education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2

FEBRUARY/MARCH 2010

MARKS: 70

TIME: 2 hours

This question paper consists of 30 pages.

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INSTRUCTIONS AND INFORMATION

Please read this page carefully before you answer the questions.

1. Do NOT attempt to read the entire question paper. Consult the Table of Contents on the next page. Mark the numbers of the questions set on the texts you have studied, then read these questions and choose the ones you wish to answer.

2. This question paper consists of FOUR sections:

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

3. Follow the instructions at the beginning of each section carefully.

4. Answer questions from ANY TWO sections. Use the checklist on page 4 to assist you.

5. Number your answers correctly according to the numbering system used in this question paper.

6. Start each section on a NEW page.

7. Write neatly and legibly.

8. Suggested time management: Spend approximately 60 minutes on each section.

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SECTION A: NOVEL

Answer ANY ONE question.

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SECTION B: DRAMA

Answer ANY ONE question.

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Answer ANY TWO questions.

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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 (Essay OR Contextual)	1 – 6	1	
B: Drama (Essay OR Contextual)	7 – 10	1	
C: Short Stories (Essay OR Contextual)	11 – 12	1	
D: Poetry (Contextual)	13 – 16	2	

SECTION A: NOVEL

In this section, there is an essay and a contextual question on each of 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 ONE question (EITHER the essay OR the contextual question) *on the novel you have studied.*

QUESTION 1: ESSAY QUESTION

TO KILL A MOCKINGBIRD

In the novel, *To Kill a Mockingbird,* the writer shows the important role parents play in shaping their children's characters, values and behaviour.

Discuss this statement with reference to the families of:

- Atticus Finch
- Boo Radley
- Bob Ewell
- Walter Cunningham

Length: 250 – 300 words **[35]**

OR

QUESTION 2: CONTEXTUAL QUESTION

TO KILL A MOCKINGBIRD

Read the extract from the novel on the next page and answer the set questions. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

NOTE: Answer questions in your own words unless you are asked to quote.
Answer the questions set on BOTH extracts, i.e. QUESTIONS 2.1 and 2.2.

2.1 [Calpurnia is getting the children ready to take them to her church.]

If Calpurnia had ever bathed me roughly before, it was nothing compared to her supervision of that Saturday night's routine. She made me soap all over twice, drew fresh water in the tub for each rinse; she stuck my head in the basin and washed it with Octagon soap and castile. She had trusted Jem for years, but that night she invaded his privacy and provoked an outburst: 'Can't anybody take a bath in this house without the whole family lookin'?'

Next morning she began earlier than usual, to 'go over our clothes'. When Calpurnia stayed overnight with us she slept on a folding cot in the kitchen; that morning it was covered with our Sunday habiliments. She had put so much starch in my dress it came up like a tent when I sat down. She made me wear a petticoat and she wrapped a pink sash tightly around my waist. She went over my patent-leather shoes with a cold biscuit until she saw her face in them.

'It's like we were goin' to Mardi Gras,' said Jem. 'What's all this for, Cal?'

'I don't want anybody sayin' I don't look after my children,' she muttered. 'Mister Jem, you absolutely can't wear that tie with that suit. It's green.'

"smatter with that?'

'Suit's blue. Can't you tell?'

'Hee hee,' I howled, 'Jem's colour-blind.'

His face flushed angrily, but Calpurnia said, 'Now you all quit that. You're gonna go to First Purchase with smiles on your faces.'

[Chapter 12]

2.1.1 Why does Calpurnia take Jem and Scout to her church? (1)

2.1.2 Refer to lines 4 – 5 ('She had trusted ... provoked an outburst').

Explain what the phrase 'invaded his privacy' means in the context of this extract. (2)

2.1.3 Consider the novel as a whole.

(a) How are Jem and Scout received at the church? (2)

(b) What does the way in which the children are received tell you about the people at the church? (2)

2.1.4 Refer to lines 7 – 13 ('Next morning she … face in them').

Does Scout always dress like this? Support your answer with evidence from the novel. (2)

2.1.5 (a) Consider the novel as a whole. Which member of the Finch family is not happy about their going to Calpurnia's church? (1)

(b) What does this suggest about this person's character? (2)

2.1.6 In your view, did Atticus make the right decision when he chose Calpurnia to take care of Jem and Scout? Discuss your view. (3)

AND

2.2 [The trial of Tom Robinson is in progress.]

'What time was it, Mr Ewell?'

'Just 'fore sundown. Well, I was sayin' Mayella was screamin' fit to beat Jesus–' another glance from the bench silenced Mr Ewell.

'Yes? She was screaming?' said Mr Gilmer.

Mr Ewell looked confusedly at the judge. 'Well, Mayella was raisin' this holy racket so I dropped m'load and run as fast as I could but I run into th'fence, but when I got distangled I run up to th' window and I seen –' Mr Ewell's face grew scarlet. He stood and pointed his finger at Tom Robinson. '– I seen that black nigger yonder ruttin' on my Mayella!'

So serene was Judge Taylor's court, that he had few occasions to use his gavel, but he hammered fully five minutes. Atticus was on his feet at the bench saying something to him, Mr Heck Tate as first officer of the county stood in the middle aisle quelling the packed court-room. Behind us, there was an angry muffled groan from the coloured people.

Reverend Sykes leaned across Dill and me, pulling at Jem's elbow. 'Mr Jem,' he said, 'you better take Miss Jean Louise home. Mr Jem, you hear me?'

Jem turned his head. 'Scout, go home. Dill, you'n Scout go home.'

'You gotta make me first,' I said, remembering Atticus's blessed dictum.

Jem scowled furiously at me, then said to Reverend Sykes, 'I think it's okay, Reverend, she doesn't understand it.'

I was mortally offended. 'I most certainly do, I c'n understand anything you can.'

'Aw hush. She doesn't understand it, Reverend, she ain't nine yet.'

Reverend Sykes's black eyes were anxious. 'Mr Finch know you all are here? This ain't fit for Miss Jean Louise or you boys either.'

Jem shook his head. 'He can't see us this far away. It's all right Reverend.'

I knew Jem would win, because I knew nothing could make him leave now. Dill and I were safe, for a while: Atticus could see us from where he was, if he looked.

[Chapter 17]

2.2.1 Just before the court case begins, we read that 'the court-house square was covered with picnic parties ...'.

Explain the irony in this line. (2)

2.2.2 Why did Mayella Ewell accuse Tom Robinson of raping her? (2)

2.2.3 Discuss why Atticus was chosen to defend Tom Robinson. (2)

2.2.4 What does the manner in which Bob Ewell speaks in court reveal about his character? Give THREE points. (3)

2.2.5 Quote a phrase from the extract which suggests that Judge Taylor is in full control of his court. (1)

2.2.6 Why was Heck Tate also in court? (2)

2.2.7 Why did Reverend Sykes not want the children in court? (2)

2.2.8 What is your opinion about the way Atticus handled the Tom Robinson case? (2)

2.2.9 Later in the novel, Boo Radley rescues Jem and Scout when Bob Ewell attacks them. What does Boo's action suggest about him? Give TWO points. (2)

2.2.10 Consider the novel as a whole. Was Atticus a good parent? Support your answer with evidence from the novel. (2)
[35]

OR

QUESTION 3: ESSAY QUESTION

LORD OF THE FLIES

Discuss the relationship between Ralph and Piggy in the novel.

In your essay, you may consider the following points, among others:

- How Ralph and Piggy feel about each other when they first meet
- Piggy's loyalty to Ralph
- Ralph's attitude towards Piggy
- Ralph's feelings after Piggy's death

Length: 250 – 300 words **[35]**

OR

QUESTION 4: CONTEXTUAL QUESTION

LORD OF THE FLIES

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

NOTE: Answer questions in your own words unless you are asked to quote.
Answer the questions set on BOTH extracts, i.e. QUESTIONS 4.1 AND 4.2.

4.1 [Ralph is very angry with Jack.]

'All right, all right!'
He looked at Piggy, at the hunters, at Ralph.
'I'm sorry. About the fire, I mean. There. I –'
He drew himself up.
'– I apologize.' 5
The buzz from the hunters was one of admiration at this handsome behaviour. Clearly they were of the opinion that Jack had done the right thing, had put himself in the right by his generous apology and Ralph, obscurely, in the wrong. They waited for an appropriately decent answer.
Yet Ralph's throat refused to pass one. He resented, as an addition to 10 Jack's misbehaviour, this verbal trick. The fire was dead, the ship was gone. Could they not see? Anger instead of decency passed his throat.
'That was a dirty trick.'
They were silent on the mountain-top while the opaque look appeared in Jack's eyes and passed away. 15
Ralph's final word was an ungracious mutter.
'All right. Light the fire.'
With some positive action before them, a little of the tension died. Ralph said no more, did nothing, stood looking down at the ashes round his feet. Jack was loud and active. He gave orders, sang, whistled, threw remarks at 20 the silent Ralph – remarks that did not need an answer, and therefore could not invite a snub; and still Ralph was silent. No one, not even Jack, would ask him to move and in the end they had to build the fire three yards away and in a place not really as convenient. So Ralph asserted his chieftainship and could not have chosen a better way if he had thought for days. Against this 25 weapon, so indefinable and so effective, Jack was powerless and raged without knowing why. By the time the pile was built, they were on different sides of a high barrier.

[Chapter 4]

4.1.1 Refer to line 5 ('– I apologize').

From your knowledge of the novel, what is unusual about Jack's saying, 'I apologize'? (2)

4.1.2 Refer to line 12 ('Anger instead of decency passed his throat').

(a) Explain why Ralph is angry with Jack. (2)

(b) Is Ralph justified in being angry? Explain why you think so. (2)

4.1.3 Refer to lines 20 – 21 ('He gave orders … the silent Ralph').

Explain why Jack behaves in this way. (2)

4.1.4 How does Ralph show Jack he is still in charge? (2)

4.1.5 Describe how Jack treats Piggy. Give ONE reason why he treats Piggy in this way. (3)

4.1.6 How does Piggy die? (2)

4.1.7 Piggy is one of the boys who tries to uphold the rule of civilized society to the end. Do you agree? Discuss your view. (3)

AND

4.2 [Piggy expresses how he feels about Jack's treatment of him.]

> Piggy held up the shell.
> 'You can take spears if you want but I shan't. What's the good? I'll have to be led like a dog, anyhow. Yes, laugh. Go on, laugh. There's them on this island as would laugh at anything. And what happened? What's grown-ups goin' to think? Young Simon was murdered. And there was that other kid what had a mark on his face. Who's seen him since we first come here?' 5
> 'Piggy! Stop a minute!'
> 'I got the conch. I'm going to that Jack Merridew an' tell him, I am.'
> 'You'll get hurt.'
> 'What can he do more than he has? I'll tell him what's what. You let me carry the conch, Ralph. I'll show him the one thing he hasn't got.' 10
> Piggy paused for a moment and peered round at the dim figures. The shape of the old assembly, trodden in the grass, listened to him.
> 'I'm going to him with this conch in my hands. I'm going to hold it out. Look, I'm goin' to say, you're stronger than I am and you haven't got asthma. You can see, I'm goin' to say, and with both eyes. But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport, I'll say, not because you're strong, but because what's right's right. Give me my glasses, I'm going to say – you got to!' 15
> [Chapter 11]

4.2.1 What does this extract suggest about Piggy's attitude towards Jack? (2)

4.2.2 Why does Piggy say, 'I'll have to be led like a dog, anyhow' (lines 2 – 3)? (2)

4.2.3 Refer to line 5 ('Young Simon was murdered').

What does the way in which Simon is killed suggest about the boys at this stage of the novel? Give TWO points. (2)

4.2.4 What does the behaviour of the children on the island suggest about human nature? (3)

4.2.5 Explain why it is important to Piggy that he has the conch at this moment. (2)

4.2.6 Refer to lines 18 – 19 ('I'm going to say – you got to!').

What is the tone of Piggy's voice? (1)

4.2.7 What does this extract show about Piggy's relationship with Ralph? Give TWO points. (2)

4.2.8 How many children lose their lives while the group is on the island? (1)

4.2.9 Do you think Ralph is a good leader? Support your answer with relevant evidence from the novel. (2)
[35]

OR

QUESTION 5: ESSAY QUESTION

A GRAIN OF WHEAT

Discuss to what extent the following characters are involved in the struggle for independence in Kenya:

- Mugo
- Kihika
- Karanja
- Gikonyo

Length: 250 – 300 words **[35]**

OR

QUESTION 6: CONTEXTUAL QUESTION

A GRAIN OF WHEAT

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

NOTE: Answer questions in your own words unless you are asked to quote.
Answer the questions set on BOTH extracts, i.e. QUESTIONS 6.1 AND 6.2.

6.1 [Dr Lynd reprimands Karanja.]

'I would never have thought this of you – throwing stones at my dog.'
'No stones – I did not throw stones.'
'The way you people lie –' she said, looking round at the others. Then she turned to Karanja. 'Didn't I catch you holding a stone? I should have allowed him to get at you. Even now I've half a mind to let him –'
At this point John Thompson arrived at the scene. The Africans gave way, Dr Lynd stopped admonishing Karanja and smiled at Thompson. Karanja raised his head hopefully. The other Africans looked at Thompson and stopped murmuring and mumbling. The sudden silence and the many eyes unsettled Thompson. He remembered the detainees at Rira the day they went

on strike. Now he sensed the same air of hostility. He must keep his dignity – to the last. But panic seized him. Without looking at anybody in particular, he said the first Swahili words that came into his mouth:

'I'll deal with this.' And immediately he felt this was the wrong thing to have said – it smacked too much of an apology. The silence was broken. The men were now shouting and pointing at the dog: others made vague gestures in the air. Karanja watched Thompson with grateful eyes. Thompson quickly placed his arm on the woman's shoulder and drew her away.

He led her through the narrow corridor that joined the library block and the administrative building, without knowing where he was going. Everything seemed a visitation from the past: Rira and the dog. Dr Lynd was talking all the time.

'They are rude because Uhuru is coming – even the best of them is changing.'

[Chapter Four]

6.1.1 Refer to lines 4 – 5 ('I should have … get at you').

What do these words suggest about Dr Lynd's character? (2)

6.1.2 Refer to lines 6 – 18 ('At this point … drew her away').

In your own words, explain how Thompson feels when he looks at the crowd of Africans. (2)

6.1.3 In line 10, Thompson refers to the detention camp at Rira.

(a) Explain what happened at Rira. (2)

(b) Why does Thompson remember the incident at Rira at this moment in the novel? (2)

6.1.4 Refer to line 23 ('They are rude because Uhuru is coming').

Explain the irony in these words. (2)

AND

6.2 [General R. addresses Mugo and the others.]

General R. thought of asking him to talk less mysteriously, but Mugo spoke first.

'What – what do you – did you want with me?' Mugo, who had been following his own thoughts, released his breath slowly.

'It is about the celebrations on Thursday. Let me first of all tell you that I never prayed to God. I never believed in Him. I believe in Gikuyu and Mumbi and in the black people of this our country. But one day I did pray. One day in the forest alone, I knelt down and cried with my heart. God, if you are there above, spare me and I'll find Kihika's real murderer. The time has come. The season is ripe for harvest. On Thursday people will gather in Rung'ei Market to remember Kihika. At Githima we have set Mwaura to persuade Karanja to

attend this meeting. So what will you do? At the end of your speech, you'll announce that the man who betrayed Kihika should come forward – and stand condemned before the people. For in betraying Kihika, to the whiteman, Karanja had really betrayed the black people everywhere on the earth.' 15

The General's impassioned speech was followed by an uneasy silence. Each man in the house seemed absorbed in his own life – in his own fears and hopes. The atmosphere was tense – like a taut rope. Suddenly Mugo stood up, trembling, in the tension of a sudden decision.

'That cannot be,' he said. 'I came here to tell Gikonyo and the Party that I am not a fit man to lead them. The Party should look elsewhere for a leader.' 20

His voice was choked. He struggled to bring out another word, and then unexpectedly rushed out.

[Chapter 9]

6.2.1 Refer to line 5 ('It is about the celebrations on Thursday').

What celebrations are going to take place on Thursday? (1)

6.2.2 Who was Kihika? (1)

6.2.3 How did Kihika die? (2)

6.2.4 (a) What are General R.'s feelings towards Karanja? (2)

(b) Does General R. have reason to feel this way towards Karanja? Support your answer with evidence from the novel. (2)

6.2.5 Why is it so important to General R. that the person who betrayed Kihika be found? Mention TWO points. (2)

6.2.6 Quote a phrase of no more than TWO words from the extract to prove that Mugo had not planned to inform the others that he is not a suitable leader. (1)

6.2.7 Refer to line 22 ('His voice was choked').

What do these words suggest about how Mugo feels at this moment? (2)

6.2.8 Discuss your feelings towards Mugo at this stage in the story. (2)

6.2.9 Is the following statement TRUE or FALSE? Give a reason for your answer.

General R. was one of the homeguards who worked for the British. (2)

6.2.10 Explain how the truth about Kihika's death is eventually revealed. (2)

6.2.11 Discuss your views on Mumbi's affair with Karanja during Gikonyo's detention. (3)

6.2.12 Describe Karanja's character as revealed in the novel as a whole. (3)

TOTAL SECTION A: 35

OR

SECTION B: DRAMA

In this section, there is an essay and a contextual question on each of the following dramas:

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

Answer ONE question (EITHER the essay OR the contextual question) *on the drama you have studied.*

QUESTION 7: ESSAY QUESTION

ROMEO AND JULIET

In the play, Romeo and Juliet share close relationships with the nurse and Friar Lawrence respectively.

Compare Juliet's relationship with her nurse with Romeo's relationship with Friar Lawrence.

You may discuss the following points, among others:

- Friar Lawrence's role in Romeo's life
- The nurse's closeness to Juliet
- How and why Friar Lawrence and the nurse assist the two lovers
- Factors which result in Romeo's and Juliet's loss of trust in Friar Lawrence and the nurse respectively.

Length: 250 – 300 words **[35]**

OR

QUESTION 8: CONTEXTUAL QUESTION

ROMEO AND JULIET

Read each extract from the play on the next page and answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

NOTE: Answer questions in your own words unless you are asked to quote.
Answer the questions on BOTH extracts, i.e. QUESTIONS 8.1 AND 8.2.

8.1 [A brawl breaks out in the street.]

	Enter Benvolio	
GREGORY	*[Aside to Sampson]* Say 'better': here comes one of my master's kinsmen.	
SAMPSON	*[To Abraham]* Yes: better.	
ABRAHAM	You Lie.	
SAMPSON	Draw, if you be men! Gregory, remember thy washing blow!	5
BENVOLIO	Part, Fools! Put up your Swords: you know not what you do!	
	Enter Tybalt	
TYBALT	*[To Benvolio]* What, art thou drawn amongst these heartless hinds?	10
	Turn thee, Benvolio, look upon thy death!	
BENVOLIO	I do but keep the peace. Put up thy Sword,	
	Or manage it to part these men with me.	
TYBALT	What, drawn, and talk of peace? I hate the word	
	As I hate hell, all *Montagues*, and thee:	15
	Have at thee, Coward!	
	They fight. Enter three or four Citizens, with Clubs.	
OFFICER	Clubs, Bills and Partisans, strike: beat them down!	
	Down with the *Capulets,* down with the *Montagues*!	
	Enter old Capulet in his Gown, and his wife.	
CAPULET	What noise is this? Give me my long sword, ho!	
LADY CAPULET	A crutch, a crutch! Why call you for a Sword?	20
CAPULET	My Sword, I say!	
	Enter old Montague, and his wife.	
	Old *Montague* is come,	
	And flourishes his Blade in spite of me.	
MONTAGUE	Thou villain, Capulet! *[To wife]* Hold me not: let me go!	
LADY MONTAGUE	Thou shalt not stir a foot to seek a Foe!	25
	Enter Prince Escalus, with his Train.	
PRINCE ESCALUS	Rebellious Subjects, Enemies to peace,	26
	Profaners of this Neighbour-stainèd Steel –	
	Will they not hear? What ho! You Men, you Beasts,	
	That quench the fire of your pernicious Rage	
	With purple Fountains issuing from your Veins:	30
	On pain of Torture, from those bloody hands	
	Throw your mistempered Weapons to the ground,	
	And hear the Sentence of your movèd Prince.	
	Three civil Broils, bred of an Airy word,	
	By thee, old *Capulet* – and *Montague!*–	35
	Have thrice disturbed the quiet of our streets	
	And made *Verona's* ancient Citizens	
	Cast by their Grave-beseeming Ornaments	
	To wield old Partisans, in hands as old,	
	Cank'red with peace, to part your Cank'red hate.	40
	[Act 1 Scene 1]	

8.1.1 From your knowledge of the play, describe Benvolio's relationship with Romeo. (2)

8.1.2 How do Benvolio and Tybalt differ from each other? Quote briefly from the extract to support your answer. (3)

8.1.3 Refer to line 18.

Explain why the officer says, 'Down with the *Capulets,* down with the *Montagues*!' (2)

8.1.4 Describe what the extract tells you about the characters of:

(a) Sampson (2)

(b) Old Capulet (2)

8.1.5 Refer to line 20 ('A crutch, a crutch! Why call you for a Sword?').

(a) What does Lady Capulet mean by this line? (2)

(b) What tone do you think she is using? (1)

8.1.6 Does Lady Montague encourage her husband to join in the fight? Quote a line from the extract to support your answer. (2)

8.1.7 Refer to lines 26 – 40.

(a) How does the Prince feel at this point in the play? Quote ONE word from the extract that emphasises his feelings. (2)

(b) Is the Prince justified in feeling this way? Discuss your view. (2)

(c) What punishment does the Prince threaten the Montagues and Capulets with? (2)

8.1.8 In your view, is it only the feud between the Montagues and the Capulets that contributes to the deaths of Romeo and Juliet? Discuss. (3)

AND

8.2 [The nurse returns after being away for a few hours.]

JULIET	No, no – but all this did I know before!	
	What says he of our marriage? What of that?	
NURSE	Lord, how my head aches! What a head have I!	
	It beats as it would fall in twenty pieces.	
	My back! Ah, t'other side! O my back, my back!	5
	Beshrew your heart for sending me about	
	To catch my death with jauncing up and down!	
JULIET	I'faith, I am sorry that thou art not well.	
	Sweet, sweet, sweet Nurse, tell me: What says my Love?	
NURSE	Your love says, like an honest Gentleman,	10
	And a courteous, and a kind, and a handsome,	
	And (I warrant) a virtuous – Where is your Mother?	
JULIET	Where is my Mother? Why, she is within:	
	Where should she be? How oddly thou repliest!	
	'Your Love says, like an honest Gentleman:	15
	"Where is your Mother?"	
NURSE	O God's Lady dear,	
	Are you so hot? Marry, come up, I trow!	
	Is this the Poultice for my aching bones?	
	Henceforward do your messages yourself!	20
JULIET	Here's such a coil! Come, what says *Romeo*?	
NURSE	Have you got leave to go to shrift today?	
JULIET	I have.	
NURSE	Then hie you hence to Friar *Laurence*' Cell.	
	There stays a Husband to make you a wife.	25
	[Act 2, Scene 5]	

8.2.1 From what errand has the nurse returned? (2)

8.2.2 Refer to lines 3 – 5. ('What a head ... back, my back!')

Why does the nurse claim that her head and back ache? Give TWO points. (2)

8.2.3 Refer to lines 24 – 25. ('Then hie you ... you a wife.')

Discuss how these lines make Juliet feel. (2)

8.2.4 What does the extract tell you about the relationship between the nurse and Juliet? (2)

8.2.5 Do you think the nurse is justified in helping Juliet at this point in the play? Discuss your view. (2)

[35]

OR

QUESTION 9: ESSAY QUESTION

NOTHING BUT THE TRUTH

Sipho is a very angry and bitter man for much of the play.

Discuss the reasons for his anger and bitterness.

You may discuss the following points, among others:

- The funeral arrangements Sipho makes for his brother
- Sipho's feelings towards Themba
- Sipho's views on the political situation of the past
- Sipho's views on the TRC
- Luvuyo's death

Length: 250 – 300 words **[35]**

OR

QUESTION 10: CONTEXTUAL QUESTION

NOTHING BUT THE TRUTH

Read each extract from the play and answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

NOTE: Answer questions in your own words unless you are asked to quote.
Answer the questions set on BOTH extracts, i.e. QUESTIONS 10.1 AND 10.2.

10.1 [Mandisa tells Thando about her family and life in England.]

THANDO:	Welcome home.	
MANDISA:	Home. That's all we talked about with my father. He's always said to me 'England is not your home, it's just where you live. It's where your house is. My home is in South Africa, 46 Madala Street, New Brighton, Port Elizabeth. That's where your home is, African Princess.'	5
THANDO:	African Princess? That's what my father used to call me too when I was young.	
MANDISA:	It always made me feel so African.	
THANDO:	On the phone you said Ms McKay.	10
MANDISA:	Yes, I know. It's Mandisa Makhaya. They decided to register me at birth as Mandisa McKay. I suppose it was to help us fit in. But I've always known that I am ... don't laugh ... I am going to try to say it like my father taught me: *'Ndiyintombi yakwa Makhaya ema Chireni'.*	15
THANDO	[laughing]: Ndiyitombi yakwaMakhaya eMaCireni.	

MANDISA:	I am happy to be home.	
THANDO:	I am happy too, my sister. With you I can at least introduce you to my friends as my sister. I've never had anyone my age that I am related to. It's always been ... 'Meet your uncle. Meet your aunt.' This is my *dadobawo* or this is your *malume*.	20
MANDISA:	You are still better off than me. All I knew were children of my father's friends in exile. Only when we went to visit my mother's people in Barbados could I say that I was with family. But my father always said, 'These are your mother's people. Your family is in South Africa.' God, that used always to make my mother mad.	25
THANDO:	Barbados?	
MANDISA:	In the West Indies. My mom was the second generation of her family born in London. She is still so proud of her West Indian roots.	30
	[Act 1, Scene 2]	

10.1.1 Why has Mandisa come to South Africa? (2)

10.1.2 Refer to lines 2 – 5 ('Home. That's all ... Brighton, Port Elizabeth').

(a) Explain the irony of Themba's words to his daughter. (2)

(b) What does Themba's sudden move to London earlier in the play suggest about his character? (2)

(c) Does Mandisa deserve to be called 'African Princess'? Support your answer with evidence from the play as a whole. (3)

10.1.3 Describe what this extract suggests about:

(a) Themba's feelings about South Africa (1)

(b) The way in which Themba raised Mandisa (2)

10.1.4 Discuss TWO differences between Thando and Mandisa's characters. (4)

10.1.5 Discuss TWO reasons why Sipho resents Themba even though he has died. (4)

AND

10.2 [Sipho expresses his feelings to Thando and Mandisa.]

MANDISA: Thank you Uncle Sipho.

He kisses her on the forehead.

SIPHO: I wish I knew what he looked like now.
MANDISA *[going into Thando's room]:* I've got something for you.
THANDO: Can I ask you something too?
SIPHO: About your mother?
THANDO: No, you've already told me everything about her and I am very happy about that.
SIPHO: What then?
THANDO: The Library. Are you really going to burn it down? *[MANDISA laughs].* You weren't serious were you?
SIPHO: No Thando. You know me better than that. I can never burn books.
THANDO: About Luvuyo. The policeman who shot him. Do you forgive him?

Long pause – Sipho does not answer.

MANDISA comes back into the living room and gives SIPHO a photograph of her father.

SIPHO *[looking at the photograph]:* Is that him now?
MANDISA: Yes. *[Pause.]* So, what are you going to do on Monday? Are you going back to work again?
SIPHO: Yes.
THANDO: As the Assistant Chief Librarian?
SIPHO: Oh no. To collect my things and my early retirement package of course. They can have the job. I've got other things to do now. I am going to write a letter to President Mbeki. I want to remind him that I voted for him. I put them in power. I paid for this freedom. I paid with my son's life. My brother died in exile. They must never forget the little people like me. The little Assistant Chief somethings who make up the majority that has kept them in power and will still do so for a long time to come. We have dreams too. We have our needs too. Small as they may be they are important to us. We want the 'Better life for all' now! Today! It's our time now.

[Act 2, Scene 1]

10.2.1 Refer to line 2 ('I wish I ... looked like now').

Explain why Sipho wonders what Themba looked like at the time of his death. (2)

10.2.2 What job does Mandisa do? (1)

10.2.3 Refer to lines 6 – 7 ('No, you've already ... happy about that').

(a) What has Thando just found out about her mother? (2)

(b) Do you think it was wise of Sipho to tell Thando 'everything' about her mother? Discuss your view. (3)

10.2.4 Refer to line 13 – 14 ('About Luvuyo. The ... you forgive him?').

Is the following statement TRUE or FALSE? Give a reason for your answer.

Sipho blames only the policeman for Luvuyo's death. (2)

10.2.5 Refer to lines 15 – 18 ('Yes. *[Pause.]* So, ... Assistant Chief Librarian?').

Discuss Sipho's feelings about his job in the library. (3)

10.2.6 How does Sipho's mood as revealed in this extract differ from his earlier mood? (2)

TOTAL SECTION B: 35

OR

SECTION C: SHORT STORIES

In this section there are two questions. Answer EITHER the essay (QUESTION 11) OR the contextual question (QUESTION 12).

QUESTION 11: ESSAY QUESTION

***1949* – Ronnie Govender**

The riots in the story, *1949,* are due to several factors.

Discuss these factors in an essay.

You may consider the following points, among others:

- The Nationalist government and its racist policies
- Racial prejudice among black people, white people and Indians
- Evil people such as Mr Osborne

Length: 250 – 300 words **[35]**

OR

QUESTION 12: CONTEXTUAL QUESTION

THE VISITS – Richard Rive

Read each extract from the short story below and on the next page and answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

NOTE: Answer questions in your own words unless you are asked to quote.
Answer the questions set on BOTH extracts, i.e. QUESTIONS 12.1 AND 12.2

12.1 [The teacher meets the visitor for the first time.]

> What he knew was that he had to get away from her. He wished The Student had been there. He could have dealt physically with the situation. But this was so different. He went back to the kitchen and stood for some time staring at the water boiling over on the stove and hissing on the plate. Then he opened the provisions cupboard and started filling an empty carrier-bag. Sugar, rice, a tin of mushrooms. There was some apricot jam left over, a bottle of pickles, stuffed olives. What the hell could she do with stuffed olives? He opened the fridge and removed cheese, butter and two pints of milk. Then he opened the bread tin. He stared at the bulging carrier on the kitchen table.
>
> He seemed afraid to face her and hoped she would be gone by the time he returned to the door. He decided to have a cup of tea while playing for time. Should he invite her in? He smiled and decided against the tea. Then resolutely he took the paper carrier. Give her the food and tell her to get the hell away.
>
> When he handed over the provisions she made a slight, old-fashioned bow. It seemed comical because he estimated she could not be more than forty. Still, one could never tell with these people. Or could one?
>
> 'Thank you,' she said in the same whisper. Then she was gone. He returned to the kitchen, feeling relieved and, for no reason at all, completely exhausted.

12.1.1 (a) What is the teacher's first reaction to the visitor? (1)

(b) What does his reaction tell you about his feelings? (2)

12.1.2 Refer to lines 1 – 2 ('He wished The Student had been there').

Considering the story as a whole, discuss the irony of these lines. (2)

12.1.3 Why does the teacher fill a carrier-bag for the woman when she first visits him? (2)

12.1.4 Does the woman show appreciation for the items she receives from the teacher? How do you know this? (2)

12.1.5 Considering the story as a whole, explain how the full carrier-bag comes to affect the teacher's life. (3)

12.1.6 Refer to line 7 ('What the hell … with stuffed olives?').

What does the teacher imply by this question? (2)

12.1.7 Quote a phrase of TWO words from the extract which suggests that the teacher considers himself different from the woman. (1)

12.1.8 The teacher is a kind man. Do you agree with this statement? Provide a reason for your answer. (2)

12.1.9 In your opinion, should a person give items such as food and money to beggars? Support your answer. (3)

AND

12.2 [The teacher finds out why the woman does not visit anymore.]

> Then one week she did not appear. Her groceries remained in the closet. The following week she did not come either. He kept the groceries (in case). After she had not appeared for a month he decided to use the provisions he had bought for her. With a strange sense of fear he opened the bags and was relieved when nothing happened. He felt as if an enormous burden had dropped from his shoulders and wanted to speak to someone about it. Anyone. The Student was in his room trying in vain to study. He made some coffee and took it to The Student, standing in the doorway attempting to keep the conversation alive.
>
> 'By the way,' The Student said, not annoyed at being disturbed, 'your girlfriend turned up last week but you were out.'

12.2.1 Is the following statement TRUE or FALSE? Support your answer with evidence from the extract.

The teacher is a superstitious person. (2)

12.2.2 Refer to line 7 ('The Student was … vain to study').

What does the phrase 'trying in vain to study' (line 7) suggest about The Student? (2)

12.2.3 Does the woman always come alone? Give a reason for your answer. (2)

12.2.4 Why, do you think, does the woman usually call when The Student is out? (2)

12.2.5 (a) What did The Student do to the woman when she came during the teacher's absence? (2)

(b) Does The Student have a good reason to do this to the woman? Discuss your opinion. (2)

12.2.6 Refer to lines 10 – 11 ('By the way … you were out').

Identify the tone used by the Student in these lines. (1)

12.2.7 How does the teacher react to what The Student has done? (2)

TOTAL SECTION C: 35

OR

SECTION D: POETRY

Answer questions on any TWO of the prescribed poems set.

NOTE: Answer questions in your own words unless you are asked to quote.

QUESTION 13

Read the following extract and answer the questions which follow.

MENDING WALL – Robert Frost

I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each. 5
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them.
Oh, just another kind of outdoor game, 10
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him. 15
He only says, 'Good fences make good neighbours.'
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'*Why* do they make good neighbours? Isn't it
Where there are cows? But here there are no cows. 20
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to him, 25
But it's not elves exactly, and I'd rather
He said it for himself. I see him there,
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me, 30
Not of woods only and the shade of trees.
He will not go behind his father's saying.
And he likes having thought of it so well
He says again, 'Good fences make good neighbours.'

13.1 Refer to lines 3 – 7 ('And set the ... make them balance').

13.1.1 Briefly describe the wall the speaker and his neighbour are mending. (1)

13.1.2 Explain why mending the wall is actually a waste of time. (2)

13.2 Refer to lines 4 – 5 ('We keep the ... fallen to each').

What do these lines suggest to you about the relationship between the speaker and his neighbour? (1½)

13.3 Consider the poem as a whole. Give TWO reasons why, according to the speaker, this wall is not really necessary. (4)

13.4 Refer to lines 14 – 15 ('My apple trees ... I tell him').

What do these lines tell you about the speaker's character? (2)

13.5 Refer to line 16 ('... Good fences make good neighbours').

13.5.1 Explain what the neighbour means by 'Good fences make good neighbours.' (2)

13.5.2 Do you agree with the neighbour's view as expressed in this line? Support your answer. (2)

13.6 Refer to line 18. ('If I could put a notion in his head')
Suggest a synonym (word of similar meaning) for the word 'notion'. (1)

13.7 Refer to line 29 ('... like an old-stone savage armed').

Is the simile used in this line effective in the context of the poem? Support your answer. (2)
[17½]

OR

QUESTION 14

Read the following poem and answer the questions which follow.

AN ABANDONED BUNDLE – Mbuyiseni Oswald Mtshali

The morning mist
and chimney smoke
of White City Jabavu
flowed thick yellow
as pus oozing 5
from a gigantic sore.

It smothered our little houses
like fish caught in a net.

Scavenging dogs
draped in red bandanas of blood 10
fought fiercely
for a squirming bundle.

I threw a brick;
they bared fangs
flicked velvet tongues of scarlet 15
and scurried away,
leaving a mutilated corpse –
an infant dumped on a rubbish heap –
'Oh! Baby in the Manger
sleep well 20
on human dung.'

Its mother
had melted into the rays of the rising sun,
her face glittering with innocence
her heart as pure as untrampled dew. 25

14.1 At what time of day does the incident described take place? Quote a suitable phrase of no more than TWO words from the poem to support your answer. (2)

14.2 Refer to lines 1 – 6 ('The morning mist ... from a gigantic sore').

14.2.1 Where does this incident take place? (1)

14.2.2 What does the reference to a 'gigantic sore' suggest about this place? (2)

14.3 Refer to lines 7 – 8 ('It smothered our ... in a net').

Identify the figure of speech used in these lines. (1)

14.4 Refer to line 10.

Why are the dogs described as being 'draped in red bandanas of blood'? (2)

14.5 Refer to line 12.

Discuss how the word 'squirming' makes you feel. (1½)

14.6 Does the baby survive the attack by the dogs? Quote ONE line from the poem to support your answer. (2)

14.7 Refer to line 19 ('Oh! Baby in the Manger').

Explain why the poet makes reference to the 'Baby in the Manger'. (2)

14.8 Refer to the last stanza of the poem.

In your opinion, is the mother 'as pure as untrampled dew' (line 25)? Support your answer. (2)

14.9 Do you think the title, 'An Abandoned Bundle', is suitable for this poem? Give a reason for your answer. (2)
[17½]

OR

QUESTION 15

Read the following extract and answer the questions which follow.

SNAKE – DH Lawrence

And yet those voices:
If you were not afraid, you would kill him!
And truly I was afraid, I was most afraid,
But even so, honoured still more
That he should seek my hospitality 5
From out the dark door of the secret earth.
He drank enough
And lifted his head, dreamily, as one who has drunken,
And flickered his tongue like a forked night on the air, so black,
Seeming to lick his lips, 10
And looked around like a god, unseeing, into the air,
And slowly turned his head,
And slowly, very slowly, as if thrice adream,
Proceeded to draw his slow length curving round
And climb again the broken bank of my wall-face. 15
And as he put his head into that dreadful hole,
And as he slowly drew up, snake-easing his shoulders, and entered farther,
A sort of horror, a sort of protest against his withdrawing into that horrid black hole,
Deliberately going into the blackness, and slowly drawing himself after,

overcame me now his back was turned.	20
I looked around, I put down my pitcher,	
I picked up a clumsy log	
And threw it at the water-trough with a clatter.	
I think it did not hit him,	
But suddenly that part of him that was left behind convulsed in undignified haste,	25
Writhed like lightning, and was gone	
Into the black hole, the earth-lipped fissure in the wall-front,	
At which, in the intense still noon, I stared with fascination.	
And immediately I regretted it.	
I thought how paltry, how vulgar, what a mean act!	30
I despised myself and the voices of my accursed human education.	
And I thought of the albatross	
And I wished he would come back, my snake.	
For he seemed to me again like a king,	
Like a king in exile, uncrowned in the underworld,	35
Now due to be crowned again.	
And so, I missed my chance with one of the lords	
Of life.	
And I have something to expiate;	
A pettiness.	40

15.1 Refer to line 2 of the extract ('*If you were ... would kill him*!')

Explain why this thought enters the speaker's mind. (1½)

15.2 From your knowledge of the poem as a whole:

15.2.1 How did the speaker happen to see the snake? (2)

15.2.2 Why did the snake come out of its hiding place? (1)

15.3 Refer to line 4 of the extract ('But even so, honoured still more').

Give THREE reasons why the speaker feels 'honoured' by the snake's visit. (3)

15.4 Refer to line 11 of the extract ('And looked around like a god, unseeing, into the air').

15.4.1 Identify the figure of speech used in this line. (1)

15.4.2 Explain why this figure of speech is effective in the context of the poem as a whole. (2)

15.5 Refer to lines 22 – 23 of the extract ('I picked up ... with a clatter').

15.5.1 In your view, why does the speaker throw the log? (2)

15.5.2 Is he justified in doing this? Discuss your view. (2)

15.5.3 Choose TWO separate words from the extract which emphasise how the speaker feels after throwing the log. (1)

15.6 In your view, what is the poet's message in this poem? (2)
[17½]

OR

QUESTION 16

Read the following poem and answer the questions which follow.

MY NAME – Magoleng wa Selepe

Nomgqibelo Ncamisile Mnqhibisa

Look what they have done to my name ...
the wonderful name of my great-great-grandmothers
Nomgqibelo Ncamisile Mnqhibisa

The burly bureaucrat was surprised.
What he heard was music to his ears 5
'Wat is daai, sê nou weer?
'I am from Chief Daluxolo Velayigodle of emaMpodweni
And my name is *Nomgqibelo Ncamisile Mnqhibisa*.'

Messia, help me!
My name is so simple 10
And yet so meaningful,
But to this man it is trash ...

He gives me a name
Convenient enough to answer his whim:
I end up being 15
Maria ...
I ...
Nomgqibelo Ncamisile Mnqhibisa.'

16.1 Refer to line 1.

To whom does 'they' refer? (1)

16.2 Refer to line 2.

16.2.1 What does this line suggest about the speaker's character? (1½)

16.2.2 In your view, should children be given the name of an ancestor? Support your answer. (2)

16.3 Who, do you think, is the bureaucrat in this poem? Give a reason for your answer. (2)

16.4 What is the speaker's surname? (1)

16.5 Refer to stanza 2.

16.5.1 From which area does the speaker come? (1)

16.5.2 Who is in charge of this area? (1)

16.6 Refer to stanza 3.

Explain why the word 'trash' is effective in the context of this poem. (2)

16.7 Why is the bureaucrat able to change the speaker's name? (2)

16.8 Explain why the bureaucrat chooses to change the speaker's name to Maria and not any other name. Give TWO points. (2)

16.9 What message, do you think, is the poet conveying in this poem? (2)
[17½]

TOTAL SECTION D: 35

GRAND TOTAL: 70