



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS

ENGLISH FIRST ADDITIONAL LANGUAGE P2

2018

MARKS: 70

TIME: 2 hours

This question paper consists of 51 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 carefully and answer as per the instructions.
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 a total of TWO questions. ONE question from ANY TWO sections.

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 set on TWO short stories.

SECTION D: POETRY
Answer the questions set on TWO poems:
4. Use the checklist on page 4 to assist you.
5. Follow the instructions at the beginning of each section carefully.
6. Number the answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Spend approximately 60 minutes on EACH section.
9. Write neatly and legibly.

TABLE OF CONTENTS

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	9
3. <i>To Kill a Mockingbird</i>	35	12
4. <i>Lord of the Flies</i>	35	16
5. <i>A Grain of Wheat</i>	35	19
SECTION B: DRAMA		
Answer ANY ONE question.		
6. <i>Macbeth</i>	35	22
7. <i>My Children! My Africa!</i>	35	26
8. <i>Romeo and Juliet</i>	35	29
9. <i>Nothing but the Truth</i>	35	33
SECTION C: SHORT STORIES		
Answer the questions set on TWO short stories.		
10.1 'Village people'	18	37
AND		
10.2 'The last breath'	17	39
OR		
11.1 'The Dube train'	18	41
AND		
11.2 'The soft voice of the serpent'	17	42
SECTION D: POETRY		
Answer the questions set on TWO poems.'		
12.1 'Everything has changed (except graves)'	17	44
AND		
12.2 'Poem'	18	46
OR		
13.1 'Death be not proud'	17	48
AND		
13.2 'Auto wreck'	18	50

CHECKLIST**NOTE:**

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

SECTIONS	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: Novel	1–5	1	
B: Drama	6–9	1	
C: Short stories	10–11	1	
D: Poetry	12–13	1	

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

SECTION A: NOVEL

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

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

QUESTION 1: *CRY, THE BELOVED COUNTRY*

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 1.1 AND QUESTION 1.2.

1.1 EXTRACT A

[Absalom is sentenced to death.]

He goes to a house with two companions, and they take with them two dangerous weapons, either of which can encompass the death of a man. These two weapons are used, one with serious, the other with fatal results. This Court has a solemn duty to protect society against the murderous attacks of dangerous men, whether they be old or young, and to show clearly that it will punish fitly such offenders. Therefore I can make no recommendation to mercy. 5

The Judge speaks to the boy.

– Have you anything to say, he asks, before I pronounce sentence?

– I have only this to say, that I killed this man, but I did not mean to kill him, only I was afraid. 10

They were silent in the Court, but for all that a white man calls out in a loud voice for silence. Kumalo puts his face in his hands, he has heard what it means. Jarvis sits stern and erect. The young white man looks before him and frowns fiercely. The girl sits like the child she is, her eyes are fixed on the Judge, not on her lover. 15

I sentence you, Absalom Kumalo, to be returned to custody, and to be hanged by the neck until you are dead. And may the Lord have mercy upon your soul.

[Book 2, Chapter 11]

- 1.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (1.1.1(a) to 1.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Arthur Jarvis	A businessman and ruthless politician
(b) John Kumalo	B robber and heartless murderer
(c) Theophilus Msimangu	C preacher and selfless individual
(d) James Jarvis	D engineer and social activist
	E farmer and forgiving benefactor

(4 x 1) (4)

- 1.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.2) in the ANSWER BOOK.

One of the two companions who accompanies Absalom to the house of Arthur Jarvis, is his cousin ...

- A Johannes.
B Matthew.
C Richard.
D Vincent. (1)

- 1.1.3 Refer to line 3 ('These two weapons ... with fatal results').

- (a) Identify ONE of the 'two weapons' referred to in these lines. (1)
(b) Explain what the judge means by, '... one with serious, the other with fatal results'. (2)

- 1.1.4 Refer to lines 10–11 ('– I have only ... I was afraid').

- (a) What tone of voice would Absalom use in these lines? (1)
(b) Why would Absalom's tone be appropriate in these lines? (1)

- 1.1.5 Refer to lines 13–14 ('Kumalo puts his ... what it means').

- (a) How does Kumalo feel towards Absalom at this point in the novel? (1)
(b) Give a reason for your answer to QUESTION 1.1.5(a). (1)

- 1.1.6 Refer to lines 15–16 ('The girl sits ... on her lover').
- (a) Using your OWN words, explain 'like the child she is'. (1)
- (b) Why are the girl's eyes 'fixed on the Judge'? (1)
- 1.1.7 The court sentences Absalom to death. His two accomplices should have received the same punishment. Do you agree with this statement? Discuss your view. (3)

AND**1.2 EXTRACT B**

[Kumalo reads James Jarvis' letter to the Bishop.]

Umfundisi: I thank you for your message of sympathy, and for the promise of the prayers of your church. You are right, my wife knew of the things that are being done, and had the greatest part in it. These things we did in memory of our beloved son. It was one of her last wishes that a new church should be built at Ndotsheni, and I shall come to discuss it with you.	5
Yours truly, JAMES JARVIS	
You should know that my wife was suffering before we went to Johannesburg.	
Kumalo stood up, and he said in a voice that astonished the Bishop, This is from God. It was a voice in which there was relief from anxiety and laughter and weeping, and he said again, looking round the walls of the room, This is from God.	10
– May I see your letter from God? said the Bishop dryly.	
So Kumalo gave it to him eagerly, and stood impatiently while the Bishop read it. And when the Bishop had finished, he said gravely, That was a foolish jest.	15
He read it again, and blew his nose, and sat with the letter in his hand.	
– What are the things that are being done? he asked.	
So Kumalo told him about the milk, and the new dam that was to be built, and the young demonstrator.	20
[Book 3 Chapter 5]	

- 1.2.1 Why is the following statement FALSE?
James Jarvis refers to Reverend Msimango as 'Umfundisi' in line 1. (1)
- 1.2.2 Refer to lines 8–9 ('You should know ... went to Johannesburg').
Why does James Jarvis add these lines to his letter? (2)
- 1.2.3 Explain what this extract reveals about James Jarvis' character. (2)
- 1.2.4 Discuss the irony in Mr and Mrs Jarvis assisting the people of Ndotsheni. (2)

- 1.2.5 Refer to line 14 ('May I see ... the Bishop dryly').
- (a) Identify the figure of speech in this line. (1)
- (b) Discuss the suitability of this figure of speech. (2)
- 1.2.6 The Bishop visits Reverend Kumalo to inform him that he intends sending him to another community.
- (a) Where does the Bishop want to send Kumalo? (1)
- (b) Why does the Bishop want to transfer Kumalo from Ndotsheni? (1)
- 1.2.7 One of the themes in the novel is kindness.
- Discuss this theme. (3)
- 1.2.8 Refer to the novel as a whole.
- In your view, why are some of the issues explored in *Cry, The Beloved Country*, still relevant today? (3)
- [35]**

QUESTION 2: STRANGE CASE OF DR JEKYLL AND MR HYDE

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 2.1 AND QUESTION 2.2.

2.1 EXTRACT C

[A maidservant recounts the murder of Carew.]

Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr Hyde, who had once visited her master, and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds the maid fainted.

It was two o'clock when she came to herself and called for the police. The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled.

[The Carew Murder Case]

- 2.1 2.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (2.1.1(a) to 2.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Richard Poole	A a witness to Mr Hyde's initial crime
(b) Richard Enfield	B an expert at analysing handwriting
(c) Mr Guest	C a murder victim of Mr Hyde
(d) Gabriel Utterson	D a loyal servant of Dr Jekyll
	E a devoted friend of Dr Jekyll

(4 x 1) (4)

- 2.1.2 How does the maid get to witness the murder of Carew? (1)
- 2.1.3 What does the maid observe about Carew in this extract? State TWO points. (2)
- 2.1.4 Refer to lines 5–7 ('And then all ... like a madman').
- (a) Identify the figure of speech in these lines. (1)
- (b) Discuss the suitability of this figure of speech. (2)
- 2.1.5 Why is the following statement FALSE?
- The police ask the maid to identify the body of Carew. (1)
- 2.1.6 Refer to line 14 ('It was two ... for the police').
- (a) What tone of voice would the maid use to relate this incident to the police? (1)
- (b) Why would the maid's tone be appropriate in this line? (1)
- 2.1.7 Name ONE of the items found on the body of Carew. (1)
- 2.1.8 Dr Jekyll should be held accountable for Mr Hyde's misconduct. Do you agree with this statement? Discuss your view. (3)

AND**2.2 EXTRACT D**

[Mr Utterson meets with Dr Lanyon.]

'Yes,' he thought; 'he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear.' And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

'I have had a shock,' he said, 'and I shall never recover. It is a question 5 of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all we should be more glad to get away.'

'Jekyll is ill too,' observed Utterson. 'Have you seen him?'

But Lanyon's face changed, and he held up a trembling hand. 'I wish to see or hear no more of Dr Jekyll,' he said in a loud, unsteady voice. 'I am 10 quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead.'

'Tut-tut,' said Mr Utterson; and then, after a considerable pause, 'Can't I do anything?' he inquired. 'We are three very old friends, Lanyon; we shall not live to make others.' 15

'Nothing can be done,' returned Lanyon; 'ask himself.'

'He will not see me,' said the lawyer.

[Remarkable Incident of Dr Lanyon]

- 2.2 2.2.1 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (2.2.1) in
the ANSWER BOOK.
- The setting of this extract is ...
- A Dr Jekyll's laboratory.
B Mr Utterson's law practice.
C Dr Lanyon's house.
D Mr Hyde's house. (1)
- 2.2.2 Why does Mr Utterson meet Dr Lanyon? (1)
- 2.2.3 Refer to line 5 ('I have had ... shall never recover').
- (a) Explain how this shock changes Dr Lanyon's physical
appearance. (2)
- (b) Give TWO reasons why Dr Lanyon chooses not to tell
Mr Utterson what he has witnessed. (2)
- 2.2.4 Refer to lines 10–12 ('I am quite ... regard as dead').
- (a) How does Dr Lanyon feel towards Dr Jekyll at this point in
the novel? (1)
- (b) Give a reason for your answer to QUESTION 2.2.4(a). (1)
- 2.2.5 Explain the irony in the words, 'We are three very old friends'
(lines 14–15). (2)
- 2.2.6 Explain what this extract reveals about Lanyon's character. (2)
- 2.2.7 One of the themes in the novel is loyalty.
- Discuss this theme. (3)
- 2.2.8 Refer to the novel as a whole.
- In your view, why are some of the issues explored in *Strange Case
of Dr Jekyll and Mr Hyde*, still relevant today? (3)
- [35]**

QUESTION 3: TO KILL A MOCKINGBIRD

Read the extracts from the novel below and answer the questions set on each. The number of marks allocated to each question serves as a guide to the expected length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 3.1 AND QUESTION 3.2.

3.1 EXTRACT E

[Scout and Dill meet Mr Dolphus Raymond.]

'Come on round here, son, I got something that'll settle your stomach.'	
As Mr Dolphus Raymond was an evil man I accepted his invitation reluctantly, but I followed Dill. Somehow, I didn't think Atticus would like it if we became friendly with Mr Raymond, and I knew Aunt Alexandra wouldn't.	
'Here,' he said, offering Dill his paper sack with straws in it.	5
'Take a good sip, it'll quieten you.'	
Dill sucked on the straws, smiled, and pulled at length.	
'Hee, hee,' said Mr Raymond, evidently taking delight in corrupting a child.	
'Dill, you watch out, now,' I warned.	
Dill released the straws and grinned. Scout, it's nothing but Coca-Cola.'	10
Mr Raymond sat up against the tree-trunk. He had been lying on the grass. 'You little folks won't tell on me now, will you? It'd ruin my reputation if you did.'	
'You mean all you drink in that sack's Coca-Cola? Just plain Coca-Cola?'	
'Yes ma'am,' Mr Raymond nodded. I liked his smell: it was of leather, horses, cottonseed. He wore the only English riding-boots I had ever seen.	15
'That's all I drink, most of the time.'	
'Then you just pretend you're half —? I beg your pardon, sir,' I caught myself. 'I didn't mean to be —'	
Mr Raymond chuckled, not at all offended, and I tried to frame a discreet question: 'Why do you do like you do?'	20
[Chapter 20]	

- 3.1 3.1.1 Choose a name from COLUMN B that matches the nickname in COLUMN A. Write only the letter (A–E) next to the question numbers (3.1.1(a) to 3.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Boo	A Jeremy Atticus Finch
(b) Dill	B Nathan Radley
(c) Scout	C Arthur Radley
(d) Jem	D Charles Baker Harris
	E Jean Louise Finch

(4 x 1) (4)

- 3.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.1.2) in the ANSWER BOOK.
- Mr Dolphus Raymond is ...
- A on welfare support.
 - B an alcoholic.
 - C Ms Spender's husband.
 - D a wealthy landowner. (1)
- 3.1.3 Why is the following statement FALSE?
- Dill lives permanently in Maycomb. (1)
- 3.1.4 Refer to line 1 ('Come on round ... settle your stomach').
- Where do Dill and Scout meet Mr Dolphus Raymond? (1)
- 3.1.5 Who is Aunt Alexandra? (1)
- 3.1.6 Refer to line 8 ('"Hee, hee," said ... corrupting a child').
- Discuss the irony in, '...evidently taking delight in corrupting a child'. (2)
- 3.1.7 Explain why Dill is upset about Mr Gilmer's cross-examination of Tom. (2)
- 3.1.8 One of the themes in the novel is courage.
- Discuss this theme. (3)
- 3.1.9 Dolphus Raymond decides to live a lie in order to please the community of Maycomb. Do you agree with his decision? Discuss your view. (3)

AND

3.2 **EXTRACT F**

[Mr Tate questions Scout about the attack.]

Mr Tate, I was shut up in my costume but I could hear it myself, then. Footsteps, I mean.	
They walked when we walked and stopped when we stopped.	
Jem said he could see me because Mrs Crenshaw put some kind of shiny paint on my costume. I was a ham.'	5
'How's that?' asked Mr Tate, startled.	
Atticus described my role to Mr Tate, plus the construction of my garment. 'You should have seen her when she came in,' he said, 'it was crushed to a pulp.'	
Mr Tate rubbed his chin. 'I wondered why he had those marks on him. His sleeves were perforated with little holes. There were one or two little puncture marks on his arms to match the holes.	10
Let me see that thing if you will, sir.'	
Atticus fetched the remains of my costume. Mr Tate turned it over and bent it around to get an idea of its former shape. 'This thing probably saved her life,' he said. 'Look.'	15
He pointed with a long forefinger. A shiny clean line stood out on the dull wire. 'Bob Ewell meant business,' Mr Tate muttered.	
'He was out of his mind,' said Atticus.	
'Don't like to contradict you, Mr Finch – wasn't crazy, mean as hell. Low-down skunk with enough liquor in him to make him brave enough to kill children.	20
	[Chapter 29]

- 3.2.1 Who has designed Scout's costume? (1)
- 3.2.2 Refer to lines 8–9 ('You should have ... to a pulp').
- (a) What tone of voice would Atticus use in these lines? (1)
- (b) Why would Atticus's tone be appropriate? (1)
- 3.2.3 Who is Heck Tate? (1)
- 3.2.4 Refer to line 18 ('Bob Ewell meant business').
- (a) Why does Bob Ewell want to kill Atticus' children? (2)
- (b) How is Bob Ewell prevented from killing the children? (1)
- 3.2.5 Refer to line 19 ('He was out of his mind,' said Atticus).
- (a) How does Atticus feel towards Bob Ewell at this point in the novel? (1)
- (b) Give a reason for your answer to QUESTION 3.2.5(a). (1)

- 3.2.6 Refer to lines 21–22 ('Low-down skunk ... to kill children').
- (a) Identify the figure of speech in this line. (1)
- (b) Discuss the suitability of this figure of speech. (2)
- 3.2.7 Explain what this extract reveals about Mr Tate's character. (2)
- 3.2.8 Refer to the novel as a whole.
- In your view, why are some of the issues explored in *To Kill a Mockingbird*, still relevant today? (3)
- [35]**

QUESTION 4: LORD OF THE FLIES

Read the extracts from the novel below 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 EXTRACT G

[Simon, Ralph and Piggy are having a discussion.]

'I dunno. You got him over the fire; an' you're chief an' he isn't.'	
'But he's, he's, Jack Merridew!'	
'I been in bed so much I done some thinking. I know about people. I know about me. And him. He can't hurt you: but if you stand out of the way he'd hurt the next thing. And that's me.'	5
'Piggy's right, Ralph. There's you and Jack. Go on being chief.'	
'We're all drifting and things are going rotten. At home there was always a grown-up. Please, sir; please, miss; and then you got an answer. How I wish!'	
'I wish my auntie was here.'	10
'I wish my father ... O, what's the use?'	
'Keep the fire going.'	
The dance was over and the hunters were going back to the shelters.	
'Grown-ups know things,' said Piggy. 'They ain't afraid of the dark. They'd meet and have tea and discuss. Then things 'ud be all right — '	15
'They wouldn't set fire to the island. Or lose —'	
'They'd build a ship—'	
The three boys stood in the darkness, striving unsuccessfully to convey the majesty of adult life.	
'They wouldn't quarrel—'	20
'Or break my specs—'	
'Or talk about a beast—'	
'If only they could send a message to us,' cried Ralph desperately. 'If only they could send us something grown-up ... a sign or something.'	

[Chapter 5]

- 4.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question number (4.1.1(a)–4.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Roger	A finds the conch in the lagoon.
(b) Ralph	B discovers the beast on the mountain.
(c) Simon	C most of the boys follow him
(d) Jack	D terrorises the boys on the island.
	E is mocked because he is fat.

(4 x 1) (4)

- 4.1.2 Refer to line 1 ('You got him ... an' he isn't').
- (a) Explain what Piggy means by 'You got him over the fire'. (2)
- (b) Give ONE reason why the boys have elected Ralph as chief. (1)
- (c) Give ONE reason why Jack thinks he should have been elected as chief. (1)
- 4.1.3 Refer to line 7 ('We're all drifting and things are going rotten').
- What does Ralph mean by these words? (2)
- 4.1.4 Explain the irony of Piggy's words in lines 14–15 (' "Grown-ups know things," ... "be all right —" '). (2)
- 4.1.5 Explain what this extract reveals about Piggy's character. (2)
- 4.1.6 Later in the novel, what is the sign that is believed to have come from the grown-up world? (1)
- 4.1.7 Jack would have been a good leader.
- Discuss your view. (3)

AND**4.2 EXTRACT H**

[The hunters raid Ralph's camp.]

'No, not it ... I mean ... what makes things break up like they do?'
Piggy rubbed his glasses slowly and thought. When he understood how far Ralph had gone towards accepting him he flushed pink with pride.
'I dunno, Ralph. I expect it's him.'
'Jack?' 5
'Jack.' A taboo was evolving round that word too.
Ralph nodded solemnly.
'Yes,' he said, 'I suppose it must be.'
The forest near them burst into uproar. Demoniac figures with faces of white and red and green rushed out howling, so that the littluns fled screaming. Out of the corner of his eye, Ralph saw Piggy running. Two figures rushed at the fire and he prepared to defend himself but they grabbed half-burnt branches and raced along the beach. The three others stood still, watching Ralph; and he saw that the tallest of them, stark naked save for paint and a belt, was Jack. 10
Ralph had his breath back and spoke. 15
'Well?'
Jack ignored him, lifted his spear and began to shout.
'Listen all of you. Me and my hunters, we're living along the beach by a flat rock. We hunt and feast and have fun. If you want to join my tribe come and see us. Perhaps I'll let you join. Perhaps not.' 20

[Chapter 8]

- 4.2.1 Refer to line 4 ('I dunno, Ralph. I expect it's him').
- (a) How does Piggy feel towards Jack at this point in the novel? (1)
- (b) Give a reason for your answer to QUESTION 4.2.1(a). (1)
- 4.2.2 Refer to line 9 ('The forest near them burst into uproar').
- (a) Identify the figure of speech in line 9. (1)
- (b) Explain the suitability of this figure of speech. (2)
- 4.2.3 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (4.2.3) in
the ANSWER BOOK.
- When Piggy sees Jack, he runs because he wants to protect the ...
- A fire.
B littluns.
C conch.
D chief. (1)
- 4.2.4 Why is the following statement FALSE?
- In this extract, the hunters have come to steal Piggy's glasses. (1)
- 4.2.5 On TWO occasions in the novel the hunters sharpen a spear at
both ends.
- State these occasions. (2)
- 4.2.6 Refer to line 16 ('Well?').
- (a) Identify the tone used by Ralph when he says, 'Well?'. (1)
- (b) Why would Ralph's tone be appropriate? (1)
- 4.2.7 One of the themes in the novel is savagery.
- Discuss this theme. (3)
- 4.2.8 Refer to the novel as a whole.
- In your view, why are some of the issues explored in *Lord of the
Flies*, still relevant today? (3)
- [35]**

QUESTION 5: A GRAIN OF WHEAT

Read the extracts from the novel below 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 EXTRACT I

[Mumbi visits Mugo.]

Tears formed on Mumbi's face. She desired to reach out, to right the wrong, to heal the wounded.

'Then, Mugo,' she appealed through tears, 'you must speak tomorrow. Not about my brother, he is dead and buried. His work on earth is done. Speak to the living. Tell them about those whom the war maimed, left naked and scarred: the orphans, the widows. Tell our people what you saw.' 5

'I saw nothing.'

'Even that, Mugo, anything,' she said, feeling him slip away. She fought to hold him and saw that he was shaking.

'About myself?' 10

'Everything.'

'You want me to do that?' he asked, raising his voice. The change of voice, like a groan from an animal about to be slaughtered, startled her.

'Yes,' she assented, fearfully.

I wanted to live my life. I never wanted to be involved in anything. Then he came into my life, here, a night like this, and pulled me into the stream. So I killed him. 15

'Who? What are you talking about?'

'Ha! ha! ha!' he laughed unnaturally. 'Who murdered your brother?'

'Kihika?' 20

'Yes.'

'The whiteman.'

'No! I strangled him – I strangled him– '

[Chapter 13]

- 5.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question number (5.1.1(a)–5.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Warui	A a gifted carpenter
(b) Karanja	B orphaned while young
(c) Mugo	C a village elder
(d) Gikonyo	D believes in self-sacrifice
	E abuses his power

(4 x 1) (4)

- 5.1.2 Refer to line 3 ('"Then, Mugo," she ... must speak tomorrow').
Why is Mumbi in tears? (1)
- 5.1.3 Refer to lines 12–13 ('The change of ... slaughtered, startled her').
(a) Identify the figure of speech used in these lines. (1)
(b) Explain the suitability of this figure of speech. (2)
- 5.1.4 In lines 15–16, Mugo says, 'Then he came ... into the stream.'
(a) To whom does Mugo refer in these lines? (1)
(b) What does Mugo mean by 'pulled me into the stream'? (2)
- 5.1.5 Refer to line 18 ('Who? What are you talking about?').
(a) Identify the tone used by Mumbi in this line. (1)
(b) Why would Mumbi's tone be appropriate in this line? (1)
- 5.1.6 Explain what this extract reveals about Mumbi's character. (2)
- 5.1.7 From your knowledge of the novel as a whole, do you think Kihika can be seen as a hero? Discuss your view. (3)

AND**5.2 EXTRACT J**

[Karanja goes back to Githima.]

Thinking about this, Karanja involuntarily shuddered at the thought of what would have happened to him if Mugo had not arrived on time.

As a boy, once, Karanja saw dogs tear a rabbit. They tore its limbs and each dog ran with blood-covered pieces. Karanja now saw himself as that rabbit. But why am I afraid of dying, he asked himself, remembering the many men, terrorists, he and other homeguards led by their white officers, had shot dead? Then, somehow, he had not felt guilty. When he shot them, they seemed less like human beings and more like animals. 5

At first this had merely thrilled Karanja and made him feel a new man, a part of an invisible might whose symbol was the whiteman. Later, this consciousness of power, this ability to dispose of human life by merely pulling a trigger, so obsessed him that it became a need. Now, that power had gone. And Mumbi had finally rejected him. 10

For what, then, had Mugo saved Karanja? He sipped another mouthful of tea. It had gone cold, and he pushed it aside. Life was empty like the dark and the mist that enclosed the earth. He paid for the meal he had not eaten, collected his bag and guitar and walked towards the door. 15

'Here,' the waiter called him back, 'here, you have forgotten your change.'

[Karanja]

- 5.2.1 Refer to lines 1–2 ('Thinking about this ... arrived on time.').
- (a) How does Karanja feel towards Mugo at this point in the novel? (1)
- (b) Give a reason for your answer to QUESTION 5.2.1(a). (1)
- 5.2.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.2) in the ANSWER BOOK.
- In the novel, the concept of Uhuru means ...
- A independence.
B resistance.
C celebration.
D imprisonment. (1)
- 5.2.3 Explain why it is ironic that Mugo is asked to speak about Kihika at the Uhuru celebrations. (2)
- 5.2.4 Refer to lines 9–10 ('At first this ... was the whiteman').
- To what does 'this' refer? (1)
- 5.2.5 Give ONE reason for Karanja becoming a homeguard. (1)
- 5.2.6 Explain why Karanja feels that his 'Life was empty' (line 14). (2)
- 5.2.7 Refer to line 15 ('He paid for the meal he had not eaten ...').
- Why does Karanja not eat the food? (1)
- 5.2.8 Why is the following statement FALSE?
- Karanja and Mumbi are married. (1)
- 5.2.9 One of the themes in the novel is sacrifice.
- Discuss this theme. (3)
- 5.2.10 Refer to the novel as a whole.
- In your view, why are some of the issues explored in *A Grain of Wheat*, still relevant today? (3)
- [35]**

TOTAL SECTION A: 35

SECTION B: DRAMA

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

- *MACBETH* by William Shakespeare
- *MY CHILDREN! MY AFRICA!* by Athol Fugard
- *ROMEO AND JULIET* by William Shakespeare
- *NOTHING BUT THE TRUTH* by John Kani

Answer ALL the questions on the drama that YOU HAVE STUDIED.

QUESTION 6: MACBETH

Read the extracts from the play below 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 EXTRACT K

[Lady Macbeth is informed of Duncan's visit.]

MESSENGER:	The King comes here tonight.	
LADY M:	Thou'rt mad to say it. Is not thy master with him? Who, were't so, Would have informed for preparation.	
MESSENGER:	So please you, it is true. Our Thane is coming. One of my fellows had the speed of him, Who, almost dead for breath, had scarcely more Than would make up his message.	5
LADY M:	Give him tending, He brings great news. <i>Exit Messenger.</i>	10
	The raven himself is hoarse That croaks the fatal entrance of Duncan Under my battlements. Come, you spirits That tend on mortal thoughts, unsex me here, And fill me, from the crown to the toe, top-full Of direst cruelty! Make thick my blood, Stop up the access and passage to remorse, That no compunctious visitings of nature Shake my fell purpose, nor keep peace between The effect and it! Come to my woman's breasts, And take my milk for gall, you murdering ministers, Wherever in your sightless substances You wait on nature's mischief! Come, thick night, And pall thee in the dunnest smoke of Hell, That my keen knife see not the wound it makes, Nor Heaven peep through the blanket of the dark, To cry 'Hold, hold!'	15 20 25
	<i>Enter Macbeth.</i> Great Glamis! Worthy Cawdor! Greater than both, by the all-hail hereafter!	30
[Act 1, Scene 5]		

- 6.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (6.1.1(a) to 6.1.1(d)) in the ANSWER BOOK.

Malcolm; Dunsinane; Macduff; Ireland; Donalbain;
Lennox; Inverness; Scotland

- 6.1.1 Duncan is the King of (a) ... His sons' names are (b) ... and (c) ...
The name of Duncan's castle is (d) ... (4)
- 6.1.2 To whom does 'thy master' (line 3) refer? (1)
- 6.1.3 Refer to line 5 ('So please you ... Thane is coming').
- (a) Identify the tone used in this line. (1)
- (b) Explain why this is a suitable tone. (1)
- 6.1.4 Quote TWO consecutive words from the extract which indicate that
Lady Macbeth welcomes the message. (1)
- 6.1.5 Refer to lines 11–13 ('The raven himself ... Under my
battlements').
- (a) Why is the following statement FALSE? (1)
- The raven is a bird associated with peace.
- (b) Explain what is meant by 'the fatal entrance of Duncan'. (2)
- 6.1.6 Why does Lady Macbeth say, 'Greater than both, by the all-hail
hereafter!' (line 30)? (1)
- 6.1.7 What does this extract suggest about Lady Macbeth's character? (2)
- 6.1.8 Consider the play as a whole.
- Lady Macbeth is responsible for the tragedy that takes place.
- Do you agree? Discuss your view. (3)

AND

6.2 **EXTRACT L**

[Macbeth enquires about Banquo's murder.]

MACBETH:	'Tis better thee without than he within. Is he dispatched?	
MURDERER:	My lord, his throat is cut; that I did for him.	
MACBETH:	Thou art the best o'the cut-throats; yet he's good That did the like for Fleance. If thou didst it, Thou art the nonpareil.	5
MURDERER	Most royal sir, Fleance is 'scaped.	
MACBETH:	(<i>aside</i>) Then comes my fit again; I had else been perfect, Whole as the marble, founded as the rock, As broad and general as the casing air. But now I am cabined, cribbed, confined, bound in To saucy doubts and fears. But Banquo's safe?	10
MURDERER:	Ay, my good lord; safe in a ditch he bides, With twenty trenched gashes on his head, The least a death to nature.	15
MACBETH:	Thanks for that. (<i>aside</i>) There the grown serpent lies; the worm that's fled Hath nature that in time will venom breed, No teeth for the present. Get thee gone; tomorrow We'll hear ourselves again.	20
LADY M:	My royal lord, You do not give the cheer. The feast is sold That is not often vouched, while 'tis a making, 'Tis given with welcome. To feed were best at home; From thence the sauce to meat is ceremony, Meeting were bare without it.	25
MACBETH:	Sweet remembrancer! Now good digestion wait on appetite, And health on both!	30
LENNOX:	May't please your highness sit.	

[Act 3, Scene 4]

6.2.1 Who is Fleance?

(1)

6.2.2 Refer to line 10 ('Whole as the marble').

- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (6.2.2(a)) in the ANSWER BOOK.

The figure of speech used in this line is ...

- A alliteration.
- B metaphor.
- C personification.
- D simile.

(1)

- (b) Explain how this figure of speech emphasises what Macbeth is saying.

(2)

- 6.2.3 Explain why Banquo is murdered. (2)
- 6.2.4 Refer to lines 18–20 ('There the grown ... for the present').
- (a) Is 'grown serpent' used LITERALLY or FIGURATIVELY? (1)
- (b) Give a reason for your answer to QUESTION 6.2.4(a). (1)
- (c) What does Macbeth mean by, 'the worm that's fled/Hath nature that in time will venom breed ...' (lines 18–19)? (2)
- 6.2.5 In lines 20–21 Macbeth says, ('Get thee gone; ... hear ourselves again').
- If you were the director of this play, what would you tell Macbeth to do while saying these lines? State TWO points. (2)
- 6.2.6 Explain how the theme of appearance versus reality is displayed in this extract. (3)
- 6.2.7 Refer to the play as a whole.
- In your view, why are some of the issues explored in *Macbeth*, still relevant today? (3)
- [35]**

QUESTION 7: MY CHILDREN! MY AFRICA!

Read the extracts from the play below 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 7.1 AND QUESTION 7.2.

7.1 EXTRACT M

[Mr M speaks to Isabel.]

ISABEL:	Your Thami wants a return bout, does he?	
MR M:	He will certainly welcome the opportunity to salvage his pride when it comes along ... his friends are teasing him mercilessly ... but what I have come to talk to you about is a prospect even more exciting than that. I have just seen Miss Brockway and she has given it her official blessing. It was her suggestion that I approach you directly. So here I am. Can you spare a few minutes?	5
ISABEL:	As many as you like.	
MR M:	It came to me as I sat there in Number One trying to be an impartial referee while you and Thami went for each other hammer and tongs, no holds barred and no quarter given or asked. I don't blame our audience for being so unruly. Once or twice I felt like doing some shouting myself. What a contest! But at the same time, what a waste, I thought! Yes, you heard me correctly! A waste! They shouldn't be fighting each other. They should be fighting together! If the sight of them as opponents is so exciting, imagine what it would be like if they were allies. If those two stood side by side, if they joined forces, they could take on anybody ... and win!	10 15 20
		[Act 1, Scene 3]

- 7.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (7.1.1(a) to 7.1.1(d)) in the ANSWER BOOK.

Camdeboo; Myalatya; Dyson; Brakwater; Mbopa; Grobbelaar; Mbikwana; Brockway
--

- 7.1.1 Thami (a) ..., a learner from (b) ... strikes up a friendship with Isabel (c) ..., a white girl. (d) ..., the principal of Zolile High, has a high opinion of Thami and Isabel. (4)
- 7.1.2 Where does this conversation take place? (1)
- 7.1.3 Explain why Mr M says that Thami would want to 'salvage his pride' (line 2). (2)

- 7.1.4 What is the 'prospect' (line 4) that Mr M wants to discuss with Isabel? (1)
- 7.1.5 Refer to line 9 ('As many as you like').
- (a) Identify the tone used by Isabel in this line. (1)
- (b) Explain why Isabel uses this tone. (1)
- 7.1.6 Refer to lines 10–13 ('It came to ... given or asked').
- (a) Identify the figure of speech in 'went for each other hammer and tongs'. (1)
- (b) Explain how this figure of speech emphasises what Mr M is saying. (2)
- 7.1.7 What does this extract suggest about Mr M's character? (2)
- 7.1.8 Consider the play as a whole.
- Thami is responsible for Mr M's death.
- Do you agree? Discuss your view. (3)

AND**7.2 EXTRACT N**

[Thami and Isabel are in conversation.]

ISABEL:	<i>[She is tense. Talking to him is not easy]</i> I wasn't going to. Let me tell you straight out that there is nothing in this world ... nothing! ... that I want to see less at this moment than anything or anybody from the location. But you said in your note that it was urgent, so here I am. If you've got something to say I'll listen.	5
THAMI:	Are you in a hurry?	
ISABEL:	I haven't got to be somewhere else, if that's what you mean. But if you're asking because it looks as if I would like to run away from here, from you! ... very fast, then the answer is yes. But don't worry, I'll be able to control that urge for as long as you need to say what you want to.	10
THAMI:	<i>[Awkward in the face of Isabel's severe and unyielding attitude]</i> I just wanted to say goodbye.	
ISABEL:	Again?	
THAMI:	What do you mean?	15
ISABEL:	You've already done that, Thami. Maybe you didn't use that word, but you turned your back on me and walked out of my life that last afternoon the three of us ... <i>[She can't finish]</i> How long ago was that?	
THAMI:	Three weeks, I think.	20
ISABEL:	So why do you want to do it again? Aren't you happy with that last time? It was so dramatic, Thami!	

[Act 2, Scene 4]

- 7.2.1 Quote THREE consecutive words from the extract to show that Thami requested to see Isabel. (1)
- 7.2.2 Refer to lines 7–9 ('But if you're ... here, from you!').
- (a) When Isabel says 'looks as if I would like to run away', does she mean this LITERALLY or FIGURATIVELY? (1)
- (b) Give a reason for your answer to QUESTION 7.2.2(a). (1)
- 7.2.3 In lines 12–13 Thami comes to say goodbye to Isabel. However, Isabel later feels she wants to say goodbye to Mr M.
- (a) Where does Thami suggest that Isabel goes to in order to bid Mr M farewell? (1)
- (b) Why does Thami suggest this place? (1)
- 7.2.4 Refer to lines 16–18 ('Maybe you didn't ... three of us').
- (a) What incident does Isabel refer to when she says Thami turned his back on her and walked out of her life? (1)
- (b) Why is Isabel unable to complete her sentence in line 18? (1)
- 7.2.5 Why is the following statement FALSE?
- Thami will be returning to Cape Town. (1)
- 7.2.6 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (7.2.6) in the ANSWER BOOK.
- Isabel's response to Thami in lines 21–22 is ...
- A sympathetic.
B empathetic.
C sarcastic.
D realistic. (1)
- 7.2.7 In line 22 Isabel says, ('It was so dramatic, Thami!').
- If you were the director of this play, what would you tell Isabel to do while saying these lines? State TWO points. (2)
- 7.2.8 The loss of human potential is one of the themes in the play. Explain how this theme is evident in this extract. (3)
- 7.2.9 Refer to the play as a whole.
- In your view, why are some of the issues explored in *My Children! My Africa!*, still relevant today? (3)

[35]

QUESTION 8: ROMEO AND JULIET

Read the extracts from the play below 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 8.1 AND QUESTION 8.2.

8.1 EXTRACT O

[Juliet is on the balcony.]

JULIET:	O Romeo, Romeo, wherefore art thou Romeo? Deny thy father and refuse thy name; Or if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.	
ROMEO:	<i>[Aside]</i> Shall I hear more, or shall I speak at this?	5
JULIET:	'Tis but thy name that is my enemy; Though art thyself, though not a Montague. What's Montague? It is nor hand nor foot, Nor arm nor face, nor any other part Belonging to a man. O be some other name!	10
	What's in a name? That which we call a rose By any other word would smell as sweet; So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And for thy name, which is no part of thee, Take all myself.	15
ROMEO:	I take thee at thy word: Call me but love, and I'll be new baptised; Henceforth I never will be Romeo.	20
JULIET:	What man art thou that thus bescreened in night So stumblest on my counsel?	
ROMEO:	By a name I know not how to tell thee who I am. My name, dear saint, is hateful to myself, Because it is an enemy to thee; Had I it written, I would tear the word.	25
JULIET:	My ears have yet not drunk a hundred words Of thy tongue's uttering, yet I know the sound. Art thou not Romeo, and a Montague?	30
[Act 2, Scene 2]		

- 8.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (8.1.1(a) to 8.1.1(d)) in the ANSWER BOOK.

Mercutio;	Escalus;	Mantua;	Verona;
Tybalt;	Paris;	Benvolio;	Balthazar

Romeo kills (a) ..., Juliet's cousin, because he kills (b) ..., Romeo's friend. Romeo is then banished to (c) ... by Prince (d) ...

(4)

- 8.1.2 Refer to line 1 ('O Romeo, Romeo, wherefore art thou Romeo?').
- (a) Identify the tone used in this line. (1)
- (b) Explain why Juliet uses this tone. (1)
- 8.1.3 If you were the director of this play, what would you tell Juliet to do when saying these lines? State TWO points. (2)
- 8.1.4 Why is the following statement FALSE?
- Juliet is Romeo's first love. (1)
- 8.1.5 Explain what Juliet means by 'refuse thy name' (line 2). (1)
- 8.1.6 Quote THREE consecutive words to indicate that this scene takes place in the evening. (1)
- 8.1.7 Refer to lines 28–29 ('My ears have ... know the sound').
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain how this figure of speech emphasises what Juliet is saying. (2)
- 8.1.8 Fate and destiny are responsible for the tragedy that unfolds in the play *Romeo and Juliet*. Do you agree with this statement? Discuss your view. (3)

AND

8.2 **EXTRACT P**

[Friar Lawrence gives Juliet the potion]

FRIAR LAWRENCE:	Hold, daughter, I do spy a kind of hope, Which craves as desperate an execution As that is desperate which we would prevent. If, rather than to marry County Paris, Thou has the strength of will to slay thyself, Then is it likely though wilt undertake A thing like death to chide away this shame, That cop'st with Death himself to scape from it; And if thou dar'st, I'll give thee remedy.	5
JULIET:	O bid me leap, rather than marry Paris, From off the battlements of any tower, Or walk in thievish ways, or bid me lurk Where serpents are; chain me with roaring bears, Or hide me nightly in a charnel-house, O'ercovered quite with dead men's rattling bones, With reeky shanks and yellow chapless skulls; Or bid me go into a new-made grave, And hide me with a dead man in his shroud – Things that to hear them told have made me tremble – And I will do it without fear or doubt, To live an unstained wife to my sweet love.	10 15 20
FRIAR LAWRENCE:	Hold then, go home, be merry, give consent To marry Paris. Wednesday is tomorrow; Tomorrow night look that thou lie alone, Let not the Nurse lie with thee in thy chamber. Take thou this vial, being then in bed, And this distilling liquor drink thou off,	25

[Act 4, Scene1]

- 8.2.1 On which day of the week is the marriage between Juliet and Paris scheduled to take place (line 4)? (1)
- 8.2.2 Give TWO reasons why Lord Capulet wants Juliet to marry Count Paris. (2)
- 8.2.3 Refer to line 5 ('Thou has the strength of will to slay thyself').
- (a) When Friar Lawrence says '... slay thyself', does he mean this LITERALLY or FIGURATIVELY? (1)
- (b) Give a reason for your answer to QUESTION 8.2.3(a). (1)
- 8.2.4 Refer to lines 10–12 ('Oh bid me ... in thievish ways').
- Explain what Juliet means in these lines. (2)

8.2.5 Refer to line 16 ('With reeky shanks and yellow chapless skulls').

Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (8.2.5) in
the ANSWER BOOK.

The phrase 'chapless skulls' refers to skulls without ...

- A eyes.
- B ears.
- C lips.
- D jaws.

(1)

8.2.6 Describe the effect that the potion will have on Juliet.

(2)

8.2.7 What does this extract reveal about the character of Juliet?

(2)

8.2.8 Explain how the theme of love is displayed in this extract.

(3)

8.2.9 Refer to the play as a whole.

In your view, why are some of the issues explored in *Romeo and Juliet*, still relevant today?

(3)

[35]

QUESTION 9: NOTHING BUT THE TRUTH

Read the extracts from the play below 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 9.1 AND QUESTION 9.2.

9.1 EXTRACT Q

[Thando speaks to Sipho.]

THANDO:	Oh yes. My mother ... There's another mystery. Not a word, not even a letter from her. All I have is that picture of both of you in front of the library in town. Nothing else. You think she's still alive?	
SIPHO:	Who?	5
THANDO:	My mother.	
SIPHO:	Yes.	
THANDO:	Have you tried to find her?	
SIPHO:	She left me. I don't think she wanted to be found.	
THANDO:	And me?	10
SIPHO:	No. She loved you very much.	
THANDO:	How can you say that! How could you know that?	
SIPHO:	I know. She loved you.	
THANDO:	How could you know that!	
SIPHO:	Because I do!	15
THANDO:	There are three things you know because you do. Three things you do not want to talk about — my mother, my brother, Luvuyo, and my Uncle Themba.	
SIPHO:	Let the dead rest.	
THANDO:	You have just said my mother is not dead.	20
SIPHO:	I know.	
THANDO:	Because you do.	
SIPHO:	Are we going to use your car to follow the undertaker? I don't fancy riding in the hearse.	
THANDO:	Of course. You are alive aren't you? How could I let you ride in a hearse?	25
SIPHO:	Not yet. It's not my time yet. This old ticker <i>[pointing to his heart]</i> tells me it's not going to be long though.	
THANDO:	You! You will outlive us all.	
SIPHO:	That's what my father said. It's like a punishment, to witness the pain of losing all those you love, to be alone.	30

[Act 1 Scene 1]

- 9.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (9.1.1(a) to 9.1.1(d)) in the ANSWER BOOK.

Thelma; niece; nephew; assistant chief librarian; chief librarian; Mandisa; East London; Port Elizabeth
--

Sipho works as (a)... at (b) ... public library. His niece's name is (c) ... Luvuyo is Themba's (d) ...

(4)

- 9.1.2 What is Sipho's wife's name? (1)
- 9.1.3 Why do Sipho and his wife separate? (1)
- 9.1.4 Refer to line 12 ('How can you ... you know that?')
- (a) Identify the tone Thando uses in these lines. (1)
- (b) Explain why Thando uses this tone. (1)
- 9.1.5 Why does Sipho refuse to speak about Luvuyo (line 17)? (1)
- 9.1.6 Refer to, 'This old ticker' (line 27).
- (a) Identify the figure of speech used here. (1)
- (b) Explain how this figure of speech emphasises what Sipho is saying. (2)
- 9.1.7 What does this extract suggest about Thando's character? (2)
- 9.1.8 In this extract, Sipho does not tell Thando the truth about her mother.
- Do you agree with Sipho's decision not to reveal the truth? Discuss your view. (3)

AND

9.2 **EXTRACT R**

[Mandisa and Thando have a conversation.]

MANDISA:	She has just heard that Uncle Sipho did not get the post. She says to tell him how sorry she is. She also wanted to know if he was OK. <i>[THANDO enters, wearing the designer dress.]</i> My God! I have never seen anything like this in my life!	
THANDO:	Isn't it beautiful? I have only worn it once.	5
MANDISA:	It is divine! Now I know I must see Nandipa! Turn around. Wow! I don't know what to say. It's beautiful! It's stunning!	
THANDO:	This is the only one of her creations I could afford. There were many others there that just blew my mind.	
MANDISA:	You must come with me. I insist.	10
THANDO:	My father ... I don't think he would agree.	
MANDISA:	Your father can take care of himself. Can't he? What will happen if Mpho decides to marry you? Are you going to say 'No, I can't leave my father alone'? Grow up Thando! If he can't make it alone, that's not your problem. It's his, not yours.	15
THANDO:	Look, I want to go.	
MANDISA:	So you are coming with me?	
THANDO:	Yes ... yes!	
MANDISA:	Thando, I have an even better idea. The schools are closed. Aren't they?	20
THANDO:	For another three weeks. <i>SIPHO enters the kitchen unnoticed.</i>	
MANDISA:	Come with me to London. We will go together to the London Fashion Week. My father always said he wished you could come to London.	25
THANDO:	I am so excited, and confused at the same time. What about Mpho?	

[Act 2 Scene 1]

9.2.1 Refer to lines 1–2 ('She says to ... sorry she is').

To whom does 'She' refer? (1)

9.2.2 Why is Mandisa so eager to see Nandipa? (2)

9.2.3 Refer to lines 8–9 ('There were many ... blew my mind').

(a) When Thando says, 'blew my mind', does she mean this LITERALLY or FIGURATIVELY? (1)

(b) Give a reason for your answer to QUESTION 9.2.3(a). (1)

- 9.2.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (9.2.4) in the ANSWER BOOK.

Refer to, 'You must come with me. I insist' (line 10).

These words suggest that Mandisa is ...

- A hesitant.
- B confident.
- C reluctant.
- D persistent. (1)

- 9.2.5 Quote THREE consecutive words which suggest that Thando has mixed feelings about going to London. (1)

- 9.2.6 Why is the following statement FALSE?

Mandisa's mother is South African. (1)

- 9.2.7 Refer to lines 14–15 ('Grow up Thando ... his, not yours').

(a) If you were the director of this play, what would you tell Mandisa to do while saying these lines? State TWO points. (2)

(b) Explain what these lines suggest about Mandisa's attitude towards elders. (2)

- 9.2.8 Explain how the theme of disappointment is displayed in this extract. (3)

- 9.2.9 Refer to the play as a whole.

In your view, why are some of the issues explored in *Nothing but the Truth*, still relevant today? (3)

TOTAL SECTION B: 35

SECTION C: SHORT STORIES

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

- 'VILLAGE PEOPLE' by Bessie Head
- 'THE LAST BREATH' by Sam Kahiga
- 'THE DUBE TRAIN' by Can Themba
- 'THE SOFT VOICE OF THE SERPENT' by Nadine Gordimer

NOTE: Answer EITHER QUESTION 10 ('Village people' and 'The last breath') OR QUESTION 11 ('The Dube train' and 'The soft voice of the serpent').

QUESTION 10

Read the extracts from the TWO short stories below 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 10.1 AND QUESTION 10.2.

10.1 'VILLAGE PEOPLE'**EXTRACT S**

[The speaker assists the old woman.]

'What is it, Mmm? What is the matter?' I asked.	
'Water, water.' she said faintly.	
'Wait a minute. I shall ask at this hut here if there is any water.'	
'What is the matter?' they asked.	
'The old lady is ill.' I said.	5
'No.' she said curtly. 'I am not ill. I am hungry.'	
The crowd laughed in embarrassment that she should display her need so nakedly. They turned away; but old ladies have no more shame left. They are like children. They give way to weakness and cry openly when they are hungry.	10
'Never mind.' I said. 'Hunger is a terrible thing. My hut is not far away. This small child will take you. Wait till I come back, then I shall prepare food for you.'	
Then, it was late afternoon. The old lady had long passed from my mind when a strange young woman, unknown to me, walked into the yard with a pail of water on her head. She set it down outside the door and squatted low.	15
'Good-day. How are you?' I said.	
She returned the greeting, keeping her face empty and carefully averted. It is impossible to say: what do you want? Whom are you looking for? It is impossible to say this to a carefully averted face and a body that squats quietly, patiently.	20

- 10.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (10.1.1(a) to 10.1.1(d)) in the ANSWER BOOK.

fertile; suffering; Lesotho; friend; Botswana; joy; dry; enemy
--

- 'Village people' is set in (a) ... where the landscape is extremely (b) ... The sun is therefore considered to be a/an (c) ... The story focuses on the (d) ... of the people. (4)
- 10.1.2 What causes the old lady to be 'ill' (line 5)? (1)
- 10.1.3 Refer to lines 7–8 ('The crowd laughed ... need so nakedly').
- (a) When the crowd laughs at the woman 'that she should display her need so nakedly', is this meant LITERALLY or FIGURATIVELY? (1)
- (b) Give a reason for your answer to QUESTION 10.1.3(a). (1)
- 10.1.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (10.1.4) in the ANSWER BOOK.
- The strange young woman (line 15) is ... the old lady.
- A a friend of
B a relative of
C the daughter of
D a stranger who knows (1)
- 10.1.5 Refer to line 18 ('Good-day. How are you?' I said').
- (a) Identify the tone used by the speaker in this line. (1)
- (b) Give a reason for your answer to QUESTION 10.1.5(a). (1)
- 10.1.6 Refer to lines 20–22 ('It is impossible ... squats quietly, patiently').
- Explain what these words suggest about the young woman's behaviour. (2)
- 10.1.7 One of the themes in the short story, 'Village people', is hope.
- Discuss this theme. (3)
- 10.1.8 The village people can be admired for their humanity despite the challenges they face.
- Do you agree? Discuss your view. (3)

AND

10.2 'THE LAST BREATH'

EXTRACT T

[The young man speaks to his mother.]

'He met her,' I said heavily; 'it made little difference to him.' I paused to consider this. 'At least he is still very stubborn. But I'll show him I have a mind of my own!' I finished a little savagely.

'Yes, but be careful!' Mother looked alarmed. 'He looked so dark – and troubled ...' 5

'What does he say? Mother,' I pleaded, suddenly seized by a wave of feeling and passion. 'Why don't you say you understand? Of course I wish Eva could see, but just because she can't, through no fault of her own, it shouldn't make Dad regard her as an outcast. She says I have brought sunshine into her life. Think of that, Mother. If I left her I'd 10 plunge her back into darkness ...' For some reason I was near to sobbing. 'And she has brought sunshine into my life too,' I continued bitterly. 'Of all people, she seems to understand me best.'

Silence followed this outburst. I couldn't bring myself to look at Mother in case there were tears already in my eyes. But her eyes I knew were fixed 15 on my face.

'We all understand you,' Mother said at last. 'But we do not want you to be unhappy ...'

What empty words. I could not even reply.

- 10.2.1 To whom does 'her' (line 1) refer? (1)
- 10.2.2 What does the speaker intend doing when he says, 'I have a mind of my own' (lines 2–3)? (1)
- 10.2.3 What do the words 'I finished a little savagely' (line 3), suggest about the speaker's attitude towards his mother? (2)
- 10.2.4 Refer to line 4 ('Yes, but be careful!').
- Why does the mother tell the speaker to be careful? (2)
- 10.2.5 Refer to lines 6–7 ('I pleaded, suddenly ... feeling and passion').
- (a) Identify the figure of speech in 'seized by a wave of feeling and passion'. (1)
- (b) Explain the suitability of this figure of speech in these lines. (2)
- 10.2.6 Refer to line 8 ('Of course I wish Eva could see').
- How does the speaker's wish come true? (1)
- 10.2.7 Quote THREE consecutive words which suggest that the speaker is almost overcome by his emotions. (1)

- 10.2.8 Explain the irony in 'But we do not want you to be unhappy ...' (lines 17–18). (2)
- 10.2.9 Why is the following statement FALSE?
- The speaker's father allows him to follow his career of choice. (1)
- 10.2.10 Consider the short story as a whole.
- Could the mother have eased the tension between the speaker and his father? Discuss your view. (3)
- [35]**

OR

QUESTION 11

Read the extracts from the TWO short stories below 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 11.1 AND QUESTION 11.2.

11.1 'THE DUBE TRAIN'**EXTRACT U**

[The *tsotsi* attacks the big man.]

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 5 round the arms the men who might fight for them. Some men make gangway, stampeding helter-skelter; but with that hulk of a 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. 10

Croesus Cemetery flashed past.

Seconds before the impact, the *tsotsi* lifted the blade and plunged it obliquely. Like an instinctual, predatory beast, he seemed to know exactly where the vulnerable jugular was and he aimed for it. The jerk of the train deflected his stroke, though, and the blade slit a long cleavage down the 15 big man's open chest.

With a demoniacal scream, the big man reached out for the boy crudely, careless now of the blade that made another gash in his arm. He caught the boy by the upper arm with the left hand, and between the legs with the right and lifted him bodily. 20

- 11.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (11.1.1(a) to 11.1.1(d)) in the ANSWER BOOK.

Phefeni;	elated;	Monday;	second-class;	Friday;
	third-class;	Dube;	depressed	

The narrator of this short story is in the (a) ... carriage on a train from (b) ... Station to Johannesburg. He feels (c) ... as he gets onto the train on a (d) ... morning.

(4)

- 11.1.2 Refer to line 1 ('The carriage froze into silence').

(a) Is this line meant LITERALLY or FIGURATIVELY?

(1)

(b) Give a reason for your answer to QUESTION 11.1.2(a).

(1)

- 11.1.3 What do the words in lines 2–3 ('The *tsotsi* had ... the big man') suggest about the *tsotsi's* attitude towards the big man?

(1)

- 11.1.4 Refer to lines 8–9 ('The splashing people left a sort of arena').
What does this line tell us about the behaviour of the people? State TWO points. (2)
- 11.1.5 Quote FIVE consecutive words from the extract that suggest the thug's animal-like behaviour. (1)
- 11.1.6 Why does the *tsotsi* aim for the jugular? (1)
- 11.1.7 Why is the *tsotsi* unable to stab the big man in his throat? (1)
- 11.1.8 Why is the following statement FALSE?
When the old woman criticises the men for not defending the girl, they laugh at her. (1)
- 11.1.9 What eventually happens to the *tsotsi*? (1)
- 11.1.10 Refer to the short story as a whole.
In your opinion, why are some of the issues explored in 'The Dube Train', still relevant today? (3)

AND**11.2 'THE SOFT VOICE OF THE SERPENT'****EXTRACT V**

[The young man is wheeled into the garden.]

There was the feeling that there, in the garden, he would come to an understanding; that it would come easier, there. Perhaps there was something in this of the old Eden idea; the fonder human adjusting himself to himself in the soothing impersonal presence of trees and grass and earth, before going out into the stare of the world. 5

The very first time it was so strange; his wife was wheeling him along the gravel path in the sun and the shade, and he felt exactly as he did when he was a little boy and he used to bend and hang, looking at the world upside down, through his ankles. Everything was vast and open, the sky, the wind blowing along through the swaying, trembling greens, the flowers shaking in vehement denial. 10

Movement ...

A first slight wind lifted again in the slack, furled sail of himself; he felt it belly gently, so gently he could just feel it, lilting inside him.

So she wheeled him along, pushing hard and not particularly well with her thin pretty arms – but he would not for anything complain of the way she did it or suggest that the nurse might do better, for he knew that would hurt her – and when they came to a spot that he liked, she put the brake on the chair and settled him there for the morning. 15

- 11.2.1 Why is the man in a wheelchair? (1)
- 11.2.2 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (11.2.2) in
the ANSWER BOOK.
- In line 3 the narrator mentions 'the old Eden idea'. 'Eden' alludes
to ...
- A women.
B paradise.
C serpents.
D locusts. (1)
- 11.2.3 What effect does the garden have on the man? (1)
- 11.2.4 Refer to lines 6–9 ('The very first ... through his ankles').
Explain the irony in these lines. (2)
- 11.2.5 Refer to line 13 ('A first slight ... sail of himself').
(a) Identify the figure of speech in this line. (1)
(b) Explain the suitability of this figure of speech. (2)
- 11.2.6 While the couple sit in the garden they are engaged in different
activities.
(a) What does the man do? (1)
(b) What does the woman do when she sits next to her husband? (1)
- 11.2.7 Explain what this extract reveals about the woman's character. (2)
- 11.2.8 One of the themes in the short story, 'The soft voice of the serpent',
is hope.
Discuss this theme. (3)
- 11.2.9 Does the young man in the story deserve compassion?
Discuss your view. (3)
- [35]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Everything has changed (except graves)' by Mzi Mahola
- 'Poem' by Barolong Seboni
- 'Death be not proud' by John Donne
- 'Auto wreck' by Karl Shapiro

NOTE: Answer EITHER QUESTION 12 ('Everything has changed (except graves)' and 'Poem') OR QUESTION 13 ('Death be not proud' and 'Auto wreck').

QUESTION 12

Read the poems below 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 poems, i.e. QUESTION 12.1 AND QUESTION 12.2.

- 12.1 Read the poem below carefully and then answer the set questions. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Everything has changed (except graves) – Mzi Mahola

1 I stood at the ruins
2 of my former school
3 where I was patiently moulded;
4 wild plants own every space now;
5 my soul was paralyzed.
6 What happened to the roofs
7 the doors and windows?
8 Can these dumb lonely walls
9 still recognise me?
10 Everything has changed;
11 the ground where we ran and laughed
12 and the corner of the playground
13 where I pummelled a schoolmate almost to pulp
14 are scarfed with wattle
15 to conceal my shame.
16 A short distance away
17 stands a renovated Church
18 (a Dutch Reformed formerly,
19 now a Methodist)
20 embraced by a mute little cemetery
21 that claims the past
22 (the dividing fence has vanished)
23 though growth strangles it to near extinction;
24 cold names of departed whites
25 who were part of this community
26 and made monumental contributions
27 are etched on the headstones.

28	Sometimes whites come here
29	<i>to clean and put flowers</i>
30	<i>on their family graves;</i>
31	a voice whispers next to me
32	but I do not recognise its face
33	because Lushington has changed
34	except the graveyard.

- 12.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (12.1.1(a) to 12.1.1(d)) in the ANSWER BOOK.

Port Elizabeth; changes; childhood; primary; Lushington; high; adult improvements
--

- This poem is about the (a) ... that have taken place in the speaker's hometown, (b) ... The visit to his (c) ... school brings back (d) ... memories. (4)
- 12.1.2 Explain what the speaker means by, 'patiently moulded' (line 3)? (2)
- 12.1.3 What does the word 'paralyzed' (line 5) suggest about the speaker's feelings? (1)
- 12.1.4 Quote FOUR consecutive words from the poem which indicate the speaker's happy memories of school. (1)
- 12.1.5 Refer to lines 14–15 ('are scarfed with ... conceal my shame').
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain why this figure of speech is suitable. (2)
- 12.1.6 Refer to line 20 ('embraced by a mute little cemetery').
- Discuss why the word 'mute' is appropriate in this line. (2)
- 12.1.7 Why is the following statement FALSE?
- The cemetery is completely abandoned. (1)
- 12.1.8 Discuss whether you sympathise with the speaker's feelings in this poem. (3)

AND

- 12.2 Read the poem below carefully and then answer the set questions. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Poem – Barolong Seboni

1 We do not need
2 these jaggered words
3 that dig a trench between us
4 each time they are uttered

5 those epithets
6 sharp like spokes
7 that pierce the heart when spoken

8 there is no room in my cup
9 for these acidic words of sarcasm
10 that corrode my sensitivity

11 these cold and icy terms tossed
12 to deaden the heart
13 venomous words
14 from your serpentine tongue
15 that infect the feeling

16 Let us speak, love
17 in gentler tones
18 timid as the lamb
19 is soft
20 woolly words
21 worn to stand strong against the
22 cold-bitterness of the world.

23 Better still
24 let us search in our speech
25 for words deep as the soul is still
26 that will spell our thoughts
27 in the silence of our smiles.

- 12.2.1 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (12.2.1) in the ANSWER BOOK.

The figure of speech used in lines 2–3 ('these jaggered words ... trench between us') is ...

- A alliteration.
- B apostrophe.
- C personification.
- D assonance.

(1)

- 12.2.2 What is being compared in lines 5 and 6 ('those epithets sharp like spokes')? (2)
- 12.2.3 Refer to line 14 ('from your serpentine tongue').
- (a) When the speaker refers to 'serpentine tongue', does he mean it LITERALLY or FIGURATIVELY? (1)
- (b) Give a reason for your answer to QUESTION 12.2.3(a). (1)
- 12.2.4 Refer to stanzas 1–4.
- Using your OWN words, state THREE effects that negative words can have on a person. (3)
- 12.2.5 Refer to line 18 ('timid as the lamb').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is suitable. (2)
- 12.2.6 Identify the tone used by the speaker in stanzas 5 and 6. (1)
- 12.2.7 One of the themes in 'Poem' is the power of words.
- Discuss this theme. (3)
- 12.2.8 Discuss why the speaker uses the words 'we' and 'us' in the poem. (3)
- [35]**

OR

QUESTION 13

Read the poems below 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 poems, i.e. QUESTION 13.1 AND QUESTION 13.2.

- 13.1 Read the poem below carefully and then answer the set questions. 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

1 Death be not proud, though some have called thee
 2 Mighty and dreadful, for thou art not so,
 3 For those, whom thou think'st thou dost overthrow,
 4 Die not, poor Death, nor yet canst thou kill me.
 5 From Rest and Sleep, which but thy pictures be,
 6 Much pleasure; then from thee much more must flow,
 7 And soonest our best men with thee do go –
 8 Rest of their bones, and soul's delivery!
 9 Thou art slave to fate, chance, kings, and desperate men,
 10 And dost with poison, war, and sickness dwell,
 11 And poppy or charms can make us sleep as well,
 12 And better than thy stroke. Why swell'st thou then?
 13 One short sleep past, we wake eternally,
 14 And Death shall be no more: Death, thou shalt die!

- 13.1.1 Complete the following sentence by filling in the missing words. Write only the word next to the question numbers (13.1.1(a) to 13.1.1(d)) in the ANSWER BOOK.

Milonic; ballad; sonnet; quatrains; sestet;
 Elizabethan; couplet; octaves

This poem is a/an (a) ... (b) ... It consists of three (c) ... and a concluding (d) ... (4)

- 13.1.2 Refer to line 1 ('Death be not ... have called thee').

- (a) Identify the figure of speech. (1)
 (b) Discuss the suitability of this figure of speech. (2)

- 13.1.3 How does Death deceive itself in this poem? (1)

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

The speaker calls Death 'poor' in line 4 because he ... death.

- A mocks
- B fears
- C respects
- D admires (1)

- 13.1.5 In what way is death a slave to 'desperate men' (line 9)? (1)

- 13.1.6 Identify the tone of the speaker in lines 13–14 ('One short sleep ... thou shalt die!'). (1)

- 13.1.7 One of the themes in 'Death be not proud' is the powerlessness of death.

Discuss this theme. (3)

- 13.1.8 In your opinion, has the speaker convinced the reader not to fear death? Substantiate your answer. (3)

AND

- 13.2 Read the poem below carefully and then answer the set questions. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Auto wreck – Karl Shapiro

1 Its quick soft silver bell beating, beating,
2 And down the dark one ruby flare
3 Pulsing out red light like an artery,
4 The ambulance at top speed floating down
5 Past beacons and illuminated clocks
6 Wings in a heavy curve, dips down,
7 And brakes speed, entering the crowd.
8 The doors leap open, emptying light;
9 Stretchers are laid out, the mangled lifted
10 And stowed into the little hospital.
11 Then the bell, breaking the hush, tolls once,
12 And the ambulance with its terrible cargo
13 Rocking, slightly rocking, moves away,
14 As the doors, an afterthought, are closed.

15 We are deranged, walking among the cops
16 Who sweep glass and are large and composed.
17 One is still making notes under the light.
18 One with a bucket douches ponds of blood
19 Into the street and gutter.
20 One hangs lanterns on the wrecks that cling,
21 Empty husks of locusts, to iron poles.

22 Our throats were tight as tourniquets,
23 Our feet were bound with splints, but now,
24 Like convalescents intimate and gauche,
25 We speak through sickly smiles and warn
26 With the stubborn saw of common sense,
27 The grim joke and the banal resolution.
28 The traffic moves around with care,
29 But we remain, touching a wound
30 That opens to our richest horror.

31 Already old, the question Who shall die?
32 Becomes unspoken Who is innocent?
33 For death in war is done by hands;
34 Suicide has cause and stillbirth, logic;
35 And cancer, simple as a flower, blooms.
36 But this invites the occult mind,
37 Cancels our physics with a sneer,
38 And spatters all we knew of denouement
39 Across the expedient and wicked stones.

- 13.2.1 Refer to stanza 1
- (a) At what time of day does this accident happen? (1)
- (b) Quote ONE word to prove your answer. (1)
- 13.2.2 Refer to line 3 ('Pulsing out red light like an artery').
- (a) Identify the figure of speech. (1)
- (b) Discuss the suitability of this figure of speech. (2)
- 13.2.3 Refer to line 11 ('Then the bell, breaking the hush, tolls once').
- Explain why the word 'tolls' is appropriate in this line. (2)
- 13.2.4 Using your OWN words describe what the policemen are doing. State TWO points. (2)
- 13.2.5 Refer to line 18 ('One with a bucket douches ponds of blood').
- (a) When the speaker refers to 'ponds of blood', does he mean it LITERALLY or FIGURATIVELY? (1)
- (b) Give a reason for your answer to QUESTION 13.2.5(a). (1)
- 13.2.6 Refer to lines 22–23 ('Our throats were ... bound with splints').
- Explain what these lines tell us about the state of mind of the onlookers. (2)
- 13.2.7 Why is the following statement FALSE?
- The vehicles approach the scene in a reckless manner. (1)
- 13.2.8 To what does 'this' (line 36) refer? (1)
- 13.2.9 In your opinion, does the speaker succeed in conveying the severity of road accidents in this poem? Discuss your view. (3)
- [35]**

TOTAL SECTION D: 35
GRAND TOTAL: 70