



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**ENGFA.2
ENGLISH FIRST ADDITIONAL LANGUAGE P2
NOVEMBER 2014**

MARKS: 70

TIME: 2 hours

This question paper consists of 26 pages.

MORNING SESSION



INSTRUCTIONS AND INFORMATION

Read this page 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 the texts you have studied this year.

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 that you have studied.

SECTION B: DRAMA

Answer the question on the drama that you have studied.

SECTION C: SHORT STORIES

Answer the questions on BOTH extracts.

SECTION D: POETRY

Answer the questions on BOTH poems.

Use the checklist to assist you.

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

5. Number your answers exactly as the questions are numbered in the 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.		
QUESTION NO.	MARKS	PAGE NO.
1. <i>To Kill a Mockingbird</i>	35	5
2. <i>Lord of the Flies</i>	35	8
3. <i>A Grain of Wheat</i>	35	11
SECTION B: DRAMA		
Answer ANY ONE question.		
4. <i>Romeo and Juliet</i>	35	14
5. <i>Nothing but the Truth</i>	35	17
SECTION C: SHORT STORIES		
Answer the questions set on BOTH extracts.		
6.1 <i>The Dube train</i>	18	20
6.2 <i>The coffee-cart girl</i>	17	21
SECTION D: POETRY		
Answer the questions set on BOTH poems.		
7.1 <i>Death be not proud</i>	18	23
7.2 <i>Auto wreck</i>	17	24

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	1–3	1	
B: Drama	4–5	1	
C: Short Stories	6	1	
D: Poetry	7	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:

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

Answer ALL the questions on the novel you have studied.

QUESTION 1***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 1.1 AND QUESTION 1.2.

1.1 [The children are running away.]

Dill and Jem dived beside me. Jem's breath came in sobs: 'Fence by the school yard! – hurry, Scout!'

Jem held the bottom wire; Dill and I rolled through and were halfway to the shelter of the school yard's solitary oak when we sensed that Jem was not with us. We ran back and found him struggling in the fence, kicking his pants off to get loose. He ran to the oak tree in his shorts. 5

Safely behind it, we gave way to numbness, but Jem's mind was racing: 'We gotta get home, they'll miss us.'

We ran across the school yard, crawled under the fence to Deer's Pasture behind our house, climbed our back fence and were at the back steps before Jem would let us pause to rest. 10

Respiration normal, the three of us strolled as casually as we could to the front yard. We looked down the street and saw a circle of neighbours at the Radley front gate.

'We better go down there,' said Jem. 'They'll think it's funny if we don't show up.' 15

Mr Nathan Radley was standing inside his gate, a shotgun broken across his arm. Atticus was standing beside Miss Maudie and Miss Stephanie Crawford. Miss Rachel and Mr Avery were near by. None of them saw us come up. 20

[Chapter 6]

- 1.1.1 Choose a description from COLUMN B that matches the word in COLUMN A. Write only the letter (A–D) next to the question number (1.1.1(a)–1.1.1(c)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Mockingbird	A a symbol of hope and beauty in the novel
(b) Prejudice	B cruel treatment over a period of time
(c) Flowers	C an unfavourable opinion formed based on limited knowledge
	D true goodness and innocence that should always be protected

(3)

- 1.1.2 Refer to lines 1–6 ('Dill and Jem ... to get loose').

- (a) Where are the children at this moment? (1)
- (b) Explain what they are doing there. (1)
- (c) Refer to lines 5–6 ('kicking his pants').

Choose the correct answer to complete the following sentence. Write only the letter (A–D) in the ANSWER BOOK.

Jem's pants are returned to him by ...

- A Nathan Radley.
- B Miss Maudie.
- C Miss Crawford.
- D Boo Radley. (1)
- (d) What does the incident reveal about the person who returns the pants? (1)

- 1.1.3 Discuss the difference between Mr Nathan Radley and Atticus Finch in their treatment of children. (4)
- 1.1.4 Discuss how the title of the novel is relevant to Boo Radley. (4)
- 1.1.5 Do you think the children's actions in this extract are acceptable? Discuss your view. (3)

AND



1.2 [Atticus questions Mayella at the trial of Tom Robinson.]

'Miss Mayella,' said Atticus, in spite of himself, 'a nineteen-year-old girl like you must have friends. Who are your friends?'	
The witness frowned as if puzzled. 'Friends?'	
'Yes, don't you know anyone near your age, or older, or younger? Boys and girls? Just ordinary friends?'	5
Mayella's hostility, which had subsided to grudging neutrality, flared again. 'You makin' fun o' me agin, Mr Finch?'	
Atticus let her question answer his.	
'Do you love your father, Miss Mayella?' was his next.	
'Love him, whatcha mean?'	10
'I mean, is he good to you, is he easy to get along with?'	
'He does tollable, 'cept when –'	
'Except when?'	
Mayella looked at her father, who was sitting with his chair tipped against the railing. He sat up straight and waited for her to answer.	15
'Except when nothin',' said Mayella. 'I said he does tollable.'	
Mr Ewell leaned back again.	
'Except when he's drinking?' asked Atticus so gently that Mayella nodded.	
'Does he ever go after you?'	20
'How you mean?'	
'When he's – riled, has he ever beaten you?'	
Mayella looked around, down at the court reporter, up at the judge. 'Answer the question, Miss Mayella,' said Judge Taylor.	
'My paw's never touched a hair o' my head in my life,' she declared firmly. 'He never touched me.'	25
	[Chapter 18]

- 1.2.1 Refer to the first FIVE lines of the extract ('Miss Mayella,' said ... Just ordinary friends?').
- (a) Explain why Mayella responds in the way she does. (2)
- (b) Why is this question important to the trial? (2)
- 1.2.2 Explain the relationship between Mayella and her father. (2)
- 1.2.3 What effect does Bob Ewell's behaviour have on Mayella in lines 14–15 ('Mayella looked at ... her to answer')? (2)
- 1.2.4 Using your OWN words, explain why the following statement is TRUE:
- Mayella gives contradictory evidence in this extract. (2)

- 1.2.5 At the end of the trial Tom is found guilty.
Identify and discuss the theme which is shown by this verdict. (3)
- 1.2.6 Do you think Mayella can be blamed for what happens to Tom?
Discuss your view. (4)
- [35]**

OR

QUESTION 2

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 2.1 AND QUESTION 2.2.

2.1 [The boys have a meeting.]

<p>His speech made, he allowed Piggy to lift the conch out of his hands. Then he retired and sat as far away from the others as possible.</p>	
<p>Piggy was speaking now with more assurance and with what, if the circumstances had not been so serious, the others would have recognised as pleasure.</p>	5
<p>'I said we could all do without a certain person. Now I say we got to decide on what can be done. And I think I could tell you what Ralph's going to say next. The most important thing on the island is the smoke and you can't have no smoke without a fire.'</p>	
<p>Ralph made a restless movement.</p>	10
<p>'No go, Piggy. We've got no fire. That thing sits up there – we'll have to stay here.'</p>	
<p>Piggy lifted the conch as though to add power to his next words.</p>	
<p>'We got no fire on the mountain. But what's wrong with a fire down here? A fire could be built on them rocks. On the sand, even. We'd make smoke just the same.'</p>	15
<p>'That's right!'</p>	
<p>'Smoke!'</p>	
<p>'By the bathing-pool!'</p>	
<p>The boys began to babble. Only Piggy could have the intellectual daring to suggest moving the fire from the mountain.</p>	20
<p>[Chapter 8]</p>	

- 2.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–D) next to the question number (2.1.1(a)–2.1.1(c)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Jack	A	thinker
(b)	Ralph	B	discovers the beast
(c)	Piggy	C	chosen as leader
		D	hunter

(3)

- 2.1.2 Refer to lines 1–2 ('His speech made ... others as possible').

- (a) What suggestion does Simon make in 'his speech' (line 1)? (1)
- (b) Why does Simon sit 'as far away from the others as possible' in line 2? (1)

- 2.1.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) in the ANSWER BOOK.

Piggy 'speaking now with more assurance' (line 3), shows that he is ...

- A humorous.
B funny.
C arrogant.
D confident. (1)

- 2.1.4 Using your own words, explain why the outcome of Piggy's request to move the fire from the mountain to the bathing-pool has a positive effect on the boys. (2)

- 2.1.5 Refer to lines 14–15 ('But what's wrong ... the sand, even').

How does the suggestion to build a fire on the beach affect Jack? (1)

- 2.1.6 Explain the role of the conch in this novel. (3)

- 2.1.7 Do you think Piggy could be a good leader? Discuss your view. (4)

AND

2.2 [Ralph and Piggy talk after Simon's death.]

Ralph climbed on to the platform carefully. The coarse grass was still worn away where the assembly used to sit; the fragile white conch still gleamed by the polished seat. Ralph sat down in the grass facing the Chief's seat and the conch. Piggy knelt at his left, and for a long minute there was silence.	5
At last Ralph cleared his throat and whispered something. Piggy whispered back.	
'What you say?'	
Ralph spoke up.	
'Simon.'	10
Piggy said nothing but nodded, solemnly. They continued to sit, gazing with impaired sight at the chief's seat and the glittering lagoon. The green light and the glossy patches of sunshine played over their befouled bodies.	
At length Ralph got up and went to the conch. He took the shell caressingly with both hands and knelt, leaning against the trunk.	15
'Piggy.'	
'Uh?'	
'What we going to do?'	
Piggy nodded at the conch.	
'You could –'	20
'Call an assembly?'	
Ralph laughed sharply as he said the word and Piggy frowned.	
'You're still Chief.'	
Ralph laughed again.	
'You are. Over us.'	25
'I got the conch.'	
'Ralph! Stop laughing like that. Look there ain't no need, Ralph! What's the others going to think?'	
At last Ralph stopped. He was shivering.	
'Piggy.'	30
'Uh?'	
'That was Simon.'	
'You said that before.'	

[Chapter 10]

2.2.1 Refer to lines 1–6 ('Ralph climbed on ... and whispered something').

- (a) Give ONE word to describe how Ralph feels in these lines. (1)
- (b) Explain why he feels this way. State THREE points. (3)

2.2.2 Refer to lines 11–13 ('Piggy said nothing ... their befouled bodies').

- (a) Quote ONE word from these lines to show that the following statement is TRUE:
- Piggy and Ralph are very serious. (1)
- (b) Explain both the LITERAL and FIGURATIVE meaning of 'their befouled bodies' in line 13. (2)

- 2.2.3 Why does Ralph laugh at Piggy's suggestion to 'call an assembly' in line 21? (1)
- 2.2.4 State TWO differences between Jack and Ralph's leadership styles. (4)
- 2.2.5 Identify Ralph's tone in line 32 ('That was Simon'). (1)
- 2.2.6 Identify and discuss the theme which is evident in Ralph and Piggy's reaction to Simon's killing. (3)
- 2.2.7 Why does the author include the character Simon in this novel? Discuss your view. (3)
- [35]**

OR

QUESTION 3

A GRAIN OF WHEAT

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 3.1 AND QUESTION 3.2.

3.1 [People talk about Mugo.]

<p>Two days later, people were to talk about Mugo in the eight ridges around Thabai: they told with varying degrees of exaggeration how he organised the hunger-strike in Rira, an action which made Fenna Brokowi raise questions in the British House of Commons. His solitary habits and eccentric behaviour at meetings marked him as a chosen man. Remember also that the years in detention and suffering had enhanced rather than diminished his powerful build. He was tall with large dark eyes; the lines of his face were straight, clearly marked, almost carved in stone – one of those people who induce hope and trust on the evidence of their looks.</p>	5
<p>But neither on Sunday nor on Monday had Mugo any premonition that general worship was coming his way. In fact, the sudden proposal from the Party threw him off his balance.</p>	10
<p>He woke up in the morning hoping that last night's experience was another dream. But the sight of the stools on which the delegates had sat dispelled such illusions. The words spoken passed through his head with a nightmarish urgency. Why did they want him to lead the Uhuru celebrations? Why not Gikonyo, Warui, or one of the forest fighters? Why Mugo? Why? Why?</p>	15
[Chapter 6]	

- 3.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–D) next to the question number (3.1.1(a)–3.1.1(c)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Harambee	A	political movement in Kenya
(b)	Mau-Mau	B	Mugo's village
(c)	Thabai	C	member of the homeguard
		D	in favour of a united community

(3)

- 3.1.2 Using your OWN words, explain why Mugo is 'marked as a chosen man' (line 5). (1)
- 3.1.3 Explain why the following statement is TRUE:
Mugo is extremely nervous. (1)
- 3.1.4 Quote a sentence from the passage to show that Mugo had visitors the previous night. (1)
- 3.1.5 Refer to line 15 ('The words spoken').
Explain the 'words spoken' being referred to in this line. (1)
- 3.1.6 Discuss how Kihika and Mugo's personalities differ. (4)
- 3.1.7 Identify and discuss the theme which is evident in the way people talk about Mugo in this extract. (3)
- 3.1.8 Do you think Mugo is a hero? Discuss your view. (3)

AND

3.2 [Gikonyo and Karanja participate in the second race.]

As he ran, Gikonyo tried to hold on to other things; the half-familiar faces in the crowd; the new Rung'ei shops further down; the settled area across. Would Uhuru bring the land into African hands? And would that make a difference to the small man in the village? He heard a train rumbling at Rung'ei station. He thought of his father in the Rift Valley provinces. Was he still alive? What did he look like? He traversed the wide field of his childhood, early manhood, romance with Mumbi; Kihika, the Emergency, the detention camps, the stones on the pavement, the return home to betrayal passed through his mind in rapid succession. How Mumbi had dominated his life. Her very absence had almost unarmed him and made him break down. He angrily jerked his head, compelling himself to concentrate on the present race. He and Karanja were rivals again. But rivals for what? For whom were they competing?

Karanja is only mocking me, he thought. He seethed with hatred as he panted and mopped sweat away from his forehead. He ran on, the desire to win inflamed him. He maintained his place close behind Karanja.

[Chapter 14]

- 3.2.1 Choose the correct answer to complete the following sentence. Write only the letter (A–D) in the ANSWER BOOK.

The race being run here is to celebrate ...

- A Christmas.
B Uhuru.
C the Emergency.
D Easter.

(1)

- 3.2.2 Refer to lines 3–4 ('Would Uhuru bring ... in the village').

Using your OWN words, explain Gikonyo's thoughts in these lines.

(2)

- 3.2.3 Gikonyo and Karanja participated in another race earlier in the novel.

Why are both races important to the two men?

(1)

- 3.2.4 Refer to lines 9–10 ('How Mumbi had dominated').

Explain how Mumbi 'had dominated' Gikonyo's life when he was in detention.

(3)

- 3.2.5 Describe the relationship between Mumbi and Gikonyo at this point in the novel.

(4)

- 3.2.6 Why does the author include the character Mumbi in this novel? Discuss your view.

(3)

- 3.2.7 Do you think the title of this novel is appropriate? Discuss your view.

(4)

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

SECTION B: DRAMA

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

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

Answer the question on the drama you have studied.

QUESTION 4 (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 4.1 AND QUESTION 4.2.

4.1 [Romeo and Juliet are enquiring about each other after the ball.]

ROMEO:	What is her mother?	
NURSE:	Marry, bachelor, Her mother is the lady of the house, And a good lady, and a wise and virtuous. I nursed her daughter that you talked withal. I tell you, he that can lay hold of her Shall have the chinks.	5
ROMEO:	Is she a Capulet?	
BENVOLIO:	O dear account! My life is my foe's debt.	
ROMEO:	Away, be gone! The sport is at the best.	10
CAPULET:	Ay, so I fear. The more is my unrest. Nay, gentlemen, prepare not to be gone. We have a trifling foolish banquet towards. <i>Benvolio whispers in his ear.</i> Is it e'en so? Why then, I thank you all. I thank you, honest gentlemen. Good night. More torches here! Come on then, let's to bed. Ah sirrah, by my fay, it waxes late. I'll to my rest. <i>Exeunt all but Juliet and Nurse.</i>	15
JULIET:	Come hither, Nurse. What is yond gentleman?	20
NURSE:	The son and heir of old Tiberio.	
JULIET:	What's he that now is going out of door?	
NURSE:	Marry, that I think be young Petruchio.	
JULIET:	What's he that follows here, that would not dance?	
NURSE:	I know not.	25
JULIET:	Go ask his name. If he be married, My grave is like to be my wedding bed.	
NURSE:	His name is Romeo, and a Montague, The only son of your great enemy.	
JULIET:	My only love, sprung from my only hate!	30

[Act 1 Scene 5]



- 4.1.1 Complete the following sentence by using the words in the list below. Write only the word next to the question number (4.1.1(a)–4.1.1(c)) in the ANSWER BOOK.

happy; Rosaline; burial; depressed; feast; Juliet

- Romeo is extremely (a) ... about losing his beloved (b) ... He attends the Capulet's (c) ... hoping to see her. (3)
- 4.1.2 Describe the Nurse's relationship with the Capulets. State TWO points. (2)
- 4.1.3 Refer to line 10 ('Away, be gone!').
How do Benvolio's words show the difference between Romeo and Benvolio? (2)
- 4.1.4 If you were the director of this play, what would you tell Juliet to do when saying line 20 ('Come hither, Nurse. What is yond gentleman?'). (1)
- 4.1.5 Refer to line 27 ('My grave is like to be my wedding bed').
(a) Identify the figure of speech. (1)
(b) Explain how this figure of speech becomes relevant later in the play. (2)
- 4.1.6 Romeo says 'My life is my foes' debt' (line 9) and Juliet says 'My only love, sprung from my only hate!' (line 30).
Identify and discuss the theme shown in these lines. (3)
- 4.1.7 In your opinion, is Romeo immature and impulsive? Discuss your view. (3)

AND

- 4.2 [Romeo, Juliet and Paris die.]

3 rd WATCH:	Here is a friar that trembles, sighs and weeps. We took this mattock and this spade from him As he was coming from this churchyard's side.	
1 st WATCH:	A great suspicion! Stay the friar too.	
	<i>Enter the Prince and Attendants.</i>	5
PRINCE:	What misadventure is so early up, That calls our person from our morning rest?	
	<i>Enter Capulet, Lady Capulet and others.</i>	
CAPULET:	What should it be, that is so shrieked abroad?	
LADY CAPULET:	O the people in the street cry 'Romeo', Some 'Juliet', and some 'Paris'; and all run With open outcry toward our monument.	10



PRINCE:	What fear is this which startles in our ears?	
1 st WATCH:	Sovereign, here lies the County Paris slain, And Romeo dead, and Juliet, dead before, Warm and new killed.	15
PRINCE:	Search, seek, and know how this foul murder comes.	
1 st WATCH:	Here is a friar, and slaughtered Romeo's man, With instruments upon them fit to open These dead men's tombs.	20
CAPULET:	O heavens! O wife, look how our daughter bleeds! This dagger hath mista'en, for lo, his house Is empty on the back of Montague, And it mis-sheathèd in my daughter's bosom!	
LADY CAPULET:	O me! This sight of death is a bell That warns my old age to a sepulchre.	25
<i>Enter Montague and others.</i>		
PRINCE:	Come, Montague, for thou art early up To see thy son and heir now early down.	
MONTAGUE:	Alas, my liege, my wife is dead tonight! Grief of my son's exile hath stopped her breath. What further woe conspires against mine age?	30
PRINCE:	Look, and thou shalt see.	
[Act 5 Scene 3]		

- 4.2.1 In line 1, the Friar 'trembles, sighs and weeps'.
Explain the reasons for the Friar's actions. (2)
- 4.2.2 Quote TWO lines to show that the following statement is TRUE:
The Prince is annoyed at being disturbed. (1)
- 4.2.3 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) in the ANSWER BOOK.
In lines 10–12 ('O, the people ... toward our monument.') Lord and Lady Capulet may be described as being ...
A excited.
B concerned.
C unconcerned.
D happy. (1)
- 4.2.4 Refer to lines 25–26 ('This sight of ... to a sepulchre').
(a) The above is an example of a comparison.
Explain this comparison. (2)
(b) Identify Lady Capulet's tone in these lines. (1)

- 4.2.5 Refer to lines 30–32 ('Alas, my liege ... against mine age?').
- (a) Why has Romeo been banished? (1)
- (b) How does this affect his family? (1)
- 4.2.6 How does the Apothecary contribute to the tragedy in this play? (1)
- 4.2.7 In no more than TWO sentences, say why Romeo and Juliet are responsible for the tragic events in the play. (2)
- 4.2.8 Discuss how the Prince's feelings affect his behaviour in this extract. (2)
- 4.2.9 Do you sympathise with the parents of Romeo and Juliet? Discuss your view. (4)
- [35]**

OR

QUESTION 5

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 5.1 AND QUESTION 5.2.

5.1 [Thando and Mandisa discuss their families.]

THANDO:	He must have been very close to Grandpa. Uncle Themba, that's all he talked about.	
SIPHO:	Of course my father always talked about Themba. When Themba left the country, at first my father blamed me for not stopping him.	5
THANDO:	Really? I never knew that Grandpa felt that way. To me he said he loved you very much.	
SIPHO:	I wish he had told me too.	
THANDO:	You mean Grandpa never said he loved you?	
SIPHO:	We African men don't find it easy to say that to our sons. It's taken for granted that we do.	10
THANDO:	Was Uncle Themba close to Mom?	
SIPHO:	What do you mean?	
THANDO:	People say they got along very well.	
SIPHO:	Who are these people saying these things to you?	15
THANDO:	Well everybody ...	
SIPHO:	I suppose they were close, very close. He was my brother.	
THANDO:	Why did Uncle Themba go into exile?	
SIPHO:	HE LEFT THE COUNTRY! Leave it at that. [Pause.] Why are you asking these questions?	20

[Act 1, Scene 1]



- 5.1.1 Complete the following sentence by using the words in the list below. Write only the word next to the question number (5.1.1(a)–5.1.1(c)) in the ANSWER BOOK.

Themba; Siphon; love; conflict; reconcile; forgive
--

- The drama primarily focuses on the inner (a) ... experienced by (b) ... to (c) ... his brother. (3)
- 5.1.2 Write down ONE sentence to describe the relationship between Siphon and his parents as it is portrayed in this extract. (1)
- 5.1.3 Write down ONE word which describes Siphon's feelings in lines 1–8 ('He must have ... told me too'). (1)
- 5.1.4 Explain how Themba and Siphon were treated by their parents when they were children. (2)
- 5.1.5 Explain why the following statement is TRUE:
Themba was popular in the community. (1)
- 5.1.6 Refer to the last two lines of the passage. 'HE LEFT THE ... asking these questions?' (lines 19–20).
(a) Give TWO possible reasons why Themba 'LEFT THE COUNTRY!'. (2)
(b) If you were the stage director of this play, what would you tell Siphon to do when saying these lines? (1)
- 5.1.7 Identify and discuss the theme which is evident in the way Siphon talks about Themba in this extract. (3)
- 5.1.8 Siphon is blamed by their father when Themba leaves the country. Do you think this is fair? Discuss your view. (3)

AND

- 5.2 [Mandisa is upset.]

THANDO: Mandisa, we had a choice. We could have gone for revenge. We could have gone for Nuremberg-style trials but how would that have made us different from them?	
MANDISA: For what in return?	
THANDO: Peace, stability, reconciliation.	5
MANDISA: You mean international reconciliation. They were so dying for international approval that they sold out. Did anyone of them think about the people? Did someone warn them that the people might want that revenge?	

THANDO:	We have a country to rebuild. A nation to take care of. An economy to grow, jobs to create, houses to build, clinics, hospitals, schools and our lives. Where would revenge get us except more violence? Besides we did not want to give those bastards the honour of taking up arms against us in their defence and calling it a legitimate struggle. There was one Struggle, the struggle for liberation, our Struggle.	10
MANDISA:	Then why is Craig Williamson a free man? He committed murder.	15
THANDO:	Because according to the rules and requirements for amnesty ...	
MANDISA:	He disclosed all? Yes. He told us nothing new except that he sent the parcel bombs. Who gave the order? Do we know that? Does that make him innocent?	20
THANDO:	No, it does not. He met the conditions set for amnesty.	
MANDISA:	Then why was there an outcry against him receiving amnesty? Why was everybody angry?	25
[Act 2 Scene 1]		

- 5.2.1 Briefly explain why Mandisa is upset in this extract. (2)
- 5.2.2 Discuss the difference between the 'Nuremberg-style trials' (line 2) and the Truth and Reconciliation Commission. (2)
- 5.2.3 Explain how the Truth and Reconciliation Commission is relevant to Siphon and his family in this drama. (3)
- 5.2.4 Thando and Mandisa are very different.
- (a) Write down ONE difference between Mandisa and Thando which is evident in this extract. (2)
- (b) Explain the reason for this difference between the two women. State TWO points. (2)
- 5.2.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) in the ANSWER BOOK.
- Siphon changes from a bitter man to a man at ...
- A home.
B peace.
C heart.
D leisure. (1)
- 5.2.6 Explain what lines 24–25 ('Then why was ... was everybody angry?') reveal about the Truth and Reconciliation Commission. (2)
- 5.2.7 Do you think the character Mandisa is necessary in this play? Discuss your view. (4)

[35]**TOTAL SECTION B: 35**

SECTION C: SHORT STORIES

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

- *THE DUBE TRAIN* by Can Themba
- *THE COFFEE-CART GIRL* by Es'kia Mphahlele

QUESTION 6

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 6.1 AND QUESTION 6.2.

THE DUBE TRAIN

6.1 [The people are travelling on the train.]

'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 sat 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 round the arms the men who might fight for them. Some men make gangway, stampeding helter-skelter; but with that hulk of man the sight of the gleaming blade in the *tsotsi's* hand drove him beserk. The splashing people left a sort of arena. There was an evil leer in his eye, much as if he was experiencing satanic satisfaction.

Croesus Cemetery flashed past.

6.1.1 Complete the following sentence by filling in the missing words. Write only the word next to the question number (6.1.1(a)–6.1.1(b)) in the ANSWER BOOK.

The setting of this short story is a (a) ...-class carriage of a train making its way from (b) ... station.

6.1.2 Refer to lines 1–4 ('Hela, you street-urchin, ... *tsotsi* stood rooted).

(a) Why does the big man shout at the *tsotsi*?

(b) Are the man's words in line 1 ('that woman is your mother'), used LITERALLY or FIGURATIVELY? Give a reason for your answer.



- (c) Give TWO reasons why the woman the big man refers to can be admired. (2)
- (d) Explain why the *tsotsi* 'stood rooted' (line 4). (1)
- 6.1.3 Refer to line 7 ('The carriage froze into silence').
- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) in the ANSWER BOOK.
- 'The carriage froze into silence', means that ...
- A the train broke down.
B it was very cold.
C everyone became quiet.
D they were passing a cemetery. (1)
- (b) Briefly explain why 'the carriage froze into silence'. (2)
- 6.1.4 Using your OWN words, explain why the following is FALSE:
- The big man becomes afraid when the *tsotsi* draws a knife. (1)
- 6.1.5 Identify and discuss ONE of the themes of this short story which is evident in this passage. (3)
- 6.1.6 Do you think the big man is a hero for confronting the *tsotsi*? Discuss your view. (3)

AND**THE COFFEE-CART GIRL**

6.2 [China is very angry.]

'Yes, you lie! Now listen, Pinkie, you're in love with that cheapjack. Every time I found him here he's been damn happy with you, grinning and making eyes at you. Yes, I've watched him every moment.'	
He approached the step leading into the cart.	
'Do you see me? I've loved you since I first saw you, the day of the strike.' He was going to say more, but something rose inside him and choked him. He couldn't utter a word more. He walked slowly; a knife drawn out, with a menacing blade, pointed towards her throat. Pinkie retreated deeper into her cart, too frightened to plead her case.	5
At that very moment she realised fully the ghastliness of a man's jealousy, which gleamed and glanced on the blade and seemed to have raised a film which steadied the slit eyes. Against the back wall she managed to speak.	10
'All right, China, maybe you've done this many times before. Go ahead and kill me; I won't cry for help, do what you like with me.'	15
She panted like a timid little mouse cornered by a cat. He couldn't finish the job he had set out to do. Why?	

- 6.2.1 Briefly explain why China is angry with Pinkie. (2)
- 6.2.2 Explain how Pinkie and China meet. (2)
- 6.2.3 Quote ONE word from the first EIGHT lines of the extract to show that the knife looked threatening. (1)
- 6.2.4 'She panted like a timid little mouse cornered by a cat' (line 16) is an example of a simile.
Explain what the writer is comparing. (2)
- 6.2.5 Explain how the coffee-cart is a symbol of the relationship between China and Pinkie. (2)
- 6.2.6 Discuss how Pinkie and China's personalities differ. (4)
- 6.2.7 This story is set during the apartheid era, a very violent period in South African history.
Do you think this has an effect on China's behaviour? Discuss your view. (4)

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Death be not proud' by John Donne
- 'Auto wreck ' by Karl Shapiro

NOTE: Answer the questions set on BOTH poems, i.e. QUESTION 7.1 AND QUESTION 7.2.

QUESTION 7

- 7.1 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.

Death Be Not Proud – John Donne

Death be not proud, though some have called thee Mighty and dreadful, for thou art not so, For those, whom thou think'st thou dost overthrow, Die not, poor death, nor yet canst thou kill me. From rest and sleep, which but thy pictures be,	5
Much pleasure, then from thee much more must flow, And soonest our best men with thee do go, Rest of their bones, and 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.	

- 7.1.1 Complete the following sentence by filling in the missing words. Write only the word next to the question number (7.1.1(a)–7.1.1(b)) in the ANSWER BOOK.

This poem is a sonnet and consists of an (a) ... of eight lines and a (b) ... of six lines. (2)

- 7.1.2 Refer to 'Death be not proud,' in line 1.

- (a) Identify the figure of speech. (1)
- (b) Give TWO reasons why death may be 'proud'. (2)

7.1.3 'Die not, poor death' (line 4).

Choose the correct answer to complete the following sentence.
Write only the letter (A–D) in the ANSWER BOOK.

The underlined word suggests that death should be ...

- A pampered.
- B pitied.
- C patronised.
- D praised.

(1)

7.1.4 Explain the comparison in lines 5–6 ('From rest and ... more must flow').

(2)

7.1.5 Using your OWN words, give TWO examples from the poem of causes associated with death.

(2)

7.1.6 Identify the tone of the speaker in the last half of line 12 ('why swell'st thou then?').

(1)

7.1.7 Discuss the message of this poem.

(3)

7.1.8 Do you agree with the speaker's view of death in this poem? Discuss your view.

(3)

AND

7.2 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.

Auto wreck – Karl Shapiro

Its quick soft silver bell beating, beating,
And down the dark one ruby flare
Pulsing out red light like an artery,
The ambulance at top speed floating down
Past beacons and illuminated clocks

5

Wings in a heavy curve, dips down,
And brakes speed, entering the crowd.
The doors leap open, emptying light;
Stretchers are laid out, the mangled lifted
And stowed into the little hospital.

10

Then the bell, breaking the hush, tolls once,
And the ambulance with its terrible cargo
Rocking, slightly rocking, moves away,
As the doors, an afterthought, are closed.



We are deranged, walking among the cops Who sweep glass and are large and composed. One is still making notes under the light. One with a bucket douches ponds of blood Into the street and gutter.	15
One hangs lanterns on the wrecks that cling, Empty husks of locusts, to iron poles.	20
Our throats were tight as tourniquets, Our feet were bound with splints, but now, Like convalescents intimate and gauche, We speak though sickly smiles and warn With the stubborn saw of common sense, The grim joke and the banal resolution. The traffic moves around with care, But we remain, touching a wound That opens to our richest horror.	25
Already old, the question Who shall die? Becomes unspoken Who is innocent? For death in war is done by hands; Suicide has cause and stillbirth, logic; And cancer, simple as a flower, blooms. But this invites the occult mind, Cancels our physics with a sneer, And spatters all we knew of denouement Across the expedient and wicked stones.	30
	35

- 7.2.1 Using your OWN words, describe the arrival of the ambulance in lines 1–4 ('Its quick soft ... speed floating down'). (3)
- 7.2.2 Why is the ambulance described as 'the little hospital' (line 10)? State TWO points. (2)
- 7.2.3 Compare the reaction of the onlookers to that of the policemen in lines 15–17 ('We are deranged, ... under the light.'). Use your OWN words. (2)
- 7.2.4 What does 'wrecks' in line 20 refer to? (1)
- 7.2.5 Refer to line 22 ('Our throats were tight as tourniquets').
- (a) Identify the sound device. (1)
- (b) Explain why this sound device is used. (2)
- 7.2.6 Give a reason why 'the traffic moves around with care' (line 28). (1)

- 7.2.7 Refer to the last stanza.
- (a) Using your OWN words, say what the onlookers are concerned about. (1)
- (b) Identify the tone of the speaker in the last four lines of the poem. (1)
- 7.2.8 Discuss how both the title and the content of the poem are relevant to modern readers. (4)

TOTAL SECTION D: 35
GRAND TOTAL: 70

