



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2**

**NOVEMBER 2017**

**MARKS: 70**

**TIME: 2 hours**

**This question paper consists of 24 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 TWO QUESTIONS in all, ONE question each from ANY TWO sections.

**SECTION A: NOVEL**

Answer the question on the novel you have studied.

**SECTION B: DRAMA**

Answer the question on the drama you have studied.

**SECTION C: SHORT STORIES**

Answer the questions set on BOTH short stories.

**SECTION D: POETRY**

Answer the questions set on BOTH poems.

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. Suggested time management: Spend approximately 60 minutes on EACH section.
8. Write neatly and legibly.

**TABLE OF CONTENTS**

|                                                   |              |                 |
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| <b>SECTION A: NOVEL</b>                           |              |                 |
| <b>Answer ANY ONE question.</b>                   |              |                 |
| <b>QUESTION NO.</b>                               | <b>MARKS</b> | <b>PAGE NO.</b> |
| 1. <i>Cry, the Beloved Country</i>                | 35           | 5               |
| 2. <i>Strange Case of Dr Jekyll and Mr Hyde</i>   | 35           | 8               |
| <b>SECTION B: DRAMA</b>                           |              |                 |
| <b>Answer ANY ONE question.</b>                   |              |                 |
| 3. <i>Macbeth</i>                                 | 35           | 11              |
| 4. <i>My Children! My Africa!</i>                 | 35           | 15              |
| <b>SECTION C: SHORT STORIES</b>                   |              |                 |
| <b>Answer the questions set on BOTH extracts.</b> |              |                 |
| 5.1 'The Doll's House'                            | 18           | 18              |
| 5.2 'The Last Breath'                             | 17           | 20              |
| <b>SECTION D: POETRY</b>                          |              |                 |
| <b>Answer the questions set on BOTH poems.</b>    |              |                 |
| 6.1 'Spring'                                      | 18           | 22              |
| 6.2 'Captive'                                     | 17           | 23              |

**CHECKLIST****NOTE:**

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

| SECTIONS                | QUESTION NUMBERS | NO. OF QUESTIONS TO ANSWER | TICK (✓) |
|-------------------------|------------------|----------------------------|----------|
| <b>A: Novel</b>         | 1–2              | 1                          |          |
| <b>B: Drama</b>         | 3–4              | 1                          |          |
| <b>C: Short stories</b> | 5                | 1                          |          |
| <b>D: Poetry</b>        | 6                | 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

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**

[Stephen Kumalo asks his wife for the money.]

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
| <p>– How can I use it? he said. This money was to send Absalom to St. Chad's.</p> <p>– Absalom will never go now to St. Chad's.</p> <p>– How can you say that? he said sharply. How can you say such a thing?</p> <p>– He is in Johannesburg, she said wearily. When people go to Johannesburg, they do not come back.</p> <p>– You have said it, he said. It is said now. This money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through. And *Tixo alone knows where we shall go.</p> <p>– It was not I who opened it, she said, hurt by his accusation. It has a long time been open, but you would not see.</p> <p>– We had a son, he said harshly. Zulus have many children, but we had only one son. He went to Johannesburg, and as you said – when people go to Johannesburg, they do not come back. They do not even write any more. They do not go to St. Chad's, to learn that knowledge without which no black man can live. They go to Johannesburg, and there they are lost, and no one hears of them at all. And this money ...</p> <p>But she had no words for it, so he said, It is here in my hand.</p> | <p>5</p> <p>10</p> <p>15</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|

[Book 1, Chapter 2]

**Glossary:**

\*Tixo – God

- 1.1.1 Describe the differences between the landscapes where Stephen Kumalo and James Jarvis live (TWO differences for EACH character's landscape). (4)
- 1.1.2 Refer to lines 1–4 ('How can I ... such a thing?').
- (a) Why did the Kumalos want to send Absalom to St. Chad's? (1)
- (b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.2(b)) in the ANSWER BOOK.
- Absalom goes to Johannesburg to ...
- A further his studies.  
B become a priest.  
C look for Gertrude.  
D visit his uncle. (1)
- 1.1.3 Refer to lines 5–6 ('He is in ... not come back').
- (a) Identify the tone that Mrs Kumalo uses in these lines. (1)
- (b) Why is Mrs Kumalo's tone appropriate in these lines? (1)
- 1.1.4 Refer to lines 8–10 ('You have opened ... we shall go').
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain what Stephen Kumalo means in these lines. (2)
- (c) What do lines 9–10 ('And *Tixo* alone ... we shall go') suggest about Stephen Kumalo's beliefs? (2)
- 1.1.5 Stephen and John Kumalo are brothers; however, they are very different in character.
- State ONE difference between the characters of Stephen and John Kumalo. (2)
- 1.1.6 Absalom's background contributes to his actions when he is in Johannesburg. Do you agree? Discuss your view. (3)

**AND**

1.2 **EXTRACT B**

[Stephen Kumalo and James Jarvis speak for the first time.]

– Then, said the old man, this thing that is the heaviest thing of all my years, is the heaviest thing of all your years also.  
Jarvis looked at him, at first bewildered, but then something came to him. You can mean only one thing, he said, you can mean only one thing. But I still do not understand. 5  
– It was my son that killed your son, said the old man.  
So they were silent. Jarvis left him and walked out into the trees of the garden. He stood at the wall and looked out over the veld, out of the great white dumps of the mines, like hills under the sun. When he turned to come back, he saw that the old man had risen, his hat in one hand, his stick in the other, his head bowed, his eyes on the ground. He went back to him. 10  
– I have heard you, he said. I understand what I did not understand. There is no anger in me.  
– Umnumzana.  
– The mistress of the house is back, the daughter of uSmith. Do you wish to see her? Are you recovered? 15  
– It was that I came to do, umnumzana.  
– I understand. And you were shocked when you saw me. You had not thought that I would be here. How did you know me?

[Book 2, Chapter 8]

- 1.2.1 Why does Stephen Kumalo go to the house of Smith's daughter? (1)
- 1.2.2 Explain why the following statement is FALSE:  
While in Johannesburg, James Jarvis stayed with Smith's daughter. (1)
- 1.2.3 What does Stephen Kumalo mean by 'the heaviest thing ... your years also' (lines 1–2)? (2)
- 1.2.4 Discuss what this extract reveals about James Jarvis' character? (2)
- 1.2.5 Give TWO examples of how James Jarvis assists the community of Ndotsheni after the death of his son. (2)
- 1.2.6 Refer to line 19 ('How did you know me?').  
How does Stephen Kumalo know James Jarvis? (1)
- 1.2.7 Explain what eventually happens to Absalom after the judge's verdict is given. (2)
- 1.2.8 Migration is one of the themes of this novel. Discuss the impact of migration on the Kumalo family. (3)
- 1.2.9 Discuss the suitability of the title of the novel, *Cry, the Beloved Country*. (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**

[Mr Enfield and Mr Utterson are having a conversation.]

'H'm,' said Mr Utterson. 'What sort of a man is he to see?'

'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.'

Mr Utterson again walked some way in silence and obviously under a weight of consideration. 'You are sure he used a key?' he inquired at last.

'My dear sir –' began Enfield, surprised out of himself.

'Yes, I know,' said Utterson; 'I know it must seem strange. The fact is, if I do not ask you the name of the other party it is because I know it already. You see, Richard, your tale has gone home. If you have been inexact in any point, you had better correct it.'

'I think you might have warned me,' returned the other with a touch of sullenness. 'But I have been pedantically exact, as you call it.'

[Story of the Door]

- 2.1.1 Describe the differences between the houses of Dr Jekyll and Mr Hyde (TWO differences for EACH character's house). (4)
- 2.1.2 Mr Enfield is upset about the actions of the 'man' (line 1).  
What has the man done? (1)
- 2.1.3 Refer to lines 2–6 ('He is not ... an extraordinary-looking man').  
(a) Identify Mr Enfield's tone in these lines. (1)  
(b) What does this tone suggest about Mr Enfield's feelings? (1)



- 2.1.4 Refer to lines 10–11 ('Mr Utterson again ... inquired at last').
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain what the author means in these lines. (2)
- (c) What do these lines reveal about Mr Utterson's character? State TWO points. (2)
- 2.1.5 What does Mr Utterson mean by, 'You see, Richard, ... better correct it' (lines 15–16)? (2)
- 2.1.6 This extract is taken from a chapter titled 'Story of the Door'. Discuss the suitability of this title. (3)

**AND****2.2 EXTRACT D**

[Dr Lanyon relates the incident with Dr Jekyll.]

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

What he told me in the next hour I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight had faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous; As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde, and hunted for in every corner of the land as the murderer of Carew.

5  
10  
15

[Dr Lanyon's narrative]

- 2.2.1 Refer to line 1 ('"O God!" I screamed, and "O God!" again and again').
- Why does Dr Lanyon scream 'again and again'? (2)
- 2.2.2 Explain the repetition of the words 'saw' and 'heard' in line 5 ('I saw what I saw, I heard what I heard'). (2)
- 2.2.3 Explain why the following statement is FALSE:
- Dr Lanyon commits suicide. (1)

- 2.2.4 Refer to lines 13–15 ('The creature who ... murderer of Carew').
- (a) Give TWO reasons for Dr Lanyon's reference to Hyde as 'the creature'. (2)
  - (b) What did Carew do for a living? (1)
  - (c) Why does Hyde murder Carew? (1)
- 2.2.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.2.5) in the ANSWER BOOK.
- The beneficiary nominated in Dr Jekyll's will is ...
- A Mr Poole.
  - B Mr Hyde.
  - C Dr Lanyon.
  - D Mr Enfield. (1)
- 2.2.6 Consider the novel as a whole.
- Describe TWO ways in which Mr Utterson shows his loyalty towards Dr Jekyll. (2)
- 2.2.7 One of the themes in the novel is scientific experimentation.
- Discuss this theme. (3)
- 2.2.8 With reference to the entire novel, do you think that Dr Jekyll preferred being himself or Mr Hyde? Discuss your view. (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

Answer the question on the drama that you have studied.

**QUESTION 3: *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 3.1 AND QUESTION 3.2.

**3.1 EXTRACT E**

[The Sergeant gives Duncan a report.]

|           |                                                                                                                                                                                                                                                                                                                                                         |    |
|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| SERGEANT: | Doubtful it stood;<br>As two spent swimmers, that do cling together<br>And choke their art. The merciless Macdonwald –<br>Worthy to be a rebel, for to that<br>The multiplying villainies of nature                                                                                                                                                     | 5  |
|           | Do swarm upon him – from the Western Isles<br>Of kerns and gallowglasses is supplied;<br>And Fortune, on his damned quarrel smiling,<br>Showed like a rebel's whore. But all's too weak;<br>For brave Macbeth – well he deserves that name –                                                                                                            | 10 |
|           | Disdaining Fortune, with his brandished steel,<br>Which smoked with bloody execution,<br>Like valour's minion carved out his passage,<br>Till he faced the slave;<br>Which ne'er shook hands, nor bade farewell to him,                                                                                                                                 | 15 |
| DUNCAN:   | O valiant cousin! Worthy gentleman!                                                                                                                                                                                                                                                                                                                     |    |
| SERGEANT: | As whence the sun 'gins his reflection<br>Shipwrecking storms and direful thunders break,<br>So, from that spring whence comfort seemed to come,<br>Discomfort swells. Mark, King of Scotland, mark:<br>No sooner justice had, with valour armed,<br>Compelled these skipping kerns to trust their heels,<br>But the Norwegian lord, surveying vantage, | 20 |
|           | With furbished arms and new supplies of men,<br>Began a fresh assault.                                                                                                                                                                                                                                                                                  | 25 |
| DUNCAN:   | Dismayed not this<br>Our captains, Macbeth and Banquo?                                                                                                                                                                                                                                                                                                  |    |
| SERGEANT: | Yes.                                                                                                                                                                                                                                                                                                                                                    | 30 |
|           | As sparrows eagles, or the hare the lion.                                                                                                                                                                                                                                                                                                               |    |

[Act 1, Scene 2]

- 3.1.1 If you had to introduce the characters to the audience BEFORE the play is performed, how would you introduce Macbeth and Lady Macbeth? (4)
- 3.1.2 With which country is Scotland at war? (1)
- 3.1.3 Refer to lines 2–3 ('As two spent ... choke their art').
- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.1.3(a)) in the ANSWER BOOK.
- The figure of speech used in this line is ...
- A personification.  
B simile.  
C metaphor.  
D alliteration. (1)
- (b) Explain how this figure of speech emphasises what the Sergeant is saying to Duncan. (2)
- 3.1.4 What is meant by, 'unseamed him' (line 16)? (1)
- 3.1.5 Refer to line 18 ('O valiant cousin!').
- (a) To whom does 'valiant cousin' refer? (1)
- (b) Identify the tone in this line. (1)
- (c) Explain the irony in the words 'O valiant cousin' in relation to what happens later in the play. (2)
- 3.1.6 What does this extract reveal about Macdonwald? (2)
- 3.1.7 Discuss the suitability of the title of the drama, *Macbeth*. (3)

**AND**

3.2 **EXTRACT F**

[Macbeth has a conversation with Lady Macbeth.]

|          |                                                                                                                                                                                                                                                                                                                                    |                          |
|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|
| LADY M:  | What do you mean?                                                                                                                                                                                                                                                                                                                  |                          |
| MACBETH: | Still it cried 'Sleep no more!' to all the house.<br>'Glamis hath murdered sleep, and therefore Cawdor<br>Shall sleep no more, Macbeth shall sleep no more!'                                                                                                                                                                       |                          |
| LADY M:  | Who was it that thus cried? Why, worthy Thane,<br>You do unbend your noble strength, to think<br>So brainsickly of things. Go get some water,<br>And wash this filthy witness from your hand.<br>Why did you bring these daggers from the place?<br>They must lie there! Go carry them, and smear<br>The sleepy grooms with blood. | 5<br><br><br><br><br>10  |
| MACBETH: | I'll go no more.<br>I am afraid to think what I have done;<br>Look on't again I dare not.                                                                                                                                                                                                                                          |                          |
| LADY M:  | Infirm of purpose!<br>Give me the daggers; the sleeping and the dead<br>Are but as pictures. 'Tis the eye of childhood<br>That fears a painted devil. If he do bleed,<br>I'll gild the faces of the grooms withal,<br>For it must seem their guilt. <i>Exit. Knocking within.</i>                                                  | 15<br><br><br><br><br>20 |
| MACBETH: | Whence is that knocking?<br>How is't with me, when every noise appals me?<br>What hands are here? Ha! They pluck out mine eyes!<br>Will all great Neptune's ocean wash this blood<br>Clean from my hand? No, this my hand will rather<br>The multitudinous seas incarnadine,<br>Making the green one red.                          | 25                       |

[Act 2, Scene 2]

- 3.2.1 To whom do Glamis and Cawdor refer in lines 3–4 ('Glamis hath murdered ... sleep no more!')? (1)
- 3.2.2 (a) Why does Macbeth murder Duncan? Give TWO reasons. (2)
- (b) Explain why the following statement is FALSE: (1)
- Duncan is murdered in his own castle. (1)
- 3.2.3 Refer to lines 5–11 ('Who was it ... grooms with blood').
- (a) Quote TWO CONSECUTIVE WORDS that indicate that Macbeth has returned with blood on his hands. (1)
- (b) Discuss Lady Macbeth's mood in these lines. (2)

- 3.2.4 In lines 15–16 Lady Macbeth says, 'Infirm of purpose! Give me the daggers'.  
  
If you were the director of this play, which TWO things would you tell Lady Macbeth to do while saying these lines? (2)
- 3.2.5 Explain how the theme of appearance versus reality is illustrated in this extract. (3)
- 3.2.6 Explain the difference between Macbeth's and Lady Macbeth's states of mind in this extract. (2)
- 3.2.7 Consider the play as a whole.  
  
Discuss whether you sympathise with what eventually happens to Lady Macbeth. (3)
- [35]**

**QUESTION 4: MY CHILDREN! MY AFRICA!**

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 4.1 AND QUESTION 4.2.

**4.1 EXTRACT G**

[An interschool debate is in progress.]

|         |                                                                                                                                                                                                                                                                                                                                            |    |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| MR M:   | I call you both to order!                                                                                                                                                                                                                                                                                                                  |    |
| ISABEL: | What I said was that women ...                                                                                                                                                                                                                                                                                                             |    |
| THAMI:  | ... were more emotional than men ...                                                                                                                                                                                                                                                                                                       |    |
| ISABEL: | Correction! That women were more intuitive than men ...                                                                                                                                                                                                                                                                                    |    |
| MR M:   | Miss Dyson and Mr Mbikwana! Will you both please ...                                                                                                                                                                                                                                                                                       | 5  |
| ISABEL: | You are twisting my words and misquoting me.                                                                                                                                                                                                                                                                                               |    |
| THAMI:  | I am not. I am simply asking you ...                                                                                                                                                                                                                                                                                                       |    |
| MR M:   | Come to order! <i>[Grabs the school bell and rings it violently. It works. Silence]</i>                                                                                                                                                                                                                                                    |    |
|         | I think it is necessary for me to remind all of you exactly what a debate is supposed to be. <i>[Opens and reads from a little black dictionary that is at hand on the table]</i> My dictionary defines it as follows: 'The orderly and regulated discussion of an issue with opposing viewpoints receiving equal time and consideration.' | 10 |
|         | Shouting down the opposition so that they cannot be heard does not comply with that definition.                                                                                                                                                                                                                                            | 15 |
|         | Enthusiasm for your cause is most commendable but without personal discipline it is as useless as having a good donkey and a good cart but no harness.                                                                                                                                                                                     |    |
|         | We are now running out of time. I am therefore closing the open section of our debate. No more interruptions from the floor, please. We'll bring our proceedings to a close with a brief, I repeat brief, three minutes at the most, summing up of our arguments.                                                                          | 20 |

[Act 1 Scene 1]

- 4.1.1 If you had to introduce the characters to the audience BEFORE the play is performed, how would you introduce Thami and Isabel? (4)
- 4.1.2 Refer to the extract.
- (a) Where does this debate take place? (1)
- (b) Which team wins the debate? (1)
- 4.1.3 Identify Mr M's tone in 'Come to order!' (line 8). (1)
- 4.1.4 Consider the play as a whole.
- Thami says in his concluding statement that 'women and men are created differently and should have different education syllabi'.
- Discuss the irony in his statement. (2)

- 4.1.5 State TWO similarities in the characters of Isabel and Thami, as seen in this extract. (2)
- 4.1.6 Discuss how the theme of order versus disorder is evident in this extract. (3)
- 4.1.7 In your opinion, is Mr M a good teacher? Discuss your view. (3)

**AND****4.2 EXTRACT H**

[Isabel and Mr M discuss Thami.]

|         |                                                                                                                                                                                                                                                                                                                     |    |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| ISABEL: | You're fishing for something, Mr M. What is it?                                                                                                                                                                                                                                                                     |    |
| MR M:   | Trouble, Isabel, I'm sorry to say it, but I'm fishing for trouble and I'm trying to catch it before it gets too big.                                                                                                                                                                                                |    |
| ISABEL: | Thami is in trouble?                                                                                                                                                                                                                                                                                                |    |
| MR M:   | Not yet, but he will be if he's not careful. And all his friends as well. It's swimming around everywhere, Isabel. In the classroom, out on the streets.                                                                                                                                                            | 5  |
| ISABEL: | Oh, you mean that sort of trouble. Is it really as bad as people are saying?                                                                                                                                                                                                                                        |    |
| MR M:   | There's a dangerous, reckless mood in the location. Specially among the young people. Very silly things are being said, Isabel and I've got a suspicion that even sillier things are being whispered among themselves. I know Thami trusts you. I was wondering if he had told you what they were whispering about. | 10 |
| ISABEL: | <i>[Shocked by what Mr M was asking of her]</i> Wow! That's a hard one you're asking for, Mr M. Just suppose he had, do you think it would be right for me to tell you? We call that splitting, you know, and you're not very popular if you're caught doing it.                                                    | 15 |
| MR M:   | It would be for his own good, Isabel.                                                                                                                                                                                                                                                                               |    |
| ISABEL: | Well, he hasn't ... thank goodness! So I don't have to deal with that one.                                                                                                                                                                                                                                          | 20 |

[Act 1, Scene 5]

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

The expression, 'You're fishing for something' (line 1) means that Mr M ...

- A likes fishing.  
B wants information.  
C gives information.  
D is fishing.

(1)



- 4.2.2 Refer to line 6 ('It's swimming around everywhere, Isabel').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 4.2.3 Quote FIVE CONSECUTIVE WORDS to show that learners are more involved in protest action than adults are. (1)
- 4.2.4 Refer to line 15, [*Shocked by what Mr M was asking of her*].
- In your own words, state what Mr M is asking Isabel to do. (1)
- 4.2.5 Discuss the consequences that 'splitting' (line 17) has for Mr M later in the play. (2)
- 4.2.6 Refer to line 20 ('Well, he hasn't ... thank goodness!').
- (a) If you were the director of this play, which TWO things would you tell Isabel to do when saying these lines? (2)
- (b) State TWO characteristics of Isabel that are evident from her reaction to Mr M's request. (2)
- 4.2.7 Explain why the following statement is TRUE:
- Isabel has led a sheltered life. (1)
- 4.2.8 What does this extract reveal about Mr M's attitude towards the possible student protest? (2)
- 4.2.9 Discuss the suitability of the title of the play, *My Children! My Africa!*. (3)
- [35]**

**TOTAL SECTION B: 35**

**SECTION C: SHORT STORIES**

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

- 'THE DOLL'S HOUSE' by Katherine Mansfield
- 'THE LAST BREATH' by Sam Kahiga

**QUESTION 5**

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 5.1 AND QUESTION 5.2.

**5.1 'THE DOLL'S HOUSE'****EXTRACT I**

[Kezia invites the Kelveys to see the doll's house.]

For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll's house stood.

'There it is,' said Kezia.

There was a pause. Lil breathed loudly, almost snorted; our Else was still as stone. 5

'I'll open it for you,' said Kezia kindly. She undid the hook and they looked inside.

'There's the drawing-room and the dining-room, and that's the —'

'Kezia

Oh, what a start they gave!

'Kezia!'

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw. 10

'How dare you ask the little Kelveys into the courtyard!' said her cold, furious voice. 'You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again,' said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens. 15

'Off you go immediately!' she called, cold and proud.

They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate. 20

'Wicked, disobedient little girl!' said Aunt Beryl bitterly to Kezia, and she slammed the doll's house to.

5.1.1 How are Mrs Burnell and Mrs Kelvey described in this short story?

Give TWO descriptions of EACH character.

(4)

- 5.1.2 Refer to lines 2–3 ('Like two little ... doll's house stood').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 5.1.3 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.
- The item inside the doll's house that both Else and Kezia are fascinated with is the ...
- A carpet.  
B hat-stand.  
C stove.  
D lamp. (1)
- 5.1.4 Give TWO examples from the story to prove that the Kelveys are poor. (2)
- 5.1.5 Give TWO possible reasons why Else is 'dazed' in lines 20–22 ('They did not ... the white gate'). (2)
- 5.1.6 Explain the irony in the words, 'Wicked, disobedient little girl!' (line 23) in the context of the story as a whole. (2)
- 5.1.7 In your opinion, do the Kelveys contribute to the way in which they are treated by others? Discuss your view. (3)

**AND**

## 5.2 'THE LAST BREATH'

## EXTRACT J

[The narrator and his father drive back home after visiting Eva.]

|                                                                                                                                                                                                                                                                            |    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 'Now you have seen her. My last word on the subject is this. When I come of age next August I am going to ask Eva to marry me.'                                                                                                                                            |    |
| 'But she is blind ...!'                                                                                                                                                                                                                                                    |    |
| I sank back in my seat. This was hopeless. For how long would Dad keep on beating home the fact? As if it wasn't home already – and what was more, accepted!                                                                                                               | 5  |
| 'Then give her eyes.' My voice was hoarse with anger.                                                                                                                                                                                                                      |    |
| A look of surprise momentarily came to Dad's face. Then he looked grim. Though he didn't seem to realise it he increased his speed. I thought I knew what had got hold of Dad, and the thought brought a faint smile on to my lips.                                        | 10 |
| Dad was confused and angry with himself for it. He had until now thought Eva as a blind, helpless creature who had stolen my heart. Now he had seen her and perhaps caught a glimpse of the angel in her – and had even seen, perhaps, how very far from helpless Eva was. |    |
| 'What are you going to do?' I asked in a shout, for now the mad roar of the car would have drowned anything less.                                                                                                                                                          | 15 |
| Dad didn't reply. A terrible cough shook his frame and the car swerved dangerously to the edge of the road.                                                                                                                                                                |    |
| He corrected this (just in time too!) and settled comfortably in his seat.                                                                                                                                                                                                 |    |

- 5.2.1 Where do the speaker and his father go to see Eva? (1)
- 5.2.2 Refer to lines 1–2 ('My last word ... to marry me').
- (a) Identify the speaker's tone in these lines. (1)
- (b) Why is the speaker's tone appropriate at this particular stage in the story? (1)
- 5.2.3 What do the words, 'the angel in her' (line 13) suggest about Eva's character? (2)
- 5.2.4 Quote SIX CONSECUTIVE WORDS from this extract that indicate that the speaker's father is ill. (1)
- 5.2.5 What does the speaker's father correct in line 19 ('He corrected this ... in his seat')? (1)
- 5.2.6 How does the narrator's relationship with his father differ from his relationship with his mother? (2)

- 5.2.7 Later in the story, the speaker proposes marriage to Eva.
- (a) Explain why the following statement is FALSE:
- The speaker proposes with a diamond ring. (1)
- (b) What is Eva's response to the speaker's proposal? State TWO points. (2)
- 5.2.8 Discuss how the theme of discrimination is evident in this extract. (3)
- 5.2.9 Discuss the suitability of the title of the short story, *The Last Breath*. (3)
- TOTAL SECTION C: 35**

**SECTION D: POETRY**

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

- 'Spring' by Gerard Manley Hopkins
- 'Captive' by Francis Carey Slater

**NOTE:** Answer the questions set on BOTH poems, i.e. QUESTION 6.1 AND QUESTION 6.2.

**QUESTION 6**

- 6.1 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.

**Spring – Gerard Manley Hopkins**

1 Nothing is so beautiful as Spring –  
2 When weeds, in wheels, shoot long and lovely and lush;  
3 Thrush's eggs look little low heavens, and thrush  
4 Through the echoing timber does so rinse and wring  
5 The ear, it strikes like lightnings to hear him sing;  
6 The glassy peartree leaves and blooms, they brush  
7 The descending blue; that blue is all in a rush  
8 With richness; the racing lambs too have fair their fling.  
  
9 What is all this juice and all this joy?  
10 A strain of the earth's sweet being in the beginning  
11 In Eden garden. – Have, get, before it cloy,  
12 Before it cloud, Christ, lord, and sour with sinning,  
13 Innocent mind and Mayday in girl and boy,  
14 Most, O maid's child, thy choice and worthy the winning.

- 6.1.1 Describe the structure of this poem fully. (4)
- 6.1.2 Using your OWN words, state how the speaker feels about Spring. (1)
- 6.1.3 Why is the speaker's description of weeds (line 2) unusual? (2)
- 6.1.4 Explain why the thrush's eggs are compared to 'heavens' in line 3. (2)
- 6.1.5 Refer to line 5 ('it strikes like ... hear him sing').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)

6.1.6 Refer to lines 9–14 ('What is all ... worthy the winning').

(a) Quote TWO CONSECUTIVE WORDS from these lines that refer to paradise. (1)

(b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (6.1.6 (b)) in the ANSWER BOOK.

In the context of the poem, 'Mayday' (line 13) refers to ...

- A Workers' Day.
- B Spring Day.
- C Good Friday.
- D Arbour Day. (1)

(c) To whom does 'maid's child' (line 14) refer? (1)

6.1.7 In your opinion, does the speaker succeed in convincing the reader about the beauty of Spring? Discuss your view. (3)

### AND

6.2 Read the poem below 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.

#### **Captive – Francis Carey Slater**

##### *Lament of a sick Xhosa mine-labourer in a compound hospital*

- 1 As a wild bird caught in a slip-knot snare –
- 2 The plaited tail-hairs of a dun-coloured cow,
- 3 Almost invisible –
- 4 So, tethered in the toils of fever, do I lie
- 5 And burn and shiver while I listen to the buzzing
- 6 Of flies that flutter vainly
- 7 Against cold, hard, deceiving window-panes:
- 8 Like them would I escape, and escaping hasten
- 9 To my home that shines in a valley afar,
- 10 My home – brightest tooth in the jaws of distance.
- 11 There, now, the cows I love are feeding
- 12 In some quiet sun-washed vale;
- 13 Their lazy shadows drink the sunlight
- 14 Rippling on the grasses;
- 15 There, through the long day, girls and women
- 16 Among the mealies chant and hoe,
- 17 Their swinging hoes are like the glitter
- 18 Of sunshine on water;
- 19 There, now, shouting, happy herdboys,
- 20 While they watch the cattle browse,
- 21 Are busy moulding mimic cattle
- 22 From the clay moist and yellow.

|    |                                                             |
|----|-------------------------------------------------------------|
| 23 | There, when the sun has folded his wings that dazzle,       |
| 24 | And has sunken to his hidden nest beyond the hills,         |
| 25 | All shall group together gaily, around the crackling fires, |
| 26 | And chew the juicy cud of gathered day;                     |
| 27 | And greybeards shall tell stories of ancient battles,       |
| 28 | And cattle-races of the days of old,                        |
| 29 | Of hunters, bold and fearless, who faced the lion's thunder |
| 30 | And stalked the lightning leopard to his lair.              |
| 31 | – But here I burn and shiver and listen to the buzzing      |
| 32 | Of flies against deceiving window-panes.                    |

- 6.2.1 What is being compared in lines 1–4 ('As a wild ... do I lie')? (2)
- 6.2.2 Explain why the window-panes are described as 'deceiving' in line 7. (2)
- 6.2.3 Refer to line 13 ('Their lazy shadows drink the sunlight').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 6.2.4 To what does 'There' (line 23) refer? (1)
- 6.2.5 Name TWO types of stories that were related by the elders around the campfires in stanza 3. (2)
- 6.2.6 Identify the speaker's tone in lines 31–32 ('– But here I ... deceiving window-panes'). (1)
- 6.2.7 Discuss how the theme of captivity is evident in this poem. (3)
- 6.2.8 Discuss the suitability of the title of the poem, *Captive*. (3)

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