



**Western Cape
Government**

Education

Directorate: Curriculum FET

TELEMATICS 2021

English First Additional Language Grade 12

FOREWORD

Dear Grade 12 Learner

Welcome to the Telematics teaching and learning programme of 2021. We want to encourage you to make full use of this additional learning programme by attending all broadcasts, working with the presenters and doing additional work on your own at home. The purpose of the programme is not to replace your teacher. The presenters are expert teachers and have been specially selected. The success of the project and your success will depend on your level of participation and commitment before, during and after each broadcast. A useful site to visit is the Moodle website. There are a number of interactive activities to help you. Ask your teacher to show you how to log in.

Refer to the next page for the broadcast schedule.

Please bring the following to each broadcast:

- A note book and pen / pencil
- This learner resource booklet
- Your literature study texts when needed: poetry / drama / novel
- Your text book when needed for specific broadcasts

The following lessons had been broadcasted in 2018/19/20 and have been recorded on DVD. Topics covered in 2018/19/20 included: Short Stories, Advertisements, Cartoons, MCMA and Poetry. The DVDs are available from:

EDUMEDIA (WCED)

3 Station Road, Mowbray
P O Box 13266, Mowbray, 7705
Tel: 021 – 689 9536 Fax: 021 – 685 7421
E-mail: edumedia@pgwc.gov.za

I wish you well with your preparation for the examination. Success is within your grasp if you believe in yourself, apply your mind and work hard consistently.

F. Haffejee

SENIOR CURRICULUM PLANNER: ENGLISH

DATE: January 2021

Paper 2

This revision programme is designed to assist you in revising the critical content and skills for Paper 2. The purpose is to prepare you to understand the key concepts and to provide you with an opportunity to establish the required standard and the application of the knowledge necessary to succeed in the NCS examination.

The programme covers the following topics:

- *Cry the Beloved Country* - Alan Paton
 - *The Strange Case of Dr Jekyll and Mr Hyde* - Robert Louis Stevenson
 - *My Children! My Africa!* - Athol Fugard
 - *Short Stories: A Chip of Glass Ruby* - Nadine Gordimer
 - *Poetry (Death - Anonymous)*
- Note to teachers: Please study the notes for learners. Help them to find the answers where it was not included. There is also a separate section which will help you to set your own papers.

Presented by

Mmes. Lize Nortier and Mrs Sonja Myburgh

Broadcast Times

18 May 2021

15:00-16:00

LITERATURE - PAPER 2

It is important to read the instructions of the NSC paper before you attempt to answer it.



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2
NOVEMBER 2018

MARKS: 70
TIME: 2 hours

This question paper consists of 25 pages.

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INSTRUCTIONS AND INFORMATION

This question paper consists of **FOUR** sections:

SECTION A: Novel (35)
SECTION B: Drama (35)
SECTION C: Short stories (35)
SECTION D: Poetry (35)

Answer **TWO** QUESTIONS in all, **ONE** question each from **ANY TWO** sections.

SECTION A: NOVEL
Answer the question on the novel you have studied.

SECTION B: DRAMA
Answer the question on the drama you have studied.

SECTION C: SHORT STORIES
Answer the questions set on **BOTH** short stories.

SECTION D: POETRY
Answer the questions set on **BOTH** poems.

SECTION A: NOVEL			
Answer ANY ONE question.			
	QUESTION NO.	MARKS	PAGE NO.
1.	<i>Cry, the Beloved Country</i>	35	5
2.	<i>Strange Case of Dr Jekyll and Mr Hyde</i>	35	8
SECTION B: DRAMA			
Answer ANY ONE question.			
3.	<i>Macbeth</i>	35	11
4.	<i>My Children! My Africa!</i>	35	15
SECTION C: SHORT STORIES			
Answer the questions set on BOTH extracts.			
5.1	'The new tribe'	18	19
AND			
5.2	'The fur coat'	17	21
SECTION D: POETRY			
Answer the questions set on BOTH poems.			
6.1	'Sonnet 18'	18	22
AND			
6.2	'Still I rise'	17	24

WHICH QUESTIONS SHOULD I ANSWER?

- Read the **instructions**.
- You can only answer the genres done at your school.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of **FOUR** sections:

SECTION A: Novel (35)

SECTION B: Drama (35)

SECTION C: Short stories (35)

SECTION D: Poetry (35)

2. Answer **TWO QUESTIONS** in all, ONE question each from ANY TWO sections.

SECTION A: NOVEL (*Cry the Beloved Country* or *Dr Jekyll and Mr Hyde*)

If you studied the novel: Answer the question on the novel you have studied.

SECTION B: DRAMA (*Macbeth* or *My Children My Africa*)

If you studied the drama: Answer the question on the drama you have studied.

SECTION C: SHORT STORIES

If you studied the short stories: Answer the questions set on BOTH short stories.

SECTION D: POETRY

If you studied poetry: Answer the questions set on BOTH poems.

➤ Tick (✓) the TWO questions you have done **at your school**.

(Below is an example of what it could look like.)

SECTIONS	QUESTIONS NUMBERS	Number of questions to be answered	✓ Tick
A: NOVEL	1 & 2	1 (35 marks)	
B: DRAMA	3 & 4	1 (35 marks)	✓
C: SHORT STORIES	5	1 (35 marks)	✓
D: POETRY	6	1 (35 marks)	

- You should do TWO questions on the genre you studied. (17+18=35)
- You should do TWO genres. (35+35=70)

PREPARING FOR PAPER 2

1. Pay attention in class.
2. Read the stories, not a summary of the stories.
3. Make notes, underline, highlight while your teacher explains.
4. Ask questions if you do not understand.
5. Work out old Grade 12 examination papers. They are available at www.dbe.pastpapers.
6. You should know every single little detail of each work you study.
7. Keep a list of the names of all the characters – even if a character only makes one appearance.
8. You should be able to place the extract in context. That means you should know what happens immediately before and after the extract.
9. You should be able to explain, discuss and even give your own view. Therefore it is incredibly important that you understand the story and that you can refer to other incidents or characters in the story to discuss your opinion.
10. Understand the themes in the story.
11. Be able to discuss the characteristics of a person in the story.
12. When you answer a question, underline the different parts of the question. Often TWO questions are asked in one sentence. You should unpack the question.
13. Do not be afraid to answer such a question in more than one sentence.
14. Do not quote unless you are asked to do so. This rarely happens and is usually limited to “quote one word”. Therefore, it is good to use synonyms.
15. Write everything you know. One sentence is often not enough to earn marks.
16. “Talk” to the examiner. He does not know what you think. It should be written down!
17. If you are asked the following: “What do you think of ...” the answer is not about you. The examiner wants to test whether you know the text well enough. You should use your knowledge of the text in your answer. This is called *substantiation*. You should motivate your answer from your knowledge of the novel, drama, story or poem. If you are asked whether you like Thami/John Khumalo/Mr Hyde or not, use examples from your knowledge of the story to motivate/substantiate your answer.

SECTION A: NOVEL

(In this section your school might do one of the following novels.)

CRY THE BELOVED COUNTRY – ALAN PATON

Read the following extract from the novel and answer the set questions.

There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond any singing of it. The road climbs seven miles into them, to Carisbrooke; and from there, if there is no mist, you look down on one of the fairest valleys of Africa. About you there is grass and bracken and you may hear the forlorn crying of the titihoya, one of the birds of the veld. Below you is the valley of the Umzimkulu, on its journey from the Drakensberg to the sea; and beyond and behind the river, great hill after great hill; and beyond and behind them, the mountains of Ingeli and East Griqualand. 5

The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every kloof. It is well-tended, and not too many cattle feed upon it; not too many fires burn it, laying bare the soil. Stand unshod upon it, for the ground is holy, being even as it came from the Creator. Keep it, guard it, care for it, for it keeps men, guards men, cares for men. Destroy it and man is destroyed. 10

Where you stand the grass is rich and matted, you cannot see the soil. But the rich green hills break down. They fall to the valley below, and falling, change their nature. For they grow red and bare; they cannot hold the rain and mist, and the streams are dry in the kloofs. Too many cattle feed upon the grass, and too many fires have burned it. Stand shod upon it, for it is coarse and sharp, and the stones cut under the feet. It is not kept, or guarded, or cared for, it no longer keeps men, guards men, cares for men. The titihoya does not cry here. 15

- 1.1.1 Choose the description from COLUMN B that matches the name(s) in COLUMN A. write only the letter (A-D) next to the question number 1.1.1(a) – 1.1.1 (d)

COLUMN A	COLUMN B
(a) Arthur Jarvis	A. Stayed at the Mission House in Sophiatown.
(b) Father Vincent	B. Mary's brother.
(c) John Harrison	C. Mary's father.
(d) Mr Carmichael	D. He was an engineer
	E. He defended Absalom <i>pro deo</i> .
	F. Lived at High Place, in the hills above Ndotsheni.

(4)

- 1.1.2. Refer to line 2. Explain what is meant by "They are lovely beyond any singing of it". (1)
- 1.1.3. Refer to lines 2-3
"The road climbs seven miles into them..."
Identify the figure of speech. (1)
Explain how the figure of speech contributes to the meaning of the expression. (1)
- 1.1.4 Quote a word from paragraph 1 which means "Pitifully sad, abandoned and lonely". (1)

- 1.1.5 Explain why the following statement is not true:
From Carisbrooke, one can always see one of the fairest valleys of Africa. (1)
- 1.1.6 Refer to paragraph 2.
Why, do you think, is it important to walk “unshod” on this earth? (2)
- 1.1.7 This introductory passage contrasts the rolling grass covered hills and the red and bare ones in the valley. From your knowledge of the rest of the novel, how does Reverend Khumalo experience the earth in Johannesburg. In your answer, also mention why he experiences it as such. (3)
- 1.1.8 Identify and discuss the theme of the sickness of the land which is revealed in lines 16 -21. Refer to your knowledge of the novel as a whole. (3)

/17/

MARKING GUIDELINE

1. (a) D
(b) A
(c) B
(d) E
2. The place was so beautiful that words, even the words of a song could not describe its beauty. (Any related answer)
3. Personification. It enhances the mind’s picture of how the road looked as it ascended.
4. Forlorn.
5. It is not true because one can only see the valley if there is no mist.
6. It is regarded as holy ground. One should therefore only walk barefoot on it.
7. Reverend Khumalo saw:
 - The cramped living conditions of Blacks versus the spacious houses where Whites lived.
 - Blacks were servants and White masters.
 - Black people worked in the mines to bring out the gold but remained poor whereas the Whites got rich from the same gold.
 - Reverend Kumalo and John Kumalo were brothers but John was driven by the love of money and power whereas Kumalo leads a simple life.
 - Jarvis and Kumalo come from the same area, their children are both in Johannesburg but one is a criminal and the other is a community builder.
 - Up at High Place Jarvis had plenty of milk but down in Ndotsheni children were dying because they lacked milk.
 - Harrison and his son had different views concerning the natives.
 - This made Reverend Khumalo realise how his people changed when they went to the city. It filled him with sadness and apprehension. He was afraid when he saw what the city did to his people.
8. The land is described as red and bare; one has to wear shoes in the place because the stones cut under the feet. Furthermore, the vegetation has been destroyed because fire and too many cattle.

OR

SECTION A: NOVEL

THE STRANGE CASE OF DR JEKYLL AND MR HYDE – RL STEVENSON

Read the following extract from the novel and answer the set questions.

(Dr Lanyon witnesses Jekyll's transformation.)

"O God!" I screamed, and "O God!" again and again; for there before my eyes pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death – there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; and I feel that my days are numbered, and that I must die; and yet I shall die incredulous. 5

As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew. 10

Hastie Lanyon.
[Chapter 9, p. 68] 15

- 2.1.1 (a) Using your own words, discuss the experience that Jekyll goes through in transforming himself from Hyde to Jekyll and vice versa. (2)
- (b) Which of the two transforming acts becomes easier and involuntary later in his life? (1)
- 2.1.2 Explain why the following statement is not True. (1)
- Doctor Lanyon enjoyed watching the transformation of Edward Hyde into Doctor Henri Jekyll. (1)
- 2.1.3 Refer to line 6 ("I ask myself if I believe it, and I cannot answer.") (1)
- (a) Which one word used by Jekyll explains why Lanyon finds it difficult to believe what he has just seen? (1)
- (b) Why would you validate (justify) this labelling of Lanyon by Jekyll? (2)
- 2.1.4 Refer to line 7 ("sleep has left me ..."). (1)
- (a) Identify the figure of speech used in the above quotation. (1)
- (b) Explain how this figure of speech adds to the description of the state of Lanyon's mind at this moment. (2)
- 2.1.5 Following this transforming incident, Lanyon does not live long. Suggest the possible cause of his death. (1)
- 2.1.6 Quote ONE word from lines 10–16 which suggests that Lanyon considers the transforming incident a scientific heresy? (1)
- 2.1.7 Discuss how the name Hastie Lanyon (line 16) justifies the use of the first person narrative form in the above extract instead of the third person narrative form used in most of the parts of the book. (2)

- 2.1.8 The theme of deceit is evident in the above extract. From your knowledge of the novel as a whole, discuss this statement. (3)

/17/

SECTION B: DRAMA

(In this section your school might do the following drama.)

MY CHILDREN MY AFRICA – ATHOL FUGARD

Read the following extract from the drama and answer the set questions.

Thami:	<i>[Ignoring the offered book]</i> I've come here to warn you.	
Mr M:	You've already done that and I've already told you that you are wasting your breath. Now take your stones and go. There are a lot of unbroken windows left.	
Thami:	I'm not talking about the bell now. It's more serious than that.	5
Mr M:	In my life nothing is more serious than ringing the school bell.	
Thami:	There was a meeting last night. Somebody stood up and denounced you as an informer. <i>[Pause. Thami waits. Mr M says nothing].</i> He said you gave names to the police. <i>[Mr M says nothing].</i>	10
	Everybody is talking about it this morning. You are in big danger.	
Mr M:	Why are you telling me all this?	
Thami:	So that you can save yourself. There's a plan to march to the school and burn it down. If they find you here ... <i>[Pause]</i>	
Mr M:	Go on. <i>[Violently]</i> If they find me here, what?	15
Thami:	They will kill you.	
Mr M:	'They will kill me.' That's better. Remember what I taught you ... if you've got a problem put it into words so that you can look at it, handle it and ultimately solve it. They will kill me! You are right. That is very serious. So then ... what must I do? Must I run away and hide somewhere?	20
Thami:	No, they will find you. You must join the boycott.	
Mr M :	I'm listening.	

[Act 2 Scene 3]

- 4.2.1 Choose the description from Column B that matches the name in Column A. Write only the letter (A-E) next to the question number. Example: 4.2.1 (a) E

COLUMN A	COLUMN B
(a) Mr M	A liberation first, then education.
(b) Isabel Dyson	B wanted to become a doctor in junior school.
(c) Siphon Fondini	C eventually killed by the mob.

(4)

(d) Thami Mbikwana	D	regarded as a rebel in the family.
	E	principal of Camdebo High School.

- 4.2.2 Refer to line 1.
- (a) What has Thami come to warn Mr M about? (1)
- (b) What does the above reveal about Thami's character?
Mention TWO points. (2)
- 4.2.3 Refer to lines 3–6.
Comment critically on the importance of the STONE and the BELL
in the above lines. (4)
- 4.2.4 Quote ONE word from the extract that means the same as SPY. (1)
- 4.2.5 Explain why the following statement is FALSE.
Mr M is afraid of dying of dying. Give TWO points. (2)
- 4.2.6 Show how the character of Isabel changes throughout the play. (4)
- 4.2.7 Refer to the play as a whole.
Discuss why the title of this play is relevant. (4)
- /18/**

SHORT STORIES

(If your school does the short stories, you should do both questions in this section.)

A CHIP OF GLASS RUBY - NADINE GORDIMER

5.1 Read the following extract and answer questions which follow.

As they talked, Bamjee woke up in the sudden terror of having overslept. Then he became conscious of voices. He heaved himself out of bed in the dark and went to the window, which, like the front door, was covered with a heavy mesh of thick wire against intruders from the dingy lane it looked upon. Bewildered he appeared in the dining-room, where the policemen were searching through a soapbox of papers beside the duplicating machine. 'Yusuf, it's for me', Mrs Bamjee said.	5
At once, the snap of a trap, realization came. He stood there in an old shirt before the two policemen, and the woman was going off to prison because of the natives. 'There you are!' he shouted, standing away from her. 'That's what you've got for it. Didn't I tell you? Didn't I? That's the end of it now. That's the finish. 'That's what it's come to.' She listened with her head at the slightest tilt to one side, as if to ward off a blow, or in compassion.	10
Jimmy, Pahad's son, appeared at the door with a suitcase; two or three of the girls were behind him. 'Here, Ma, you take my green jersey.' 'I've found your clean blouse.' Bamjee had to keep moving out of their way as they helped their mother to make ready.	15

- 5.1.1 '...Bamjee woke up in the sudden terror of having overslept'. (line 1)
Explain why Bamjee would react with 'sudden terror' if he overslept. (2)
- 5.1.2 Refer to the whole story:
Explain why the following statement is TRUE. Give TWO points of evidence.
Bamjee was unsympathetic to his wife when she was arrested. (2)
- 5.1.3 Refer to lines 8-11.
In your opinion, what causes Bamjee's reaction when he sees the policemen in his house? (2)
- 5.1.4 Explain how Bamjee and Jimmy react differently when they realise that Mrs Bamjee is about to be arrested. (4)
- 5.1.5 Identify and discuss the theme evident in lines 14–17. (3)
- 5.1.6 Mrs Bamjee is a selfless character.
Discuss this statement by referring to the story as a whole. (2)
- 5.1.7 Do you sympathise with Mrs Bamjee when she is arrested? Discuss your views. (3)

/18/

SECTION D: POETRY

(If your school does poetry, you need to do both poems.)

6.1 Study the poem below and answer the set questions.

Death - Anonymous

One night as I lay on my bed,
And sleep on fleeting foot had fled,
Because, no doubt, my mind was heavy
With concern for my last journey.

I got me up and called for water,
That I might wash, and so feel better;
But before I wet my eyes so dim,
There was Death on the bowl's rim.

5

I went to church that I might pray,
Thinking sure he'd keep away;
But before I got on to my feet,
There sat Death upon my seat.

10

To my chamber then I hied,
Thinking sure he'd keep outside;
But though I firmly locked the door,
Death came from underneath the floor.

15

Then to sea I rowed a boat,
Thinking surely Death can't float;
But before I reached the deep,
Death was captain of the ship.

20

- 6.1.1 Complete the following sentence by using the words provided in the list. Write down only the words next to the question number (6.1. (a) – 6.1 (c) in the ANSWER BOOK.

This poem is an example of a (a)... which describes how the speaker (b)..... death and tries to (c) it.

fears; sonnet; ignore; ballad; praises; escape

(3)

- 6.1.2 Refer to line 2 (And sleep...had fled.)

(a) Identify the sound device in this line.

(1)

(b) Explain what this sound device suggests about the speaker's sleep.

(2)

- 6.1.3 Quote TWO consecutive words in stanza 1 to prove the following statement FALSE.

The speaker is not certain about his feelings towards death.

(1)

6.1.4 Refer to line 4 (With concern...last journey.)

Choose the correct answer to complete the following sentence:

The speaker uses when referring to death as 'my last journey'.

- A colloquialism
- B euphemism
- C homonym
- D pseudonym

(1)

6.1.5 What does the speaker hope to achieve by calling for water? Explain fully.

(2)

6.1.6 How do we know that the speaker wants to wash his face with the water?

(1)

6.1.7 Why is the word Death written with a capital letter D in the middle of the sentence?

(1)

6.1.8 In stanza 4 the inescapability of death is a theme. Discuss this statement by referring to the poem as a whole.

(3)

6.1.9 Do you sympathise with the speaker in this poem? Discuss your views.

(3)

/18/

MARKING GUIDELINE

6.1.1 ballad, fears, escape

6.1.2 Alliteration. The f sound in *fleeting*, *foot* and *fled*, suggests the soft sound that the speaker's sleep makes which emphasises the speed and subtleness of the sleep's movement.

6.1.3 'no doubt'

6.1.4 B /euphemism

6.1.5 The speaker wants to wash his face and hopes to feel refreshed afterwards.

6.1.6 It is mentioned that the speaker is about to wet his eyes.

6.1.7 To emphasise that the speaker stays in constant fear of dying.

6.1.8 Even after the speaker locked all the doors, death still enters from underneath the door. It happens repeatedly (examples from poem). He cannot hide from death in any way.

6.1.9 Open-ended. Accept a suitable answer e.g.

Yes. He fears death and he tries to escape death by washing his face, going to church and locking his door. However, death follows him everywhere.

No. The speaker should know that death is something that cannot be escaped, it is part of life and there is no need for anyone to try and escape it.

NOTES FOR TEACHERS

FOUNDATION OF SETTING QUESTIONS FOR GRADE 8 - 12

1. Choose an appropriate text which will enable you to ask the questions *listed below.
2. When you teach literature in class, tell the learners which possible questions could be asked. Tell them that when they read the text (whether it be novel, drama, a

short story, folklore or poetry) that they should always ask themselves the types of questions which you teach in class.

3. It is also extremely important that they are taught how to answer their questions. Very often they really know the work but achieve poor results because they did not answer the question!
4. It is important to teach the following:
 - All answers should be in full sentence unless otherwise stated.
 - All answers should be in the present tense.
 - The mark allocation is the guide as to how much should be written. However, this is literature and not a subject like history or geography where one answer earns two marks. For a two-mark answer, at least three to four sentences/lines should be written. Facts are marked.
 - Sentence structure is also important. Rather have three shorter sentences than one long sentence. Proper sentence structure (noun → finite verb → elaboration) is required.
 - ALL facts are based on the content of the texts! Even if your opinion is asked, the question tests whether you understand the text. Therefore no marks are awarded for yes/no. You are only credited for facts from the original text!
5. When the examination paper is set, have the question paper of the previous year's NSC paper right next to you. All you can basically do, is to substitute the text and details.
6. For the GET Senior Phase, if learners have ten poems to study for assessments, only choose TWO questions of ten marks each – not 2 marks on each of the ten poems! Remember, you are preparing them for the FET phase.
7. Ensure that you have Barrett's taxonomy next to you. Start off with Level 1 questions.
8. Consult the CAPS documents for both GET and FET. The paper has to be balanced, allowing both strong and weak learners to achieve the best marks they can.

***FORMAT OF QUESTIONS: NOVEL/DRAMA/SHORT STORY/POETRY**

1. Choose a description and match with a name (Match columns.) (4)
2. State ONE thing which is said about **xxx**. (1)
3. Refer to lines
Give ONE word which best describes **xxx**'s tone in these lines. (1)
Explain why this tone is appropriate/inappropriate. (2)
4. Multiple choice (1)
State TWO acts from the whole story/drama which verify this. (2)

5. Why did **xxx** to this? (1)
6. Write down a character trait of **xxx** as is revealed in lines **x-x**. (1)
7. In your opinion, what makes **xxx** an admirable/ a despicable character in this story/drama. (3)
8. Refer to text: State who is doing this and why. (2)
10. Explain how the metaphor in lines - (....) adds to the description of **xxx** in this extract. (2)
11. Explain why it is important that **xxx** should do **xxx**. (3)
12. Refer to the story/novel /drama/ poem as a whole. By using TWO examples of **xxx**'s behaviour, explain what is revealed about his character. (4)
13. Identify and discuss ONE theme of the story/drama/poem/novel that becomes evident during the play/story/this extract/paragraph **x**. (3)
14. Discuss why the title of this story/drama/novel/poem is relevant. (3)
15. Refer to lines ... - ...
Using your own words, state THREE points that these lines reveal about the relationship between **xxx** and the other characters. (3)
16. By referring to **xxx**'s behaviour in this extract, explain what is revealed about his character. State TWO points. (2)
17. Explain how the behaviour of **xxx** changes later when **xxx** happens. (2)
18. Discuss why you think it is good/bad/wise/stupid that **xxx** happened/did that later is the story/drama/novel. (3)
19. Refer to lines ... - ...
What is **xxx** referring to?
Explain the significance of **xxx** and **yyy** interrupting each other, State TWO points. (2)
20. Something (**xxx**) happens later in the story/drama. Explain why this happened and not that (example). (2)
21. Refer to the story/drama as a whole.
Discuss your views on what exactly **xxx** is so scared of.
State the reasons for his/her fear. (3)
22. Refer to line ...
Discuss **xxx**'s response to **yyy** AND state the reason for his response. (3)
24. By referring to the novel as a whole, discuss why this story/drama can be seen as the birth/beginning of a new country /establishment/era/age? (3)
25. Give a reason why **xxx** (line ..) is written in italics. (1)
26. In your opinion, which evidence is there in the story/drama that **xxx** hates/loves/questions/admires **yyy**. (3)
27. By referring to **xxx**'s behaviour in this extract, use ONE example to illustrate a character trait. (2)
28. Explain what **xxx**'s behaviour in lines ...-... reveals about her background. State TWO points. (2)
29. Give a reason why "*crying*" (line ...) is written in italics. (1)
30. Refer to line ... ("*.....*")
Before this extract, **xxx** does not agree with **yyy**. Why did he have a change of heart? (2)
31. **xxx** talks about his future plans in the last scene/paragraph.
Using your OWN words, state what **xxx** plans to do. State TWO points. (2)
32. State ONE reaction of **xxx** on seeing **yyy** for the FIRST time and illustrate this with an example. (2)
33. Explain the irony in the story/drama/novel/poem/stanza/extract. (2)
34. Refer to lines ... - ...

- Although the narrator/character uses a casual tone in line ..., he is experiencing a different emotion. Name this emotion. (1)
Give a reason for your answer to QUESTION 34 (b) (1)
35. Refer to lines 5 – 6 (“He is in ... not come back.”)
Identify the tone that **xxx** uses in these lines. (1)
Why is her tone appropriate in these lines? (1)
36. **Xxx**'s background contributes to his actions when he is in Johannesburg. Do you agree? Discuss your view. (3)
37. Explain why the following statement is FALSE:
While in Johannesburg, **XXX** stayed with **yyy**. (1)
38. How are **xxx** and **yyy** described in this short story?
Give TWO descriptions of EACH character. (4)
39. Explain the irony in the words: “Wicked, disobedient little girl!” (line 23) in the context of the story as a whole. (2)