 5]

- 3.2.1 Refer to lines 5–6. ('Come on, come ... must move, man.')
- (a) Identify the tone in these lines. (1)
- (b) State why the tone is appropriate in these lines. (2)
- 3.2.2 Explain why the following statement is FALSE:
- The alarm in this extract is caused by early delivery of boxes by Toby Street removals. (1)
- 3.2.3 Refer to lines 25–27. ('There's no story ... *help*. [Come help.]')
- If you were the director of this play, which TWO things would you tell Mingus to do when he speaks to Jakes? (2)
- 3.2.4 At this stage of the drama Mamariti and Mingus react differently to the situation.
- (a) How does Mamariti's reaction differ from Mingus' in this extract? (1)
- (b) Give the reason for the difference in their reactions. (1)
- 3.2.5 What is Jakes' occupation? (1)
- 3.2.6 Refer to lines 26–27. ('Have you ever ... tik all day!')
- Explain the irony in these lines. (2)
- 3.2.7 Explain how the character of Fahfee is revealed in this extract. (3)
- 3.2.8 Discuss why 'Sophiatown' is a suitable title for this drama. (3)
- [35]**

TOTAL SECTION B: 35

OR

SECTION C: SHORT STORIES

In this section, there are contextual questions set on the following short stories:

- ‘FORBIDDEN CLOTHES’ by Jamila Gavin
- ‘SWIMMING PARTNERS’ by Timwa Lipenga

QUESTION 4

Read the following extracts from the TWO short stories 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.

‘FORBIDDEN CLOTHES’

4.1 EXTRACT G

[Nasreen dressing up.]

‘Nasreen! Nasreen! Come on, we’ll miss the bus!’	
Louise Dibben danced impatiently at her friend’s elbow, as she stood in front of the long mirror, fluffing out her hair and squirting clouds of hair lacquer into it.	
‘How do I look?’ asked Nasreen, twisting her head to examine her profile.	
‘You look great, really great! Now come on. If we miss the bus it will all be for nothing.’	5
‘OK, I’m coming.’ She gave a last critical glance at herself. The transformation was pretty good. From her demure, sexless school uniform with headscarf and slacks for modesty, she had squeezed herself into a tight elasticated pair of jeans for which she had secretly saved up for weeks to buy. They flattered her figure, she thought, emphasising her long legs and narrow waist.	10
‘Does my bum look too big?’ she asked, turning sideways.	
‘You look great, I tell you,’ insisted Louise, ‘and I like your top an’ all,’ she added.	
‘You got better boobs than me, lucky thing. But hurry up.’	
‘We’re all right for time,’ said Nasreen, glancing at her watch. ‘Stop panicking! We’ve got five minutes yet. I’ve got to do me eyes.’	15
Louise sighed and sat on her bed. ‘God! If your mum and dad could see you now they’d have a blooming fit.’	
‘My dad would kill me,’ murmured Nasreen, as she brushed the mascara onto her eyelashes.	20

- 4.1.1 Refer to line 1. ('Nasreen! Nasreen! Come on, we'll miss the bus!')
- Explain in your OWN words the reason for Louise's anxiety. (1)
- 4.1.2 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (4.1.2) in the ANSWER BOOK.
- In line 3 Nasreen squirts 'lacquer' on her hair because it needs ...
- A gloss.
B growth.
C a wash.
D a fragrance. (1)
- 4.1.3 How are Louise and Nasreen described in this short story?
- Give TWO descriptions for EACH character. (4)
- 4.1.4 Refer to lines 8–10. ('From her demure ... weeks to buy.')
- Explain the irony in these lines in the context of the story as a whole. (2)
- 4.1.5 Refer to lines 10–11. ('They flattered her ... and narrow waist.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (1)
- 4.1.6 Refer to lines 17–18. ('God! Your mum ... a blooming fit.')
- (a) Identify Louise's tone in this line. (1)
- (b) Why is Louise's tone appropriate at this stage in the story? (2)
- 4.1.7 Discuss the theme of deception as it is evident in the story as a whole. (3)
- 4.1.8 Do you sympathise with Nasreen in this extract? Discuss your views. (2)

AND

‘SWIMMING PARTNERS’

4.2 EXTRACT H

[Aisha leaves for the city.]

I was scared. I had never been to the city. Life in the village was hard, but I was used to it. But taking a plunge into the city ...?	
‘I can’t, Aisha.’	
She stared at me, then played her trump card. ‘Then I will leave you tomorrow.’ But it did not work. She left alone the next day as, for the first time in my life, I stood by my decision and refused to go with her.	5
As she predicted, I soon got married to Itimu. Over a period of three years we had two daughters, the pride and joy of my ageing mother. They sometimes reminded me of Aisha and me. I missed her a lot, but there was a lot to occupy me in the village: taking care of the children, managing our maize field, and trying to keep an eagle eye on Itimu, who was seen, if not as an eligible bachelor, at least as an attractive catch.	10
By the village standards, the fact that we had a corrugated-iron roof over our heads showed that we were rich, and there were many who wanted to share this ‘wealth’.	15
Aisha came back last week. It was the first time we had met in five years. She is a pale version of herself, all skin and bones, with a dry rasping cough. I have taken her into my house to look after her. It was a decision I had no difficulty in making. Since my husband died six months ago I have wanted an adult companion in the house. And what better companion could I have than my childhood one?	20

4.2.1 Refer to line 2. (‘But taking a plunge into the city ...?’)

Explain in your OWN words ‘taking a plunge into the city’. (1)

4.2.2 Refer to line 4.

(a) Quote FOUR consecutive words to prove that the following statement is FALSE.

Aisha does not put pressure on Linda to follow her to the city. (1)

(b) What was Linda’s reaction? (1)

4.2.3 Refer to lines 9–12. (‘I missed her ... an attractive catch.’)

Explain the following in the context of the extract.

(a) ‘keep an eagle’s eye’ (1)

(b) ‘an attractive catch’ (1)

4.2.4 Give a reason why women thought that Itimu was wealthy. (1)

- 4.2.5 Refer to line 16. ('It was the ... five years.')
- Explain fully why you think Aisha never returned to the village in the five years. (2)
- 4.2.6 Explain fully what Itimu and Aisha had in common as it is revealed in this text. (2)
- 4.2.7 Refer to lines 20–21. ('And what better ... my childhood one?')
- (a) Which word in this sentence tells us that Linda did not reject Aisha? (1)
- (b) Identify Linda's tone in these lines. (1)
- (c) Why is Linda's tone appropriate at this stage in the story? (2)
- 4.2.8 Discuss the suitability of the title of the short story, 'Swimming Partners'. (3)
- [35]**

TOTAL SECTION C: 35

SECTION D: POETRY

In this section, there are contextual questions set on the following poems:

- 'The Sea and the Eagle' by Sydney David Clouts
- 'A Sleeping Black Boy' by Mongane Wally Serote

NOTE: Answer the questions set on BOTH poems, i.e. QUESTION 5.1 AND QUESTION 5.2.

QUESTION 5

5.1 Read the 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.

The Sea and the Eagle – Sydney David Clouts

1 The sea contains a destiny,
2 Also the broadwinged eagle.
3 Both with an equal loneliness
4 Devour their continents.

5 Bird, where are you bound,
6 Borne on the surfs of height?
7 There is nothing unknown in the air.
8 Why do your wings flow up and upwards?

9 Whose silence, waters, and what wound
10 Do you conceal in thunder?
11 Your beak has worried the bones of earth
12 Longer than the seasons have been about
13 Our robes, rising and falling,
14 And mingling us in the flowing metre.

15 We have given you both a mystery,
16 Reveal it and we shall see ourselves
17 Suddenly like a rising wing,
18 Terribly like a swoop of water.

- 5.1.1 Complete the following sentence by filling in the missing words. Write only the word next to the question number (5.1.1) in the ANSWER BOOK.

In this poem the poet describes man's desire to ...

- A be like the thunder.
- B be powerful like the sea.
- C gain self-knowledge.
- D fly like an eagle. (1)

- 5.1.2 Quote ONE word from Stanza 1 to prove that the following statement is TRUE.

The sea and the eagle have isolation in common. (1)

- 5.1.3 Refer to line 4. ('Devour their continents.')

Explain what the poet means by using the words in this line. (2)

- 5.1.4 Refer to lines 5–8. ('Bird, where are ... up and upwards?')

(a) Identify the tone in these lines. (1)

(b) Why is the tone appropriate in these lines? (1)

- 5.1.5 Refer to line 11. ('Your beak has worried the bones of earth')

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

(b) Explain why the figure of speech is appropriate. (2)

- 5.1.6 Refer to lines 15. ('We have given you both a mystery.')

Using your OWN words explain what is mysterious about the sea and the eagle. (1)

- 5.1.7 Refer to line 18. ('Terribly like a swoop of water.')

Discuss the significance of 'a swoop of water'. (2)

- 5.1.8 Discuss the theme of similarity in this poem. (3)

- 5.1.9 Discuss the suitability of the title of the poem, 'The Sea and the Eagle'. (3)

AND

- 5.2 Read the 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.

A Sleeping Black Boy – Mongane Wally Serote

1 he lay flat
2 face deep into green grass
3 the huge jacket covered his head, the heat onto his ears
4 he is dirty
5 the dirt screams from his flesh like a rotten smell
6 he is pinned down by the throbbing footsteps passing by
7 his lullaby is the hiss of the water from the pond and the
8 roaring steel river;
9 and the eyes of adults passing by
10 dart around like bubbles of boiling water -
11 this small boy will die one day
12 his lips stuck together, glued by the glue he smokes

5.2.1 What is the setting of this poem? (1)

5.2.2 Quote FIVE consecutive words to prove that the following statement is FALSE.

The boy has a home. (1)

5.2.3 Refer to line 3. ('the huge jacket ... onto his ears')

Choose the correct answer to complete the following sentence.

'The huge jacket' is a symbol of the boy being ...

- A neglected.
- B snazzy.
- C fashionable.
- D negligent. (1)

- 5.2.4 Refer to line 5. ('the dirt screams ... a rotten smell')
- What does the poet mean by saying 'the dirt screams from his flesh'? Mention TWO points. (2)
- 5.2.5 Refer to line 6. ('he is pinned ... footsteps passing by')
- (a) In what way do the footsteps pin the boy down? (1)
- (b) Explain in your own words 'footsteps passing by'. (1)
- 5.2.6 Refer to lines 7–8. ('his lullaby is ... roaring steel river')
- Fully explain why the poet refers to a 'lullaby'. (2)
- 5.2.7 Refer to lines 11–12. ('this small boy ... glue he smokes')
- (a) Identify the tone in these lines. (1)
- (b) Why is the tone appropriate at this stage of the poem? (2)
- 5.2.8 Explain the irony in the title of the poem. (2)
- 5.2.9 Do you think the South African society is doing enough to take care of street children? Discuss your view. (3)

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TOTAL SECTION D: 35
GRAND TOTAL: 70