



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2**

**FEBRUARY/MARCH 2015**

**MARKS: 70**

**TIME: 2 hours**

**This question paper consists of 28 pages.**

**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. 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 that you have studied.  
  
SECTION B: DRAMA  
Answer the question on the drama that you have studied.  
  
SECTION C: SHORT STORIES  
Answer BOTH questions.  
  
SECTION D: POETRY  
Answer BOTH questions.  
  
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**

| <b>SECTION A: NOVEL</b>                       |              |                 |
|---|--------------|-----------------|
| <b>Answer ANY ONE question.</b>               |              |                 |
| <b>QUESTION NO.</b>                           | <b>MARKS</b> | <b>PAGE NO.</b> |
| 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              |
| <b>SECTION B: DRAMA</b>                       |              |                 |
| <b>Answer ANY ONE question.</b>               |              |                 |
| 4. <i>Romeo and Juliet</i>                    | 35           | 14              |
| 5. <i>Nothing but the Truth</i>               | 35           | 18              |
| <b>SECTION C: SHORT STORIES</b>               |              |                 |
| <b>Answer BOTH questions.</b>                 |              |                 |
| 6.1 <i>The secret life of Walter Mitty</i>    | 18           | 22              |
| 6.2 <i>The soft voice of the serpent</i>      | 17           | 23              |
| <b>SECTION D: POETRY</b>                      |              |                 |
| <b>Answer BOTH questions.</b>                 |              |                 |
| 7.1 Let me not to the marriage of true minds  | 17           | 25              |
| 7.2. An elementary school classroom in a slum | 18           | 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>  | 1–3                     | 1                                 |             |
| <b>B: Drama</b>  | 4–5                     | 1                                 |             |
| <b>C: Short Stories</b>  | 6                       | 1                                 |             |
| <b>D: Poetry</b>   | 7                       | 1                                 |             |
| <b>NOTE:</b> Ensure that you have answered questions on TWO sections only. |                         |                                   |             |

**SECTION A: NOVEL**

In this section, there are contextual questions 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 [Atticus speaks to Scout.]

'I never thought Jem'd be the one to lose his head over this – thought I'd have more trouble with you.'

I said I didn't see why we had to keep our heads anyway, that nobody I knew at school had to keep his head about anything.

'Scout,' said Atticus, 'when summer comes you'll have to keep your head about far worse things ... it's not fair for you and Jem, I know that, but sometimes we have to make the best of things, and the way we conduct ourselves when the chips are down – well, all I can say is, when you and Jem are grown, maybe you'll look back on this with some compassion and some feeling that I didn't let you down. This case, Tom Robinson's case, is something that goes to the essence of a man's conscience – Scout, I couldn't go to church and worship God if I didn't try to help that man.'

'Atticus, you must be wrong ...'

'How's that?'

'Well, most folks seem to think they're right and you're wrong ...'

'They're certainly entitled to think that, and they're entitled to full respect for their opinions,' said Atticus, 'but before I can live with other folks I've got to live with myself. The one thing that doesn't abide by majority rule is a person's conscience.'

[Chapter 11]

- 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) Mrs Dubose | A narrator of the novel  |
| (b) Atticus    | B the malevolent phantom |
| (c) Scout      | C addicted to morphine   |
|                | D lawyer defending Tom   |

(3)

- 1.1.2 Refer to lines 1–2: 'I never thought ... trouble with you.'

- (a) To what does 'this' (line 1) refer? (1)
- (b) What is the consequence of Jem's actions? (1)
- (c) Why does Atticus say, 'thought I'd have more trouble with you' (lines 1–2)? (1)

- 1.1.3 Refer to lines 3–7: 'I said I didn't see ... best of things'

- (a) Explain the FIGURATIVE meaning of 'keep our heads' (line 3). (1)
- (b) Quote no more than THREE consecutive words to prove that the following statement is TRUE:
- Atticus is aware that his children do not deserve the treatment they will receive. (1)

- 1.1.4 Using your OWN words, explain the lesson Atticus teaches Scout in lines 16–19 ('They're certainly entitled ... a person's conscience.')

(3)

- 1.1.5 What does the decision to take on Tom Robinson's case reveal about Atticus? State THREE points. (3)

- 1.1.6 Do you think Tom Robinson can be seen as a Mockingbird? Discuss your view. (4)

**AND**

## 1.2 [Atticus is speaking to Aunt Alexandra.]

'Atticus, it's all right to be soft-hearted, you're an easy man, but you have a daughter to think of. A daughter who's growing up.'

'That's what I am thinking of.'

'And don't try to get around it. You've got to face it sooner or later and it might as well be tonight. We don't need her now.'

5

Atticus's voice was even: 'Alexandra, Calpurnia's not leaving this house until she wants to. You may think otherwise, but I couldn't have got along without her all these years. She's a faithful member of this family and you'll simply have to accept things the way they are. Besides, sister, I don't want you working your head off for us – you've no reason to do that. We still need Cal as much as we ever did.'

10

'But Atticus –'

'Besides, I don't think the children've suffered one bit from her having brought them up. If anything, she's been harder on them in some ways than a mother would have been . . . she's never let them get away with anything, she's never indulged them the way most coloured nurses do. She tried to bring them up according to her lights, and Cal's lights are pretty good – and another thing, the children love her.'

15

I breathed again. It wasn't me, it was only Calpurnia they were talking about.

[Chapter 14]

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

Aunt Alexandra is ...

- A Atticus' sister.
- B Calpurnia's friend.
- C Jem and Scout's grandmother.
- D the Finches' neighbour.

(1)

- 1.2.2 Refer to lines 4–5: 'And don't try ... need her now.'

- (a) What does Aunt Alexandra want Atticus to do? (1)
- (b) How does Atticus respond to her request? Use your OWN words. (1)
- (c) Using your OWN words, explain Calpurnia's role in Atticus's household. State THREE points. (3)

- 1.2.3 Discuss Aunt Alexandra's opinion of Calpurnia. (2)

- 1.2.4 State TWO ways in which Aunt Alexandra is similar to most of the people of Maycomb. (2)

- 1.2.5 Write down ONE word which best describes Scout's feelings in line 19 ('I breathed again'). Do NOT use a word from the extract. (1)
- 1.2.6 Discuss the theme of racism as seen in this extract. (2)
- 1.2.7 Do you admire Atticus? 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 introduce themselves.]

|   |    |
|---|----|
| <p>'We'd better all have names,' said Ralph, 'so I'm Ralph.'<br/>         'We got most names,' said Piggy. 'Got 'em just now.'<br/>         'Kids' names,' said Merridew. 'Why should I be Jack? I'm Merridew.'<br/>         Ralph turned to him quickly. This was the voice of one who knew his own mind.</p>  | 5  |
| <p>'Then,' went on Piggy, 'that boy – I forget –'<br/>         'You're talking too much,' said Jack Merridew. 'Shut up, Fatty.'<br/>         Laughter arose.<br/>         'He's not Fatty,' cried Ralph, 'his real name's Piggy!'<br/>         'Piggy!'<br/>         'Piggy!'<br/>         'Oh, Piggy!'</p>   | 10 |
| <p>A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again.</p>   | 15 |
| <p>Finally the laughter died away and the naming continued. There was Maurice, next in size among the choir boys to Jack, but broad and grinning all the time. There was a slight, furtive boy whom no one knew, who kept to himself with an inner intensity of avoidance and secrecy. He muttered that his name was Roger and was silent again. Bill, Robert, Harold, Henry; the choir boy who had fainted sat up against a palm trunk, smiled pallidly at Ralph and said that his name was Simon.</p> | 20 |
| <p>Jack spoke.<br/>         'We've got to decide about being rescued.'</p>  |    |
| [Chapter 1]   |    |



- 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)      | Ralph     | A        | fear and insecurity    |
| (b)      | The beast | B        | dangerous and arrogant |
| (c)      | Jack      | C        | lost and confused      |
|          |           | D        | reasonable and caring  |

(3)

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

Ralph's decision to ask all the boys to introduce themselves shows that he ...

- A wants to get to know the boys.  
 B needs to take control.  
 C is naturally curious.  
 D wants to count the boys.

(1)

- 2.1.3 What does Jack's response in line 3 (' "Kids' names," said ... Jack? I'm Merridew.' ) tell us about him? State TWO points.

(2)

- 2.1.4 Refer to lines 13–15: 'A storm of ... his glasses again.'

- (a) Explain the meaning of 'A storm of laughter' (line 13).  
 (b) Explain both the LITERAL and FIGURATIVE meaning of the word 'outside' (line 14).

(1)

(2)

- 2.1.5 Quote no more than SEVEN consecutive words to show that the following statement is TRUE:

Roger appears to be a brooding and dangerous boy.

(1)

- 2.1.6 Why is the conch important in the lives of the boys? State TWO points.

(2)

- 2.1.7 State ONE difference between Jack and Ralph which becomes evident in this extract.

(2)

- 2.1.8 Discuss your view on the way in which Piggy dies.

(3)

**AND**

## 2.2 [The English officer arrives on the island.]

|   |    |
|---|----|
| The officer looked at Ralph doubtfully for a moment, then took his hand away from the butt of the revolver.   |    |
| 'Hullo.'  |    |
| Squirming a little, conscious of his filthy appearance, Ralph answered shyly.   | 5  |
| 'Hullo.'  |    |
| The officer nodded, as if a question had been answered.   |    |
| 'Are there any adults – any grown-ups with you?'  |    |
| Dumbly, Ralph shook his head. He turned a half-pace on the sand. A semicircle of little boys, their bodies streaked with coloured clay, sharp sticks in their hands, were standing on the beach making no noise at all. | 10 |
| 'Fun and games,' said the officer.  |    |
| The fire reached the coco-nut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black.                        | 15 |
| The officer grinned cheerfully at Ralph.  |    |
| 'We saw your smoke. What have you been doing? Having a war or something?'   |    |
| Ralph nodded.   |    |
| The officer inspected the little scarecrow in front of him. The kid needed a bath, a hair-cut, a nose-wipe and a good deal of ointment.   | 20 |
| 'Nobody killed, I hope? Any dead bodies?'   |    |
| 'Only two. And they've gone.'   |    |
| The officer leaned down and looked closely at Ralph.  |    |
| 'Two? Killed?'  | 25 |
| Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly.  |    |

[Chapter 12]

- 2.2.1 Describe Ralph's feelings in lines 4–5 ('Squirming a little ... Ralph answered shyly.') (2)
- 2.2.2 Refer to lines 9–11: 'Dumbly, Ralph shook ... noise at all.'  
Why are the boys no longer making a noise (ululating)? Give THREE reasons for your answer. (3)
- 2.2.3 Identify the officer's tone in line 12 ('Fun and games'). (1)

- 2.2.4 Refer to lines 13–15: 'The fire reached ... sky was black.'
- (a) Relate the events that led to the island being set on fire. State TWO points. (2)
- (b) Identify the figure of speech in line 14 ('A flame seemingly ... like an acrobat.'). (1)
- (c) Explain why this figure of speech is suitable in this extract. (2)
- 2.2.5 Identify and discuss the theme shown by the behaviour of the boys in this extract. (3)
- 2.2.6 Whom do you admire, Ralph or Jack? Discuss your view. (4)
- [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 [Margery and Karanja are having coffee.]

|  |    |
|--|----|
| Margery came back with two cups of coffee.<br>'Do you take sugar with your coffee?'  |    |
| 'No,' he said automatically, and knew, at the same time, he lacked the courage to ask about the rumours. Karanja loathed coffee or tea without lots of sugar.  | 5  |
| Margery sat opposite Karanja and crossed her legs. She put her cup on the arm of the chair. Karanja held his in both hands afraid of spilling a drop on the carpet. He winced every time he brought the cup near his lips and nostrils.                |    |
| 'How many wives have you?' she asked. This was her favourite question to Africans; it began the day she discovered that her latest cook had three wives. Karanja started as if Margery had tickled a wound that had only healed at the surface. Mumbi. | 10 |
| 'I am not married.'  |    |
| 'Not married? I thought you people – Are you going to buy a wife?'   |    |
| 'I don't know.'  | 15 |
| 'Have you a friend, a woman?' she pursued, her curiosity mounting; her voice was timbred with warmth. Something in the quality of her voice touched Karanja. Would she understand? Would she?  |    |
| 'I had a woman. I – I loved her,' he said boldly. He closed his eyes with sudden, huge effort, gulped down the bitter coffee.  | 20 |
| 'Why didn't you marry her? Is she dead or –'   |    |
| 'She refused me,' he said.   |    |
| [Chapter 4]  |    |

- 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) Margery | A Gikonyo's wife                 |
| (b) Mumbi   | B is a homeguard                 |
| (c) Karanja | C had an affair with Mr Van Dyke |
|             | D a cruel district officer       |

(3)

- 3.1.2 Margery and Karanja are having coffee.
- (a) Relate the events that lead to Margery and Karanja having coffee. (2)
- (b) Give TWO reasons why Karanja appears uncomfortable. (2)
- 3.1.3 Refer to lines 11–12: 'Karanja started as ... the surface. Mumbi.' This line contains a metaphor. Explain this metaphor. (2)
- 3.1.4 Refer to line 14: 'Not married? I ... buy a wife?' Discuss Margery's attitude to Karanja in this line. (2)
- 3.1.5 Refer to lines 19–20: 'He closed his ... the bitter coffee.' Explain both the LITERAL and FIGURATIVE meaning of these lines. (2)
- 3.1.6 Discuss how Margery and Mumbi's personalities differ. (2)
- 3.1.7 Do you think Karanja deserves sympathy? Discuss your view. (3)

**AND**

## 3.2 [Mugo thinks about Kihika after Kihika has left his hut.]

He took out a dirty handkerchief to wipe his face and neck; but half-way in the act, he forgot about the cold sweat; the handkerchief slumped back to his knees. He had once heard noises in the wind, long ago, and had been unable to pick one consistent note; now the noises were in his head.

A few minutes ago, lying on the bed, in his room, the future held promise. Everything in the hut was in the same place as before, but the future was blank. He expected police or homeguards to come, arrest him or shoot him dead. He saw only prison and death. Kihika was a man desperately wanted by the government especially after the destruction of Mahee. To be caught harbouring a terrorist meant death. Why should Kihika drag me into a struggle and problems that I have not created? Why? He is not satisfied with butchering men and women and children. He must call on me to bathe in the blood. I am not his brother. I am not his sister. I have not done harm to anybody. I only looked after my little shamba and crops. And now I must spend my life in prison because of the folly of one man!

[Chapter 13]

5

10

15

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

(a) Kihika is hiding after the death of ...

A Tom Robson.

B General R.

C Mr Rogers.

D John Thompson.

(1)

(b) Explain why Kihika decides to go to Mugo's hut.

(2)

3.2.2 Refer to lines 1–7: 'He took out ... future was blank.'

(a) Using your OWN words, describe Mugo's state of mind.

(2)

(b) Why does he feel this way?

(2)

(c) Quote FIVE consecutive words from the extract to show that Mugo believes that his life ahead is uncertain.

(1)

3.2.3 Using your OWN words, explain why Kihika can be admired.

(2)

3.2.4 Identify and discuss the theme as shown by the character Mugo in this extract.

(3)

3.2.5 Do you think sacrifice is necessary in the struggle for independence in this novel? Discuss your view.

(4)

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

**SECTION B: DRAMA**

In this section, there are contextual questions 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: 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 meet at the balcony.]

|                 |  |    |
|-----------------|--|----|
| ROMEO:          | <i>(aside)</i> Shall I hear more, or shall I speak at this?  |    |
| JULIET:         | 'Tis but thy name that is my enemy.<br>Thou art thyself, though not a Montague.<br>What's Montague? It is nor hand nor foot<br>Nor arm nor face nor any other part<br>Belonging to a man. O, be some other name!   | 5  |
|                 | What's in a name? That which we call a rose<br>By any other word would smell as sweet.<br>So Romeo would, were he not Romeo called,<br>Retain that dear perfection which he owes<br>Without that title. Romeo, doff thy name;<br>And for thy name, which is no part of thee,<br>Take all myself. | 10 |
| ROMEO:          | I take thee at thy word.<br>Call me but love, and I'll be new baptised.<br>Henceforth I never will be Romeo.   | 15 |
| JULIET:         | What man art thou that, thus bescreened in night,<br>So stumblest on my counsel?   |    |
| ROMEO:          | By a name<br>I know not how to tell thee who I am.<br>My name, dear saint, is hateful to myself,<br>Because it is an enemy to thee.<br>Had I it written, I would tear the word.  | 20 |
| JULIET:         | My ears have yet not drunk a hundred words<br>Of thy tongue's uttering, yet I know the sound.<br>Art thou not Romeo, and a Montague?   | 25 |
| ROMEO:          | Neither, fair maid, if either thee dislike.  |    |
| [Act 2 Scene 2] |  |    |

- 4.1.1 Refer to line 1.  
Complete the following sentence by filling in the missing words.  
Write only the word next to the question number (4.1.1(a)–4.1.1(c))  
in the ANSWER BOOK.
- Romeo comes from the (a) ... household and Juliet comes from the  
(b) ... household. These two families are sworn (c) ... (3)
- 4.1.2 Relate the events which lead to Romeo's appearance in the  
Capulet garden. (2)
- 4.1.3 Explain what is meant by 'thou art thyself' (line 3). (2)
- 4.1.4 Refer to line 6: 'O, be some other name!'
- (a) Why does Juliet make this request? (1)
- (b) Why is this an unfair request? (2)
- 4.1.5 If you were the director of this play, what would you tell Romeo to  
do before Juliet discovers his presence? (1)
- 4.1.6 Identify and discuss the theme shown by Romeo and Juliet's  
actions in this extract. (3)
- 4.1.7 Do you think Romeo is irresponsible when he buys the poison?  
Discuss your view. (3)

**AND**

## 4.2 [Lady Capulet speaks to Juliet about her extreme sadness.]

|                 |  |    |
|-----------------|--|----|
| LADY CAPULET:   | <i>(within)</i> Ho, daughter! Are you up?  |    |
| JULIET:         | Who is't that calls? It is my lady mother.<br>Is she not down so late, or up so early?<br>What unaccustomed cause procures her hither?   |    |
|                 | <i>Enter Lady Capulet.</i>   | 5  |
| LADY CAPULET:   | Why, how now, Juliet?  |    |
| JULIET:         | Madam, I am not well.  |    |
| LADY CAPULET:   | Evermore weeping for your cousin's death?<br>What, wilt thou wash him from his grave with tears?<br>And if thou couldst, thou couldst not make him live.<br>Therefore have done. Some grief shows much of love;<br>But much of grief shows still some want of wit. | 10 |
| JULIET:         | Yet let me weep for such a feeling loss.   |    |
| LADY CAPULET:   | So shall you feel the loss, but not the friend<br>Which you weep for.  | 15 |
| JULIET:         | Feeling so the loss,<br>I cannot choose but ever weep the friend.  |    |
| LADY CAPULET:   | Well girl, thou weepest not so much for his death<br>As that the villain lives which slaughtered him.  |    |
| JULIET:         | What villain, madam?   | 20 |
| LADY CAPULET:   | That same villain Romeo.   |    |
| JULIET:         | Villain and he be many miles asunder –<br>God pardon him! I do, with all my heart.<br>And yet no man like he doth grieve my heart.   |    |
| LADY CAPULET:   | That is because the traitor murderer lives.  | 25 |
| JULIET:         | Ay, madam, from the reach of these my hands.<br>Would none but I might venge my cousin's death!  |    |
| LADY CAPULET:   | We will have vengeance for it, fear thou not.<br>Then weep no more.  |    |
| [Act 3 Scene 5] |  |    |

4.2.1 Refer to lines 1–4: '*(within)* Ho, daughter! ... procures her hither?'

- (a) Write down ONE word which best describes Juliet's reaction when she hears her mother calling. (1)
- (b) Explain Juliet's reaction. State TWO points. (2)
- (c) What does the word 'unaccustomed' (line 4) suggest about Lady Capulet? (1)

4.2.2 Give TWO possible reasons why Juliet says, 'Madam, I am not well' (line 7). (2)



- 4.2.3 Refer to line 19: 'As that the villain lives which slaughtered him.'
- (a) Explain why 'slaughtered' is an appropriate description of Tybalt's death. (1)
- (b) Write down ONE word which best describes Lady Capulet's tone in this line. (1)
- 4.2.4 Explain why the following statement is FALSE:
- Romeo feels that his punishment is fair. (1)
- 4.2.5 Compare Lady Capulet and Juliet's view of Romeo as it is expressed in this extract. (4)
- 4.2.6 Choose the correct answer to complete the following sentence. Write only the answer (A–D) in the ANSWER BOOK.
- Romeo is banished to ...
- A Verona.  
B Rome.  
C Mantua.  
D Venice. (1)
- 4.2.7 Do you approve of Juliet's dishonesty in this play? 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 [Sipho goes off to meet his uncle and Reverend Haya.]

|          |   |    |
|----------|---|----|
| MANDISA: | Bloody Hell! That was some welcome!   |    |
| THANDO:  | Please understand that the whole thing took my father by surprise. He never expected this [ <i>pointing to the urn</i> ]. He's talked about nothing these past days but his brother's funeral. He will be OK once he has spoken to his uncle and Reverend Haya. He is happy to see you here. That's why you must stay here with us until you go back to London. I know that is what he wants also. Please stay. | 5  |
| MANDISA: | All right, I will stay here if it's OK with you.  |    |
| THANDO:  | It is OK with both my father and me. That's what your father would have wanted.   | 10 |
| MANDISA: | Can I use the phone to call the Garden Court Plaza and cancel my reservation?   |    |
| THANDO:  | There it is ... in the corner there.<br><i>She starts taking the suitcases into the room.</i>   | 15 |
| MANDISA  | <i>[dialling]</i> : Everything was arranged by my travel agent. Mom and I did not anticipate an elaborate funeral ... Hello ... Hello ... My name is Ms Mandisa McKay ... McKay ... I have a reservation with you. UK ... yes ... I wish to cancel this reservation ... yes, I know ... that is unfortunate, I am going to stay with my family.   | 20 |
| THANDO   | <i>[softly]</i> : My family!  |    |

[Act 1, Scene 2]

5.1.1 Refer to line 1.

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

In this extract, Mandisa reacts ...

- A humorously.
- B tearfully.
- C angrily.
- D sarcastically.

(1)

- (b) Describe the incident that leads to Mandisa's reaction in line 1.

(3)

- 5.1.2 Refer to lines 3–6: 'He never expected ... and Reverend Haya.'
- (a) Give ONE word describing Sipho's reaction. (1)
- (b) What does Thando mean when she says, 'he never expected this' (line 3)? (1)
- (c) Why is it important for Sipho to speak to his uncle and Reverend Haya? (2)
- 5.1.3 Explain why Mandisa refers to herself as 'Mandisa McKay' in line 18. (1)
- 5.1.4 Compare Thando and Mandisa's upbringing. (4)
- 5.1.5 Explain Thando's response in line 22 (*[softly]*: My family!). (1)
- 5.1.6 Do you think Themba lost his African identity? Discuss your view. (3)

**AND**

## 5.2 [Sipho talks to Mandisa and Thando.]

|          |  |    |
|----------|--|----|
| THANDO:  | All these years we have lived together you've kept this in your heart, alone. You've never shared with me, your own daughter. Why? |    |
| SIPHO:   | How could I tell you? It was best to say nothing.  |    |
| THANDO:  | So Uncle Themba took my mother from you?   | 5  |
| SIPHO:   | He took everything.  |    |
| THANDO:  | No, not everything. I am here with you. I am not going with Mandisa.   |    |
| SIPHO    | <i>[pushing her away]:</i> No Thando. You must leave with Mandisa.   | 10 |
| THANDO:  | I am staying here with you.  |    |
| SIPHO:   | I do not need you anymore.   |    |
| THANDO:  | How long had Uncle Themba been sleeping with my mother?  |    |
| SIPHO    | <i>[pushing her away]:</i> I do not know. Please do not ask me that.   | 15 |
| THANDO:  | For how long?  |    |
| MANDISA: | What does it matter for how long? It happened. Leave it now. Can't you see you are hurting your father more by these questions?    |    |
| THANDO:  | I want to know for how long, Daddy?  | 20 |
| SIPHO    | <i>[bursting into tears]:</i> For three years.   |    |
| THANDO:  | Oh my God! No! It can't be. You mean there could be a possibility that I could be ... No. It's not possible!                       |    |
| MANDISA: | I told you to leave it alone. I begged you to stop. No, you wanted to go on. You wanted to know the truth.                         | 25 |
| THANDO:  | Yes! But tell me I am wrong! Tell me it is not so! I can't take this anymore.<br><i>She exits, sobbing.</i>                        |    |

[Act 2 Scene 1]

Complete the following sentence by filling in the missing words. Write only the word next to the question number (5.2.1(a)–5.2.1(c)) in the ANSWER BOOK.

- 5.2.1 Sipho works as an assistant (a) ... and Thando works as an (b) ... at the Truth and Reconciliation Commission. Mandisa is a (c) ... designer. (3)
- 5.2.2 Why did Sipho think it 'was best to say nothing' (line 4)? Give TWO reasons. (2)
- 5.2.3 Explain what Sipho means when he says, 'He took everything' (line 6). State THREE points. (3)
- 5.2.4 If you were the director of this play, what would you tell Thando to do when saying 'I am staying here with you' (line 11)? (1)

- 5.2.5 Using your OWN words, explain Thando's and Mandisa's feelings about what Sipho says. (2)
- 5.2.6 Identify and discuss ONE of the themes as shown in this extract. (3)
- 5.2.7 Do you think the way in which Themba and Sipho are raised, influences them as adults? Discuss your view. (4)
- [35]**
- TOTAL SECTION B: 35**

**SECTION C: SHORT STORIES**

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

- 'THE SECRET LIFE OF WALTER MITTY' by James Thurber
- 'THE VOICE OF THE SERPENT' by Nadine Gordimer

Answer **BOTH** questions.

**QUESTION 6**

Read the following extracts from the 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.

**6.1 'THE SECRET LIFE OF WALTER MITTY' by James Thurber**

[Walter Mitty is driving.]

|  |    |
|--|----|
| 'Not so fast! You're driving too fast!' said Mrs Mitty. 'What are you driving so fast for?'  |    |
| 'Hmm?' said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. 'You were up to fifty-five,' she said. 'You know I don't like to go more than forty. You were up to fifty-five.' Walter Mitty drove on toward Waterbury in silence, the roaring of the SN202 through the worst storm in twenty years of Navy flying fading in the remote, intimate airways of his mind. 'You're tensed up again,' said Mrs. Mitty. 'It's one of your days. I wish you'd let Dr Renshaw look you over.' | 5  |
| Walter Mitty stopped the car in front of the building where his wife went to have her hair done. 'Remember to get those overshoes while I'm having my hair done,' she said. 'I don't need overshoes,' said Mitty. She put her mirror back into her bag. 'We've been through that,' she said, getting out of the car. 'You're not a young man any longer.' He raced the engine a little. 'Why don't you wear your gloves? Have you lost your gloves?'   | 10 |
|  | 15 |

- 6.1.1 Complete the following sentence by using the word in the list below. Write only the word next to the question number (6.1.1(a)–6.1.1(b)) in the ANSWER BOOK.

|          |       |           |            |
|----------|-------|-----------|------------|
| fantasy; | wild; | soldiers; | characters |
|----------|-------|-----------|------------|

Walter Mitty lives in a (a) ... world, where he assumes the roles of various (b) ...

(2)



- 6.2.2 What are the man and the woman doing in the garden in the above extract? (2)
- 6.2.3 Why is there 'silence' (line 11) between the man and the woman? (2)
- 6.2.4 Quote no more than SEVEN consecutive words to prove that the following statement is FALSE:  
The woman did not easily stick to a daily routine. (1)
- 6.2.5 Refer to lines 14–15: 'He watched her go easily ...'  
What does the word 'easily' tell the reader about the man's mental state? (1)
- 6.2.6 Explain the difference between the condition of the man and the locust. (2)
- 6.2.7 Discuss why the locust can be regarded as 'the soft voice of the serpent'. (3)
- 6.2.8 Do you feel sorry for the man in this short story? Discuss your view. (4)

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



**SECTION D: POETRY**

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

- 'Let me not to the marriage of true minds' by William Shakespeare
- 'An elementary school classroom in a slum' by Stephen Spender

Answer **BOTH** questions.

**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.

**Let me not to the marriage of true minds – William Shakespeare**

|   |    |
|---|----|
| Let me not to the marriage of true minds<br>Admit impediments. Love is not love<br>Which alters when it alteration finds,<br>Or bends with the remover to remove.<br>O, no, it is an ever-fixèd mark  | 5  |
| That looks on tempests and is never shaken;<br>It is the star to every wand'ring bark,<br>Whose worth's unknown, although his height be taken.<br>Love's not Time's fool, though rosy lips and cheeks<br>Within his bending sickle's compass come;<br>Love alters not with his brief hours and weeks,<br>But bears it out even to the edge of doom.<br>If this be error and upon me proved,<br>I never writ, nor no man ever loved. | 10 |

- 7.1.1 Complete the following sentence by using the words in the list below. Write only the word next to the question number (7.1.1(a)–7.1.1(c)) in the ANSWER BOOK.

|   |
|---|
| separation; accept; union; resist; deny; parting; |
|---|

This poem refers to love as a (a) ... of two people who should  
(b) ... anything that threatens to destroy it. (2)

- 7.1.2 Give a reason why the speaker uses the word 'minds' (line 1) instead of 'persons'. (2)

- 7.1.3 Refer to lines 2–3: 'Love is not love ... it alteration finds'.

Explain how love can 'alter' according to the speaker. State TWO points. (2)

- 7.1.4 Refer to line 5: 'O, no, it is an ever-fixèd mark'
- (a) Choose the correct answer to complete the following sentence.  
Write only the letter (A–D) in the ANSWER BOOK.
- The above line suggests that love is ...
- A romantic.  
B frightening.  
C indestructible.  
D appealing. (1)
- (b) Give a reason for your choice in QUESTION 7.1.4(a). (1)
- (c) Identify the speaker's tone in line 5. (1)
- 7.1.5 What image does the speaker convey about love in line 7 by calling it 'the star to every wand'ring bark'? (2)
- 7.1.6 Quote no more than FOUR consecutive words from the poem to prove that the following statement is FALSE:
- Beauty fades with age and this has an impact on any relationship. (1)
- 7.1.7 Refer to lines 13–14: 'If this be ... man ever loved.'
- Explain the meaning of these two lines. (2)
- 7.1.8 Do you agree that the speaker is idealistic and not realistic about love in this poem? Discuss your view. (4)

**AND**

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

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

|  |              |
|--|--------------|
| <p>Far far from gusty waves these children's faces.<br/>         Like rootless weeds, the hair torn round their pallor.<br/>         The tall girl with her weighed-down head. The paper-<br/>         seeming boy, with rat's eyes. The stunted, unlucky heir<br/>         Of twisted bones, reciting a father's gnarled disease,<br/>         His lesson from his desk. At the back of the dim class<br/>         One unnoted, sweet and young. His eyes live in a dream<br/>         Of squirrel's game, in tree room, other than this.</p> | 5            |
| <p>On sour cream walls, donations. Shakespeare's head,<br/>         Cloudless at dawn, civilised dome riding all the cities.<br/>         Belled, flowery, Tyrolese valley. Open-handed map<br/>         Awarding the world its world. And yet, for these<br/>         Children, these windows, not this world, are world.<br/>         Where all their future's painted with a fog,<br/>         A narrow street sealed in with a lead sky,<br/>         Far far from rivers, capes, and stars of words.</p>                                  | 10<br><br>15 |
| <p>Surely, Shakespeare is wicked, the map a bad example<br/>         With ships and sun and love tempting them to steal –<br/>         For lives that slyly turn in their cramped holes<br/>         From fog to endless night? On their slag heap, these children<br/>         Wear skins peeped through by bones and spectacles of steel<br/>         With mended glass, like bottle bits on stones,<br/>         All of their time and space are foggy slum.<br/>         So blot their maps with slums as big as doom.</p>                 | 20           |
| <p>Unless, governor, teacher, inspector, visitor,<br/>         This map becomes their window and these windows<br/>         That shut upon their lives like catacombs,<br/>         Break O break open till they break the town<br/>         And show the children to green fields and make their world<br/>         Run azure on gold sands, and let their tongues<br/>         Run naked into books, the white and green leaves open<br/>         History theirs whose language is the sun.</p>  | 25<br><br>30 |

- 7.2.1 Refer to stanza 1.
- (a) Using your own words, describe the children mentioned in lines 1–5 ('Far far from ... father's gnarled disease'). (3)
- (b) Quote no more than THREE consecutive words from stanza 1 which support the idea that there is a child in the class dreaming of a better life. (1)
- 7.2.2 Refer to stanza 2.
- (a) Explain both the LITERAL and FIGURATIVE meaning of 'sour cream walls' (line 9). (2)
- (b) Give TWO reasons why the 'donations' (line 9) in this stanza are appropriate. (2)
- 7.2.3 Explain the meaning of 'Where all their future's painted with a fog' (line 14). (1)
- 7.2.4 Refer to line 24: 'slums as big as doom'
- (a) Identify the figure of speech. (1)
- (b) Explain why this figure of speech is suitable in this line. (2)
- 7.2.5 Using your OWN words, state TWO things that the speaker wishes for these children. (2)
- 7.2.6 Should the officials mentioned in the last stanza be held accountable for these children's future? Discuss your view. (3)
- [35]**

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