



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2

FEBRUARY/MARCH 2017

MARKS: 70

TIME: 2 hours

This question paper consists of 30 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.

2. This question paper consists of FOUR sections:

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

3. Answer questions from TWO sections, as follows:

SECTION A: NOVEL

Answer the question on the novel that you have studied.

SECTION B: DRAMA

Answer the question on the drama that you have studied.

SECTION C: SHORT STORIES

Answer the questions on BOTH extracts.

SECTION D: POETRY

Answer the questions on BOTH poems.

Use the checklist on page 4 to assist you.

4. Follow the instructions at the beginning of each section carefully.
5. Number the answers correctly according to the numbering system used in this question paper.
6. Start EACH section on a NEW page.
7. Spend approximately 60 minutes on each section.
8. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: NOVEL		
Answer ANY ONE question.		
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2. <i>Lord of the Flies</i>	35	9
3. <i>A Grain of Wheat</i>	35	13
SECTION B: DRAMA		
Answer ANY ONE question.		
4. <i>Romeo and Juliet</i>	35	16
5. <i>Nothing but the Truth</i>	35	20
SECTION C: SHORT STORIES		
Answer the questions set on BOTH extracts.		
6.1 'The Dube train'	18	24
6.2 'The secret life of Walter Mitty'	17	26
SECTION D: POETRY		
Answer the questions set on BOTH poems.		
7.1 'On his blindness'	17	28
7.2 'Cheetah'	18	29

CHECKLIST**NOTE:**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: Novel	1–3	1	
B: Drama	4–5	1	
C: Short stories	6	1	
D: Poetry	7	1	

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

SECTION A: NOVEL

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

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

Answer ALL the questions on the novel that you have studied.

QUESTION 1: *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 1.1 AND QUESTION 1.2.

1.1 EXTRACT A

[The neighbours discuss Mr Radley's gun-shot.]

Respiration normal, the three of us strolled as casually as we could to the front yard. We looked down the street and saw a circle of neighbours at the Radley front gate.	
'We better go down there,' said Jem. 'They'll think it's funny if we don't show up.'	5
Mr Nathan Radley was standing inside his gate, a shotgun broken across his arm. Atticus was standing beside Miss Maudie and Miss Stephanie Crawford. Miss Rachel and Mr Avery were near by. None of them saw us come up.	
We eased in beside Miss Maudie, who looked around. 'Where were you all, didn't you hear the commotion?'	10
'What happened?' asked Jem.	
'Mr Radley shot at a Negro in his collard patch.'	
'Oh. Did he hit him?'	
'No,' said Miss Stephanie. 'Shot in the air. Scared him pale, though. Says if anybody sees a white nigger around, that's the one. Says he's got the other barrel waitin' for the next sound he hears in that patch, an' next time he won't aim high, be it dog, nigger, or – Jem <i>Finch</i> !'	15
'Ma'am?' asked Jem.	
Atticus spoke. 'Where're your pants, son?'	20
'Pants, sir?'	
'Pants.'	
It was no use. In his shorts before God and everybody. I sighed.	
'Ah – Mr Finch?'	
In the glare from the street-light, I could see Dill hatching one: his eyes widened, his fat cherub face grew rounder.	25
[Chapter 6]	

- 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 number (1.1.1(a)–1.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Nathan Radley	A an excellent marksman with the nickname 'One Shot'
(b) Miss Maudie Atkinson	B assumes Boo looked through her window
(c) Miss Stephanie Crawford	C a fire destroys this person's house
(d) Calpurnia	D fills the hole in the tree with cement
	E punishes Scout for being rude to a guest

(4 x 1)

(4)

- 1.1.2 Refer to lines 1–3 ('Respiration normal, the ... Radley front gate').

Why is it necessary for the children to get their 'respiration normal' before they can join the circle of neighbours?

(2)

- 1.1.3 Using your OWN words, explain why the following statement is FALSE:

Mr Nathan Radley has just killed the Negro, Tom Robinson.

(1)

- 1.1.4 Refer to line 13 ('Mr Radley shot ... his collard patch').

Identify and discuss the theme evident in this remark.

(3)

- 1.1.5 What do we learn about Boo when he returns Jem's pants?

(2)

- 1.1.6 'his fat cherub face' (line 26) is an example of a metaphor.

Explain how the metaphor contributes to the humour in the description of the situation the children find themselves in.

(2)

- 1.1.7 Discuss why the title of this novel is relevant to Tom Robinson and Boo Radley.

(4)

AND

1.2 **EXTRACT B**

[Uncle Jack and Atticus are discussing the trial.]

I waited for Uncle Jack to break his promise. He still didn't.	
'Atticus, how bad is this going to be? You haven't had too much chance to discuss it.'	
'It couldn't be worse, Jack. The only thing we've got is a black man's word against the Ewells'. The evidence boils down to you-did – I-didn't.	5
The jury couldn't possibly be expected to take Tom Robinson's word against the Ewells' – are you acquainted with the Ewells?'	
Uncle Jack said yes, he remembered them. He described them to Atticus, but Atticus said, 'You're a generation off. The present ones are the same, though.'	10
'What are you going to do, then?'	
'Before I'm through, I intend to jar the jury a bit – I think we'll have a reasonable chance on appeal, though. I really can't tell at this stage, Jack. You know, I'd hoped to get through life without a case of this kind, but John Taylor pointed at me and said, "You're it." '	15
'Let this cup pass from you, eh?'	
'Right. But do you think I could face my children otherwise? You know what's going to happen as well as I do, Jack, and I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb's usual disease.	20
	[Chapter 9]

- 1.2.1 How is 'Uncle Jack' related to Scout? (1)
- 1.2.2 Refer to line 1 ('his promise').
- (a) Explain what leads to this promise being made. (2)
- (b) Explain why it is so important to Scout that Uncle Jack keeps this promise. (2)
- 1.2.3 Refer to lines 6–7 ('The jury couldn't ...with the Ewells?').
- (a) Which Ewell family member is the alleged victim in the case against Tom Robinson? (1)
- (b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.2.3(b)) in the ANSWER BOOK.
- Tom Robinson is accused of ...
- A trespassing.
B theft.
C rape.
D arson. (1)

- 1.2.4 Using THREE points, explain why Atticus is NOT optimistic that the verdict is going to be in favour of Tom Robinson. (3)
- 1.2.5 Judge John Taylor appoints Atticus as the defending lawyer in lines 14–15 ('You know, I'd ... said, "You're it." ').
What does this appointment reveal about Atticus? State THREE points. (3)
- 1.2.6 Write down ONE word which best describes Jack's tone of voice in line 16 ('Let this cup pass from you, eh?') (1)
- 1.2.7 What, in your opinion, are some of the most valuable life lessons Atticus teaches Jem and Scout? (3)
- [35]**

QUESTION 2: 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 2.1 AND QUESTION 2.2.

2.1 EXTRACT C

[The fire burns out of control.]

'A fat lot you tried,' said Jack contemptuously. 'You just sat.'
'We used his specs,' said Simon, smearing a black cheek with his forearm. 'He helped that way.'
'I got the conch,' said Piggy indignantly. 'You let me speak!'
'The conch doesn't count on top of the mountain,' said Jack, 'so you 5 shut up.'
'I got the conch in my hand.'
'Put on green branches,' said Maurice. 'that's the best way to make smoke.'
'I got the conch –' 10
Jack turned fiercely.
'You shut up!'
Piggy wilted. Ralph took the conch from him and looked round the circle of boys.
'We've got to have special people for looking after the fire. Any day 15 there may be a ship out there' – he waved his arm at the taut wire of the horizon – 'and if we have a signal going they'll come and take us off. And another thing. We ought to have more rules. Where the conch is, that's a meeting. The same up here as down there.'
They assented. Piggy opened his mouth to speak, caught Jack's eye 20 and shut it again. Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands.
'I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English; and the English are best at everything. So we've got to do the right things. 25
[Chapter 2]

- 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 number (2.1.1(a)–2.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Simon	A takes pleasure in bullying the little ones
(b) Roger	B has good and logical ideas
(c) Ralph	C retreats alone into the jungle
(d) Piggy	D enjoys being powerful
	E stands on his head when he is excited

(4 x 1) (4)

- 2.1.2 Refer to lines 2–3 ('We used his ... helped that way').

How does Simon show his kindness in these words? (2)

- 2.1.3 Refer to line 4 ('I got the ... let me speak!').

(a) What is 'the conch'? (1)

(b) Identify and discuss the theme represented by 'the conch'. (3)

- 2.1.4 Refer to Maurice's advice in lines 8–9 ('Put on green ... to make smoke.').

(a) Why is it important for the boys to make smoke? (1)

(b) What tragedy is caused by the fire? (1)

- 2.1.5 Discuss how Jack's behaviour changes in this extract. (2)

- 2.1.6 Why, in your opinion, is it ironic that Jack is the one who claims that they are 'not savages' in line 24? (3)

AND

2.2 **EXTRACT D**

[The death of Simon.]

'Kill the beast! Cut his throat! Spill his blood!'

The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill.

'Kill the beast! Cut his throat! Spill his blood! Do him in!'

The sticks fell and the mouth of the new circle crunched and screamed. 5
The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. 10
There were no words, and no movements but the tearing of teeth and claws.

Then the clouds opened and let down the rain like a waterfall. The water bounded from the mountain-top, tore leaves and branches from the trees, poured like a cold shower over the struggling heap on the sand. Presently 15
the heap broke up and figures staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was; and already its blood was staining the sand.

[Chapter 9]

2.2.1 Refer to line 1 (*'Kill the beast! ... Spill his blood!'*).

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.

Shortly before the incident described in the extract ...

- A Ralph and Jack had a fist fight.
- B Simon had an epileptic seizure.
- C Piggy's glasses were stolen.
- D Jack kidnapped Simon and Eric. (1)

2.2.2 Name the TWO boys who are part of the dance, although they are not part of this group. (2)

2.2.3 How does the thunderstorm described in line 2 ('The blue-white scar was constant, the noise unendurable') contribute to the events in this extract? (2)

2.2.4 Refer to lines 6–8 ('The beast was ... on the hill.').

- (a) How is the idea of the 'beast' created at the beginning of the novel? (1)
- (b) What important knowledge does Simon come to share with the group of boys? (1)
- (c) What sacrifice have the boys made to the beast earlier? (1)

- 2.2.5 Refer to lines 11–12 ('There were no ... teeth and claws.').
What are the boys' actions being compared to and explain why this comparison is appropriate? (3)
- 2.2.6 State TWO of Simon's character traits which make his death even more tragic. (2)
- 2.2.7 Explain why the following statement is FALSE:
The boys understand that the killing of a human being is wrong. (1)
- 2.2.8 Refer to the novel as a whole.
Discuss your views on the author's message that, given the opportunity, all human beings have the ability to be both good and evil. (4)
- [35]**

QUESTION 3: A GRAIN OF WHEAT

Read the extracts from the novel below and answer the set questions. 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

[General R and others leave Mugo's hut.]

'Forget?' General R asked in a deceptively calm voice. 'No, my friend. We must find our traitor, else you and I took the oath for nothing. Traitors and collaborators must not escape revolutionary justice. Tomorrow you must go back to Githima and see Mwaura about the new plan.'

The other three delegates walked some distance from Mugo's hut 5 before anyone spoke.

'He is a strange man,' Wambui commented.

'Who?' Warui asked.

'Mugo.'

'It is the suffering,' Gikonyo said. 'Do you know what it was to live in 10 detention? It was easier, perhaps, with those of us not labelled hard-core. But Mugo was. So he was beaten, and yet would not confess the oath.'

'It was not like prison,' Gikonyo went on, surprised at his own sudden burst of feelings. 'In prison you know your crime. You know your terms. So many years, one, ten, thirty – after that you get out.' 15

As suddenly Gikonyo checked himself. He could not clearly see Wambui or Warui in the dark. It seemed to him that he had only spoken to empty air.

'Sleep well,' Gikonyo called outside the house he had recently built.

Warui and Wambui went away without answering. The empty silence harrowed Gikonyo. 20

[Chapter 3]

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

COLUMN A	COLUMN B
(a) General R	A Mugo's drunken aunt
(b) Lieutenant Koina	B one of the village elders
(c) Wambui	C wants to find Kihika's betrayer
(d) Warui	D Dr Lynd's former Houseboy
	E smuggled guns to the forest fighters

(4 x 1) (4)

- 3.1.2 Refer to lines 1–4 ('Forget? General R ... the new plan.').
- (a) Name the person who was betrayed. (1)
 - (b) Who is the suspected traitor? (1)
 - (c) Give ONE reason why the person in QUESTION 3.1.2(b) is suspected. (1)
- 3.1.3 In line 7 Mugo is described as 'strange'.
- Give TWO reasons for this strange behaviour. (2)
- 3.1.4 By referring only to this extract, state TWO character traits of General R. (2)
- 3.1.5 Refer to lines 10–15 ('It is the ... you get out.').
- (a) Explain the difference between being 'in detention' and being 'in prison'. Use your OWN words. (2)
 - (b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.1.5(b)) in the ANSWER BOOK.
- In these lines Gikonyo feels ... for Mugo.
- A sympathy
 - B jealousy
 - C envy
 - D love (1)
- 3.1.6 Discuss your views on the ways in which Mugo is presented as a weak character. (3)

AND

3.2 **EXTRACT F**

[The villagers prepare to run the race.]

Karanja's sudden appearance startled Gikonyo who, to avoid looking at Karanja, moved to where Warui stood and talked to him animatedly. Karanja was also hesitant; it had not occurred to him that Gikonyo might take part in the race. Then contempt for the carpenter filled his heart; he would not give up the race, he resolved, remembering their old race to the train. The unfinished drama was going to be re-enacted in front of Mumbi, and only a few yards from the same railway station. Perhaps this time he would win the race and Mumbi together. Why else had she written that note, he reasoned with anxious optimism, as he bent down to unlace his shoes. Mwaura was talking to General R and Lt. Koina and seemed to be emphasising a point with his right forefinger. The competitors, quite a small crowd consisting of women and men and schoolchildren, were now alerted. The whole field was suddenly hushed a second before the whistle went. Then a tumult of shouting from the spectators accompanied the pandemonium of the starting point. The runners trod on one another. A boy fell to the ground and miraculously escaped unhurt from the trampling feet. Warui dropped out almost immediately. He went and sat next to Wambui and Mumbi.

[Chapter 14]

- 3.2.1 Briefly describe the events that took place during 'their old race' (line 5), which Karanja remembers. State THREE points. (3)
- 3.2.2 Why is the race being run in the extract above? (1)
- 3.2.3 Give a reason why General R and Lt. Koina are at the race. (1)
- 3.2.4 What happens to Karanja and Gikonyo during the race? (2)
- 3.2.5 Explain why the following statement is TRUE:
Karanja misinterprets the note Mumbi sends to him. (2)
- 3.2.6 Explain why there is tension between Mumbi and Gikonyo. (2)
- 3.2.7 Identify and discuss ONE theme that is evident in this extract. (3)
- 3.2.8 In your opinion, how does the author prevent the reader from feeling sympathy for Karanja? (4)
- [35]**

TOTAL SECTION A: 35

SECTION B: DRAMA

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

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

Answer the question on the drama that you have studied.

QUESTION 4: 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 4.1 AND QUESTION 4.2.

4.1 EXTRACT G

[Benvolio and Romeo at the Capulet ball.]

BENVOLIO:	Away, be gone! The sport is at the best.	
ROMEO:	Ay, so I fear. The more is my unrest.	
CAPULET:	Nay, gentlemen, prepare not to be gone. We have a trifling foolish banquet towards. <i>Benvolio whispers in his ear.</i>	5
	Is it e'en so? Why then, I thank you all. I thank you, honest gentlemen. Good night. More torches here! Come on then, let's to bed. Ah sirrah, by my fay, it waxes late. I'll to my rest. <i>Exeunt all but Juliet and Nurse.</i>	10
JULIET:	Come hither, Nurse. What is yond gentleman?	
NURSE:	The son and heir of old Tiberio.	
JULIET:	What's he that now is going out of door?	
NURSE:	Marry, that I think be young Petruchio.	
JULIET:	What's he that follows here, that would not dance?	15
NURSE:	I know not.	
JULIET:	Go ask his name. If he be married, My grave is like to be my wedding bed.	
NURSE:	His name is Romeo, and a Montague, The only son of your great enemy.	20
JULIET:	My only love, sprung from my only hate! Too early seen unknown, and known too late! Prodigious birth of love it is to me That I must love a loathed enemy.	
NURSE:	What's this, what's this?	25
JULIET:	A rhyme I learnt even now. Of one I danced withal. <i>One calls within: 'Juliet!'</i>	
NURSE:	Anon, anon! Come, let's away. The strangers all are gone. <i>Exeunt.</i>	

[Act 1 Scene 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) Friar Lawrence	A Romeo's cousin
(b) Tybalt	B related to Prince Escalus
(c) Benvolio	C Juliet's cousin
(d) Mercutio	D a herbalist
	E related to Mercutio

(4 x 1) (4)

- 4.1.2 Why does Benvolio say, 'Away be gone!' in line 1? (1)

- 4.1.3 Explain why the following statement is FALSE:

Benvolio takes Romeo to the ball to see Rosaline. (1)

- 4.1.4 In lines 11–13 ('What is yond ... out of door?') Juliet asks the Nurse about two other men before she asks about Romeo.

By using TWO examples of Juliet's behaviour in these lines, explain what is revealed about her character. (2)

- 4.1.5 Explain the irony in line 18 ('My grave is like to be my wedding bed.'). (2)

- 4.1.6 Identify and discuss ONE theme of the play which is evident in line 21 ('My only love, sprung from my only hate!'). (4)

- 4.1.7 Discuss your views on how attending the Capulet ball has BOTH good and bad consequences for Romeo. (4)

AND

4.2 **EXTRACT H**

[In Juliet's chamber.]

LADY CAPULET:	What noise is here?	
NURSE:	O lamentable day!	
LADY CAPULET:	What is the matter?	
NURSE:	Look, look! O heavy day!	
LADY CAPULET:	O me, O me! My child, my only life!	5
	Revive, look up, or I will die with thee!	
	Help, help! Call help.	
	<i>Enter Capulet.</i>	
CAPULET:	For shame, bring Juliet forth. Her lord is come.	
NURSE:	She's dead, deceased, she's dead, alack the day!	10
LADY CAPULET:	Alack the day, she's dead, she's dead, she's dead!	
CAPULET:	Ha! Let me see her. Out alas! She's cold, Her blood is settled, and her joints are stiff. Life and these lips have long been separated. Death lies on her like an untimely frost Upon the sweetest flower of all the field.	15
NURSE:	O lamentable day!	
LADY CAPULET:	O woeful time!	
CAPULET:	Death, that hath ta'en her hence to make me wail, Ties up my tongue and will not let me speak.	20
	[Act 4 Scene 5]	

- 4.2.1 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) and the question number (4.2.1) in the
ANSWER BOOK.

The expression 'heavy day' in line 4 refers to ...

- A joy.
B anger.
C fear.
D sorrow. (1)

- 4.2.2 If you were the stage director of this play, what tone of voice would
you tell Lady Capulet to use when saying lines 5–7 ('O me, O ...
help! Call help.')? Give a reason for your answer. (2)

- 4.2.3 How does Paris react to the news of Juliet's death and what does
his reaction reveal about him? (3)

- 4.2.4 Refer to line 15 ('Death lies on her like an untimely frost').
- (a) Identify the figure of speech used in this line. (1)
- (b) Explain how this figure of speech contributes to the tone and
meaning of Capulet's words. (2)

- 4.2.5 Explain how the theme of appearance and reality is explored in this extract. (3)
- 4.2.6 How would you describe Juliet's relationship with her parents? Illustrate your answer with an example from the play. (2)
- 4.2.7 Although the play *Romeo and Juliet* is seen as very romantic, Shakespeare intended it to be seen as a tragedy.
- In your opinion, what makes the play so tragic? (3)
- [35]**

QUESTION 5: NOTHING BUT THE TRUTH

Read the extracts from the play below and answer the set questions. 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

[Sipho and Thando talk about Themba.]

SIPHO:	I've never been comfortable seeing dead people. Even family. My father had to push me forward to see my mother just before they closed the coffin. I don't want that image to be the last thing I remember about a person. Also I was a bit afraid.	
THANDO:	Afraid?	5
SIPHO:	No. Themba was different, though.	
THANDO:	You mean more brave?	
SIPHO:	I said different! ... and now I have to collect his body from the airport. I don't know what he looks like now, I haven't seen him for over twenty years.	10
THANDO:	People don't change. Not that much.	
SIPHO:	No. Not Themba. He would never change.	
THANDO:	I really wanted to meet Uncle Themba. Everybody said so much about him. Was he handsome?	
SIPHO:	Why?	15
THANDO:	All the ladies in our township say so. Everyone keeps saying 'Oh, that was a man!'	
SIPHO:	Yeah, he was a bit of a lady's man.	
THANDO:	And a comrade ... I mean a man of the Struggle.	
SIPHO:	<i>[withdrawing into himself]</i> : Yes, he was.	20
THANDO:	Come on Tata. Tell me more about him.	
SIPHO:	The undertaker is going to be here any moment now. I do not want to make him wait.	
THANDO:	It's funny, every time I try to make you talk about Uncle Themba you change the subject. All I know about him is what everybody else has told me.	25
SIPHO:	I've told you everything there is to know.	
THANDO:	Were you close?	
SIPHO:	With whom?	
THANDO:	Uncle Themba.	30

[Act 1, Scene 1]

- 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) Sipho	A full-time educator
(b) Thando	B conducts the funeral
(c) Mr Khahla	C Port Elizabeth Chief Librarian
(d) Rev. Haya	D the undertaker
	E experienced librarian

(4 x 1) (4)

- 5.1.2 Give the name of the suburb in which this play is set. (1)

- 5.1.3 Refer to line 8 ('I said different!').

Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.1.3) in the ANSWER BOOK.

Sipho's tone can best be described as ...

- A frightened.
- B angry.
- C questioning.
- D puzzled. (1)

- 5.1.4 If you were the stage director of this play, what would you tell Sipho to do in the stage direction given in line 20 (*[withdrawing into himself]*)? Give a reason for your answer. (2)

- 5.1.5 Using your OWN words, explain the meaning of lines 18–19 ('Yeah, he was ... of the Struggle.'). (2)

- 5.1.6 Identify and discuss ONE theme of the play which is evident in this extract. (4)

- 5.1.7 Discuss your views on how the character of Sipho portrays the importance of upholding traditional values. (3)

AND

5.2 **EXTRACT J**

[Mandisa and Thando are talking.]

MANDISA:	Listen. After the funeral why don't you come with me to Johannesburg? I've decided I am going to stay for a few extra days. You know I have to see a few designers. Look we can spend a week there together. Please say yes!	
THANDO:	Nandipa is the best. I have one of her designs. I will show you. I bought one of her dresses when we went to the Rand Easter Show with Mpho last year. Wait, let me show you. <i>Exits to put on the designer dress.</i> The phone rings.	5
THANDO	<i>[from the bedroom]:</i> Answer it, Mandisa.	10
MANDISA:	Hello, Makhaya residence. Can I help you? No ... He is not in. He has just walked out. Yes ... I am sure he will be back soon. Thando is not available. Can I take a message? Yes. Mrs <i>[spelling it out]</i> P O T G ... I E T E R. Thank you. I will tell him. He is all right. I will. Thank you. Yes, I am his niece from London. Thanks.	15
THANDO	<i>[from the bedroom]:</i> Who was that?	
MANDISA	<i>[mispronouncing the name]:</i> A Mrs Potgiator.	

[Act 2 Scene 1]

- 5.2.1 Refer to the funeral mentioned in line 1.
- (a) According to Sipho, which TWO traditional customs cannot be adhered to? (2)
- (b) Explain why the following statement is FALSE:
- Themba's wish was to be buried in London. (1)
- 5.2.2 Give a reason why Mandisa is going 'to see a few designers' (line 3). (1)
- 5.2.3 Refer to lines 11–12 ('No ... he is ... be back soon.').
- Explain where Sipho is when the telephone rings and why he is there. (2)
- 5.2.4 Mrs Potgieter is mentioned in line 18.
- (a) What is the connection between Mrs Potgieter and Sipho? (1)
- (b) What is revealed about Mandisa when she mispronounces 'Potgieter'? (1)
- 5.2.5 Explain how the character of Themba, as seen by Sipho, differs from Themba seen through Mandisa's eyes. (4)

- 5.2.6 Discuss how Sipho's reaction to the news that he did not get the promotion differs from his normal behaviour. (2)
- 5.2.7 In your opinion, how is the title of this drama relevant to the plot and theme? (4)
- [35]**

TOTAL SECTION B: 35

SECTION C: SHORT STORIES

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

- 'THE DUBE TRAIN' by Can Themba
- 'THE SECRET LIFE OF WALTER MITTY' by James Thurber

QUESTION 6

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 6.1 AND QUESTION 6.2.

'THE DUBE TRAIN'**6.1 EXTRACT K**

[The narrator boards the train.]

Above and around him, the other passengers, looking Monday-bleared, had no enthusiasm about them. They were just like the lights of the carriage – dull, dreary, undramatic. Almost as if they, too, felt that they should not be alight during the day.

Phefeni Station rushed at us, with human faces blurring past. When the train stopped, in stepped a girl. She must have been a mere child. Not just petite, but juvenile in structure. Yet her manner was all adult as if she knew all about 'this sorry scheme of things entire' and with a scornful toss relegated it. She had the precocious features of the township girls, pert, arrogant, live. There was that air about her that petrified any grown-ups who might think of asking her for her seat. She sat next to me. 5 10

The train slid into Phomolong. Against the red-brick waiting-room I saw a *tsotsi* lounging, for all the world not a damn interested in taking the train, but I knew the type, so I watched him in grim anticipation. When the train starting sailing out of the platform, he turned round nonchalantly and tripped along backwards towards an open door. It amazes me no end how these boys know exactly where the edge of the platform comes when they run like that, backwards. Just at the drop he caught the ledge of the train and heaved himself in gracefully. 15

6.1.1 Where is this story set? (1)

6.1.2 Who does 'him' in line 1 ('Above and around ... looking Monday-bleared') refer to? (1)

- 6.1.3 Refer to lines 2–4 ('They were just ... during the day.').
What do these lines suggest about:
- (a) the train journey? (1)
 - (b) the passengers on the train? (1)
- 6.1.4 Refer to line 5 ('Phefeni Station rushed ... faces blurring past.').
- (a) Identify the figure of speech used in this line. (1)
 - (b) What does this figure of speech suggest about the train journey at this point? State TWO points. (2)
- 6.1.5 Quote FIVE consecutive words to prove that the following statement is TRUE:
- The way in which the girl behaves makes her appear older than she is. (1)
- 6.1.6 Explain what the speaker means by 'I knew the type' in line 14. (2)
- 6.1.7 Using your OWN words, describe the manner in which the tsotsi boards the train. (2)
- 6.1.8 By referring to the short story as a whole, state ONE character trait of the woman who scolds the men on the train. Illustrate your answer by using an example of her behaviour. (2)
- 6.1.9 The author gives the impression that the passengers on the train do not care for the tsotsi, even when he is thrown from the moving train. Discuss your views on this apparent lack of caring. (4)

AND

'THE SECRET LIFE OF WALTER MITTY'**6.2 EXTRACT L**

[Walter is waiting for his wife.]

The pounding of the cannon increased; there was the rat-tat-tatting of machine guns, and from somewhere came the menacing pocketa-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming 'Auprès de Ma Blonde'. He turned and waved to the sergeant. 'Cheerio!' he said ...	5
Something struck his shoulder. 'I've been looking all over this hotel for you,' said Mrs Mitty. 'Why do you have to hide in this old chair? How do you expect me to find you?' 'Things close in,' said Walter Mitty vaguely. 'What?' Mrs Mitty said. 'Did you get the what's-its-name? The puppy biscuit? What's in that box?' 'Overshoes,' said Walter Mitty. 'Does it ever occur to you that I am sometimes thinking?' She looked at him. 'I'm going to take your temperature when I get you home,' she said.	10
They went out through the revolving doors that made a faintly derisive whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, 'Wait here for me. I forgot something. I won't be a minute.' She was more than a minute. Walter Mitty lighted a cigarette. It rained rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking ...	15
He put his shoulder back and his heels together. 'To hell with the handkerchief,' said Walter Mitty scornfully.	20

6.2.1 Refer to lines 1–3 ('there was the ...new flame-throwers.').

- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) and the question number (6.2.1(a)) in the ANSWER BOOK.

The 'rat-tat-tatting of machine guns' (line 1) and the 'pocketa-pocketa-pocketa of the new flame-throwers' (lines 2–3) are examples of ...

- A assonance.
B onomatopoeia.
C metaphor.
D personification. (1)

- (b) Explain how this figure of speech contributes to the description given in these lines. (1)

6.2.2 Explain how Walter Mitty's character in his fantasy life differs from his real life. Illustrate this difference by referring to examples from the short story. (4)

- 6.2.3 Refer to lines 10–12 ('Does it ever ... home," she said').
- (a) Write down ONE word which best describes Mr Mitty's tone in lines 10–11 ('Does it ever ... am sometimes thinking?'). (1)
- (b) What does Mrs Mitty's response in lines 11–12 ('I'm going to ... home," she said') reveal about her attitude towards her husband? (2)
- 6.2.4 How does Mrs Mitty's absence, described in line 16 ('She was more than a minute.'), provide Walter Mitty with an opportunity to escape reality? (2)
- 6.2.5 Identify and discuss ONE theme which is evident in the narrator's final description of Walter Mitty as 'the Undefeated'. (3)
- 6.2.6 In your opinion, how does the author use the descriptions of Mrs Mitty to ensure that the reader feels that she does NOT deserve sympathy? (3)

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'On his blindness' by John Milton
- 'Cheetah' by Charles Eglington

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

QUESTION 7

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

On his blindness – John Milton

When I consider how my light is spent, Ere half my days, in this dark world and wide, And that one Talent which is death to hide, Lodged with me useless, though my Soul more bent To serve therewith my Maker, and present My true account, lest He returning chide. 'Doth God exact day-labour, light denied?'	5
I fondly ask. But Patience, to prevent That murmur, soon replies, 'God doth not need Either man's work or his own gifts. Who best Bear his mild yoke, they serve him best. His State Is Kingly: thousands at his bidding speed And post o'er Land and Ocean without rest; They also serve who only stand and wait.'	10

- 7.1.1 Refer to the structure of the poem.
- (a) Identify this type of sonnet. (1)
- (b) Explain the structure of the poem by naming AND giving the main idea for each section. (4)
- 7.1.2 Refer to line 1 ('my light is spent').
- Give both the LITERAL and FIGURATIVE meaning of 'light' in this line. (2)
- 7.1.3 What is the speaker's 'Talent' he refers to in line 3? (1)
- 7.1.4 Quote a single word from the poem to prove the following statement TRUE.
- The speaker is afraid that God might scold him. (1)
- 7.1.5 Explain the meaning of line 7 ('Doth God exact day-labour, light denied?'). (2)

- 7.1.6 Identify the speaker's tone in the first half of line 8 ('I fondly ask'). (1)
- 7.1.7 Using your OWN words, explain what is meant by lines 10–11 ('Who best bear ... serve him best'). (2)
- 7.1.8 The speaker conveys both his frustration with his disability AND his acceptance of God's will. Discuss your views on this statement. (4)

AND

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

Cheetah – Charles Eglington

Indolent and kitten-eyed,
This is the bushveld's innocent
The stealthy leopard parodied
With grinning, gangling pup-content.

Slouching through the tawny grass
Or loose-limbed lolling in the shade,
Purring for the sun to pass
And build a twilight barricade

5

Around the vast arena where;
In scattered herds, his grazing prey
Do not suspect in what wild fear
They'll join with him in fatal play;

10

Till hunger draws slack sinews tight
And vibrant as a hunter's bow;
Then, like a fleck of mottled light,
He slides across the still plateau.

15

A tremor rakes the herds: they scent
The pungent breeze of his advance;
Heads rear and jerk in vigilant
Compliance with the game of chance

20

In which, of thousands, only one
Is centred in the cheetah's eye;
They wheel and then stampede, for none
Knows which it is that has to die.

His stealth and swiftness fling a noose
And as his loping strides begin
To blur with speed, he ropes the loose
Buck on the red horizon in.

25

- 7.2.1 What is the setting of this poem? (1)
- 7.2.2 Refer to stanza 1.
- Choose the correct answer to complete the following sentence.
Write only the question number (7.2.2) and the letter (A–D) in the
ANSWER BOOK.
- The poem consists of seven ...
- A quatrains.
B sonnets.
C couplets.
D octaves. (1)
- 7.2.3 Why is the reference to 'twilight' in line 8 important? (2)
- 7.2.4 Refer to line 14 ('vibrant as a hunter's bow').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain how the speaker uses this comparison to help the
reader visualise the event he is describing. (2)
- 7.2.5 Refer to line 19 ('heads rear and jerk').
- (a) What do the words 'rear' and 'jerk' suggest about the reaction
of the herd? (1)
- (b) Use your OWN words to explain why they react in this manner. (1)
- 7.2.6 Refer to stanzas 2 and 7.
- Use your OWN words to explain how the movement of the cheetah
changes. (2)
- 7.2.7 Discuss how the cheetah in this poem represents the idea of
survival of the fittest. (3)
- 7.2.8 The title of this poem is 'Cheetah'.
- Three other descriptions of the cheetah are used. Give your
opinion on how the inclusion of 'kitten', 'pup' and 'leopard'
contributes to the ultimate description of the cheetah. (3)

TOTAL SECTION D: 35
GRAND TOTAL: 70