



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2010

ENGLISH FIRST ADDITIONAL LANGUAGE – PAPER 2

MARKS: 70

TIME: 2 hours



This question paper consists of 28 pages.

INSTRUCTIONS AND INFORMATION

Read these instructions 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 texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
2. This question paper consists of FOUR sections:
SECTION A: Novel
SECTION B: Drama
SECTION C: Short Stories
SECTION D: Poetry
3. Follow the instructions at the beginning of each section carefully.
4. Answer TWO SECTIONS ONLY. Use the checklist to assist you.
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. Motivation for all open-ended questions must be put in the context of the text.
9. Write neatly and legibly.

SECTION A: NOVEL**Answer ANY ONE question.**

QUESTION NO.	QUESTION	MARKS	PAGE NO.
1. <i>(To Kill a Mockingbird)</i>	Essay question	35	5
OR			
2. <i>(To Kill a Mockingbird)</i>	Contextual question	35	6
OR			
3. <i>(Lord of the Flies)</i>	Essay question	35	8
OR			
4. <i>(Lord of the Flies)</i>	Contextual question	35	8
OR			
5. <i>(A Grain of Wheat)</i>	Essay question	35	11
OR			
6. <i>(A Grain of Wheat)</i>	Contextual question	35	11

OR**SECTION B: DRAMA****Answer ANY ONE question.**

7. <i>(Romeo and Juliet)</i>	Essay question	35	14
OR			
8. <i>(Romeo and Juliet)</i>	Contextual question	35	14
OR			
9. <i>(Nothing but the Truth)</i>	Essay question	35	17
OR			
10. <i>(Nothing but the Truth)</i>	Contextual question	35	18

OR**SECTION C: SHORT STORIES****Answer ANY ONE question.**

11. <i>Unto Dust</i>	Essay question	35	21
OR			
12. <i>The Magic man</i>	Contextual question	35	21

OR**SECTION D: POETRY****Answer ANY TWO questions.**

13. <i>Mending wall</i>	Contextual question	17½	23
14. <i>The night train</i>	Contextual question	17½	25
15. <i>The world is too much with us</i>	Contextual question	17½	26
16. <i>An abandoned bundle</i>	Contextual question	17½	27

CHECKLIST**NOTE:**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: Novel (Essay OR Contextual)	1 – 6	1	

OR

B: Drama (Essay OR Contextual)	7 – 10	1	
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OR

C: Short Stories (Essay OR Contextual)	11 – 12	1	
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OR

D: Poetry (Contextual)	13 – 16	2	
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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 Ngugi Wa Thiong'O
- Answer ONE question (EITHER the essay OR the contextual question) on the novel you have studied.

EITHER

QUESTION 1: TO KILL A MOCKINGBIRD.**Essay question**

“Inside the house lived a malevolent phantom. People said he existed, but Jem and I had never seen him.”

“Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.”

Discuss events that led to the narrator's change of attitude towards Boo Radley.

Length: 250 – 300 words.

[35]

OR

QUESTION 2: TO KILL A MOCKINGBIRD**Contextual question:**

Read the following extract 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.

EXTRACT

I turned to go home. Street lights winked down the street all the way to town. I had never seen our neighbourhood from this angle. There were Miss Maudie's, Miss Stephanie's – there was our house, I could see the porch swing – Miss Rachel's house was beyond us, plainly visible. I could even see Mrs Dubose's.

I looked behind me. To the left of the brown door was a long shuttered window. I walked to it, stood in front of it, and turned around. In daylight, I thought you could see to the post office corner. 5

Daylight ... in my mind, the night faded. It was daytime and the neighbourhood was busy. Miss Stephanie Crawford crossed the street to tell the latest to Miss Rachel. Miss Maudie bent over her azaleas. It was summertime, and two children scampered down the sidewalk towards a man approaching in the distance. The man waved, and the children raced each other to him. 10

It was still summertime, and the children came closer. A boy trudged down the sidewalk dragging a fishing-pole behind him. A man stood waiting with his hands on his hips. Summertime, and his children played in the front yard with their friend, enacting a strange little drama of their own invention. 15

It was fall, and his children fought on the sidewalk in front of Mrs Dubose's. The boy helped his sister to her feet, and they made their way home. Fall, and his children trotted to and fro around the corner, the day's woes and triumphs on their faces. They stopped at an oak tree, delighted, puzzled, apprehensive. 20

Winter, and his children shivered at the front gate, silhouetted against a blazing house. Winter, and a man walked into the street, dropped his glasses, and shot a dog.

Summer, and he watched his children's heart break. Autumn again, and Boo's children needed him.

Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough. 25

2.1 "Street lights winked down the street all the way to town." (line 1)

2.1.1 What figure of speech is used in this sentence? (1)

2.1.2 What does the use of this figure of speech suggest? (2)

2.2 Quote a phrase that shows that the greatest part of the extract is only the narrator's imagination. (1)

2.3 At what time does the incident described in paragraph 1 take place? (1)

- 2.4. What do we learn about the character of Miss Stephanie Crawford in the extract? (2)
- 2.5 Who are the children that are referred to in line 10? (2)
- 2.6 “his” in line 15 refers to:
- A. Bob Ewell
 - B. Atticus Finch
 - C. Arthur Radley
 - D. Jack Finch (1)
- 2.7 What do you think is the purpose of the use of short sentences in this extract? (2)
- 2.8 At the beginning of the story the boy is almost ten years old and the girl is six.
Using the timeline in the extract as a guide, how old do you think the two children are at the end of the story? (2)
- 2.9 What punishment did the children get for destroying Mrs Dubose’s garden? (2)
- 2.10
- 2.10.1 Refer to line 14. Who is referred to as “a man” here? (1)
 - 2.10.2 Do you find the reference to the character as “a man” appropriate? Motivate your answer. (3)
- 2.11
- 2.11.1 Who is “their friend” referred to in line 15? (1)
 - 2.11.2 Why is the reference to “their friend” when talking about an innovative little drama highly appropriate? (2)
- 2.12 Which season is described as “fall” in the extract? (1)
- 2.13 Briefly explain why the dog is shot. (3)
- 2.14 Explain why a lot happens during summer time than in other seasons. (2)
- 2.15 Name TWO items the children found in the oak tree. (2)
- 2.16 Say whether the following statements are TRUE or FALSE. Quote from the extract to support your responses.
- 2.16.1 Jem and Scout hated Atticus. (2)
 - 2.16.2 Scout hated school. (2)

[35]**OR**

QUESTION 3: LORD OF THE FLIES**Essay question**

Golding uses symbolism in the book *Lord of the Flies*. Discuss the following symbols and explain their relevance in this novel.

- The conch
- The pig's head
- The masks

Length: 250 – 300 words.

[35]

OR

QUESTION 4: LORD OF THE FLIES

Read the following extract 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.

EXTRACT 1

"We haven't made a fire," he said, "what's any use. We couldn't keep a fire like that going, not if we tried."

"A fat lot you tried," said Jack contemptuously. "You just sat."

"We used his specs," said Simon, smearing a black cheek with his forearm.

"He helped that way."

5

"I got the conch," said Piggy indignantly. "You let me speak!"

"The conch doesn't count on top of the mountain," said Jack, "so you shut up."

"I got the conch in my hand."

"Put on green branches," said Maurice. "That's the best way to make smoke."

"I got the conch—"

10

Jack turned fiercely.

"You shut up!"

Piggy wilted. Ralph took the conch from him and looked round the circle of boys.

"We've got to have special people for looking after the fire. Any day there may be a ship out there"—he waved his arm at the taut wire of the horizon—"and if we have a signal going they'll come and take us off. And another thing. We ought to have more rules. Where the conch is, that's a meeting. The same up here as down there."

15

They assented. Piggy opened his mouth to speak, caught Jack's eye and shut it again. Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands.

20

"I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English; and the English are best at everything. So we've got to do the right things."

- 4.1 The boys have just made their first fire on the island.
- 4.1.1 Whose idea is it to make the fire? (1)
- 4.1.2 Why are the boys making fire? (2)
- 4.2 “We haven’t made a fire,” he said, “what’s any use.” (line 1)
- 4.2.2 What does Piggy realise about the fire in this extract? (2)
- 4.2.3 What chronic illness does Piggy suffer from? (1)
- 4.3 What is Jack accusing Piggy of when he says “You just sat”? (line 3) (1)
- 4.4
- 4.4.1 What is a conch? (1)
- 4.4.2 What does it symbolise in the story? (2)
- 4.5 “We’ve got to have rules and obey them.” (line 21)
Do you agree or disagree with this statement? Motivate your answer in the context of the story. (3)
- 4.6 Compare Jack and Piggy’s characters. (2)
- 4.7 Why does Piggy keep on repeating “I got the conch”? (2)
- 4.8 Piggy is not regarded very highly by most of the boys.
- 4.8.1 Give TWO reasons why the rest of the boys do not accept him as their equal. (2)
- 4.8.2 How does Ralph show support for Piggy in this extract? (2)
- 4.9 “After all, we’re not savages.”(line 21 – 22)
Explain the irony in this statement. (2)
- [23]**

EXTRACT 2

A point of gold appeared above the sea and at once all the sky lightened.

“What about my hunters?”

“Boys armed with sticks.”

Jack got to his feet. His face was red as he marched away.

5

Piggy put on his one glass and looked at Ralph.

“Now you done it. You been rude about his hunters.”

“Oh shut up!”

The sound of the inexpertly blown conch interrupted them. As though he were serenading the rising sun, Jack went on blowing till the shelters were astir and the hunters crept to the platform and the littluns whimpered as now they so frequently did. Ralph rose obediently, and Piggy and they went to the platform.

10

“Talk,” said Ralph bitterly, “talk, talk, talk.”

15

He took the conch from Jack.

“This meeting—”

Jack interrupted him.

“I called it.”

“If you hadn’t called it I should have. You just blew the conch.”

20

“Well isn’t that?”

“Oh, take it! Go on—talk!”

Ralph thrust the conch into Jack’s arms and sat down on the trunk.

25

4.10 “A point of gold appeared above the sea...” (line 1)

4.10.1 Identify the figure of speech used here.

(1)

4.10.2 What hope does the sea offer for the boys?

(1)

4.11 Why does Jack need hunters? (line 3)

(1)

4.12 “Boys armed with sticks.” (line 4)

4.12.1 How will these words of Ralph be received by Jack?

(1)

4.12.2 What does Ralph think about Jack and his hunters?

(2)

4.13 “Piggy put on his one glass ...” (line 6)

4.13.1 Why does Piggy have only “one glass”?

(2)

4.13.2 What is the importance of Piggy’s glasses for the boys?

(2)

4.14 “Ralph rose obediently, and Piggy ...” (lines 13 – 14).

What does this prove about their attitude to law and order at this stage?

(2)

[12]**[35]****OR**

QUESTION 5: A GRAIN OF WHEAT

Discuss how different characters deal with the stress caused by challenges of life in the story. In your response assess their reaction. In your answer refer to the following characters:

- Gikonyo
- Mugo
- Karanja

Length: 250 – 300 words

[35]

OR

QUESTION 6: A GRAIN OF WHEAT**Contextual Questions**

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.

EXTRACT 1

After the meeting, Mugo took refuge in reticence. People went on with their daily work, reconstructing that which had been broken. Elections came. People voted the Party into power and resumed their toil. Mugo thought Thabai had forgotten him. But legends have thrived on less fertile ground. People in the meeting said the man was so moved he could not speak any more. And whenever Warui commented on this meeting he never forgot to say: 'Those were words from no ordinary heart.'

5

Mugo walked determinedly, as if intent on reaching his destination early. His mind would suddenly see his whole past in a flash – like when lightning cuts the night in two. His whole life would be compressed into the flash. Then he would single out events trying to skip over the ones that brought him pain. He remembered that meeting – then his mind reverted to last night's gathering. 'He shall judge the poor of the people, he shall save the children of the needy, and shall break down in pieces the oppressor.' The words thrilled him: a flicker once more danced within him. He stood, transfixed. Then, as suddenly, other thoughts rushed in and blew out the flicker. Unless they had suspected him could General R. have asked those pointed questions? Meeting somebody after a week? Karanja?

10

15

- 6.1 Refer to line 1: "... took refuge in reticence."
Explain this line in your own words.

(2)

- 6.2 The 'Party' referred to in line 3 is ...
A. the Mau-Mau.
B. the ANC.
C. the Movement.
D. Kenya Freedom Front. (1)
- 6.3 Refer to lines 5 – 6.
6.3.1 Mention two things that Mugo mentioned in his speech "in the meeting". (2)
6.3.2 Explain the irony in these lines. (2)
- 6.4 Refer to line 8. What is Mugo's destination? (1)
- 6.5
6.5.1 Identify the figure of speech used in lines 9 – 10. (1)
6.5.2 What is the purpose of using this figure of speech? (2)
- 6.6. "...then his mind reverted to last night's gathering." (lines 12 – 13)
Mention THREE characters that Mugo met in this gathering. (3)
- 6.7
6.7.1 Who did Mugo betray? (1)
6.7.2 How did he betray this person? (2)
- 6.8 Do you think that Mugo should have confessed his betrayal to the Kenyan people? Motivate your answer in the context of the story. (3)
- [20]**

EXTRACT 2

'Forget these people. They are thick, thick like darkness. Instead I'll tell you the full story of my life. I was born in a valley. The grass in the valley – man, it was big and green-rich. The sun shone daily. And the rain also fell and fruit trees sprung from the earth. I often lay in the sun on the grass, a piece of fruit in my hand, and listened to the running stream and the wild animals. Nobody knew of this valley and I knew no fears. Then one day I was surprised to get an unexpected visitor. Can you guess who? Anyway, you can imagine my surprise when I saw the famous Queen – Queen of England. She said (mimicks her voice): "Why are you living in this dark place? It is like a cold, dark cell in prison." I lay there on the grass. I could see she was quite surprised, naturally, because I was not impressed with her blood-stained lips. "I like it where I am," I told her and went on lying on the ground. She said (mimicks her): "If you sell me your valley, I'll let you ... once." Women are women you know. "In my country," I told her, "we do not buy that thing from our women. We get it free." But man, my own thing troubled me. I had not seen a woman for many years. However, before I could even say anything more, she had called in her soldiers who bound my hands and feet and drew me out of the valley. I have just come from there, and that's why, gentlemen, I am back with you here in case you are surprised.'

5

10

15

- 6.9. Who do 'these people' in line 1 refer to? (1)
- 6.10. Why does the author compare them to darkness? (2)
- 6.11. Gatu uses extended metaphor in his description of his experiences. What or who do the following refer to in this metaphor?
- 6.11.1 The rich valley (1)
- 6.11.2 Queen Elizabeth (1)
- 6.12. "It is like a cold, dark cell in prison." (line 9). What is ironic about this sentence? (2)
- 6.13. Say whether the following sentence is TRUE or FALSE and substantiate your answer. Do not quote. (2)
- Queen Elizabeth was worried about the well-being of Gatu.*
- 6.14. "I have just come from there." (lines 16 – 17)
- 6.14.1 Where was Gatu? (1)
- 6.14.2 Why was he taken there? (2)
- 6.15. Explain how the death of Gatu relates to the title of the book. (3)

[15]**[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: ROMEO AND JULIET**EITHER****Essay question**

Dramatic irony in drama happens when the reader knows about the true state of affairs than the characters do. Identify and discuss dramatic irony used in *Romeo and Juliet*.

Length: 250 – 300 words

[35]

OR**QUESTION 8: ROMEO AND JULIET****Contextual Questions**

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

EXTRACT 1

Capulet	:	But Montague is bound as well as I, In penalty alike; and 'tis not hard, I think, For men so old as we to keep the peace.	
Paris	:	Of honourable reckoning are you both, And pity 'tis you lived at odds so long. But now, my lord, what say you to my suit?	5
Capulet	:	But saying o'er what I have said before. My child is yet a stranger in the world, She hath not seen the change of fourteen years. Let two more summers wither in their pride Ere we may think her ripe to be a bride.	10
Paris	:	Younger than she are happy mothers made.	
Capulet	:	And too soon marred are those so early made. Earth hath swallowed all my hopes but she, She is the hopeful lady of my earth. But woo her gentle Paris, get her heart; My will to her consent is but a part. And she agreed, within her scope of choice Lies my consent and fair according voice. This night I hold an old accustomed feast, Whereto I have invited many a guest, Such as I love; and you among the store, Once more, most welcome, makes my number more. At my poor house look behold this night	15 20

	Earth-treading stars that make dark heaven light.	25
	Such comfort as do lusty young men feel	
	When well-apparelled April on the heel	
	Of limping winter treads, even such delight	
	Among fresh female buds shall you this night	
	Inherit at my house. Hear all, all see,	30
	And like her most whose merit most shall be;	
	Which on more view of, many — mine being one —	
	May stand in number, though in reckoning none.	
	Come, go with me.	
	[To Servant] Go sirrah, trudge about	35
	Through fair Verona, find those persons out	
	Whose names are written there, and to them say,	
	My house and welcome on their pleasure stay.	
	[<i>Exeunt Capulet and Paris</i>]	
Servant	: Find them out whose names are written here! It is	
	written that the shoemaker should meddle with his yard,	40
	and the tailor with his last, the fisher with his pencil, and	
	the painter with his nets, but I am sent to find those persons	
	whose names are here writ, and can never find what names	
	writing person hath here writ. I must to the learned. In good	
	time.	45

- 8.1 What penalty is referred to in line 2? (1)
- 8.2 Say whether the following statement is TRUE or FALSE and QUOTE from the extract to support your answer. (2)
- All Juliet's sisters were married.*
- 8.3 Is Capulet justified in forcing Juliet to marry Paris? Motivate your answer in the context of the play. (2)
- 8.4 Refer to lines 17 – 18. Explain the irony in Capulet's statement. (2)
- 8.5
- 8.5.1 If you were the director of this play, what stage directions would you give Capulet in line 35? (1)
- 8.5.2 Would you make the actor playing the servant dull-witted or clever? Give a reason for your answer. (2)
- 8.6
- 8.6.1 Who eventually helps the servant to read the list? (1)
- 8.6.2 How does this help the person you have mentioned above? (3)

[14]

EXTRACT 2

Tybalt	:	Well, peace be with you sir, here comes my man.	
Mercutio	:	But I'll be hanged sir, if he wear your livery. Marry, go before to field, he'll be your follower; Your worship in that sense may call him man.	
Tybalt	:	Romeo, the love I bear thee can afford No better term than this – thou art a villain.	5
Romeo	:	Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage To such a greeting. Villain am I none. Therefore farewell, I see thou knowest me not.	10
Tybalt	:	Boy, this shall not excuse the injuries That thou has done me, therefore turn and draw	
Romeo	:	I do protest I never injured thee, But love thee better than thou canst devise, Till thou shalt know the reason of my love. And so good Capulet, which name I tender As dearly as my own, be satisfied.	15
Mercutio	:	O calm, dishonourable, vile submission! <i>Alla stoccata</i> carries it away. Tybalt, you rat-catcher, will you walk?	20
Tybalt	:	What wouldst thou have with me?	
Mercutio	:	Good King of Cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.	25
Tybalt	:	I am for you.	
Romeo	:	Gentle Mercutio, put thy rapier up.	
Mercutio	:	Come sir, your <i>passado</i> .	
Romeo	:	Draw Benvolio, beat down their weapons. Gentlemen, for shame, forbear this outrage. Tybalt, Mercutio, the Prince expressly hath Forbid this bandying in Verona streets. Hold Tybalt. Good Mercutio.	30

8.7 Refer to line 1:

8.7.1 Who is 'my man' to whom Tybalt refers? (1)

8.7.2 Why does Tybalt wish to see this man? (2)

8.8 What has happened earlier in the play that leads Tybalt to call Romeo a 'villain'? (3)

- 8.9 Refer to line 7:
- 8.9.1 What reason is Romeo referring to? (2)
 - 8.9.2 Identify the figure of speech employed in this instance. (1)
- 8.10 Refer to lines 7 – 10:
- 8.10.1 In what tone of voice do you think Romeo says these lines? (1)
 - 8.10.2 Find a quote to justify your answer. (2)
- 8.11 Refer to line 11:
What is Tybalt referring to by injuries? (2)
- 8.12 O calm, dishonourable, vile submission! (line 18):
- 8.12.1 How is Mercutio feeling at this moment? (1)
 - 8.12.2 Why does he feel this way? (2)
 - 8.12.3 How does Mercutio's reaction here compare to his attitude earlier in the play? (2)
- 8.13 Why does Mercutio call Tybalt a King of Cats? (2)
- [21]**
[35]

OR

QUESTION 9: NOTHING BUT THE TRUTH

Essay question

In the play, *Nothing but the Truth*, TRC hearings are held. Discuss how the characters in the play react to these hearings and say what their reactions show about their characters and how they change.

Length: 250 – 300 words

[35]

QUESTION 10: NOTHING BUT THE TRUTH

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

EXTRACT 1

Thando	:	Where have you been? You are almost three hours late.	
Sipho	:	I've been drinking at Sky's shebeen.	
Thando	:	But you don't drink. You haven't had a drink since Luvuyo died.	
Sipho	:	I do now. And why did your father not come back in 1994? It's now 2000.	5
Thando	:	That's enough Daddy.	
Mandisa	:	My father had his reasons.	
Sipho	:	Oh yes. I am sure he had his reasons.	
Thando	:	I said that's enough, both of you. <i>[Pause]</i> By the way, what happened at work today, Daddy?	10
Sipho	:	Everything happened. Everything.	
Thando	:	Did you ... Did you get the job?	
Sipho	:	No I did not get the job.	
Thando	:	I am so sorry Daddy.	
Sipho	:	No, don't be.	15
Thando	:	So who did get the job then?	
Sipho	:	Some young person from Johannesburg. To shake up the library. Make it run like a business. A business! Even make money to pay for itself. A public library, for God's sake!	
Thando	:	My father has been running that library for the past six years. Successfully I might add. It has become the most used library in the Eastern Cape. Even Mrs Potgieter publicly admitted that they could not have achieved that without my father. She even recommended that my father would be the best person to take over from her.	20 25
Mandisa	:	So what was the problem then?	
Sipho	:	My age.	
Mandisa	:	What has your age got to do with it?	
Sipho	:	I am sixty-three years old. They could not give this important position to an old man who is about to retire in two years' time.	30
Thando	:	And this younger person? What experience has he got? Did you see him?	
Sipho	:	No, I did not see him. His qualification? I am not sure ... all I hear is that he is from exile or something.	
Mandisa	:	Is that a qualification?	35
Sipho	:	These days it is.	

Mandisa	:	Bullshit!	
Thando	:	I am sorry Daddy. You deserved that job. You've waited for it all your life.	
Sipho	:	It's OK Thando. It's done. There is nothing we can do about it.	40
Mandisa	:	Are you going to let him take what is rightfully yours?	
Sipho	:	Yes, yes. People always take things from me. It's been like that all my life.	

- 10.1 Refer to line 7:
Mention TWO reasons given by Mandisa to explain why her father never returned to South Africa. (2)
- 10.2 In what tone would Sipho say line 8? (1)
- 10.3 What is the purpose of the three dots in line 12? (2)
- 10.4 Quote an example of a simile used in the extract. (1)
- 10.5
- 10.5.1 Who did Sipho work for before being a librarian? (1)
- 10.5.2 What is his responsibility at the library? (1)
- 10.5.3 How did he get the job you have mentioned above? (2)
- 10.6 Say whether the following statement is TRUE or FALSE. Use your knowledge of the play to motivate your answer.
Sipho had the relevant qualification for the job he wanted. (2)
- 10.7 Refer to line 36:
Why is Sipho saying that returning from exile is a qualification? (2)
- 10.8 Refer to line 42:
Mention THREE things that were taken from Sipho. (3)
- 10.9 Compare the characters of Mandisa and Thando. (2)
- [19]**

EXTRACT 2

Sipho	:	I've waited so long to hear that.	
Thando	:	So you don't blame him for Luvuyo's death?	
Sipho	:	In my heart I've always known it wasn't his fault. Blaming him just gave me a reason to be angry with him and it felt good. It was the only way I could deal with Luvuyo's death.	5
Thando	:	So you forgive him?	
Sipho	:	I forgave Themba long ago. All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother'.	
Thando	:	For everything.	
Sipho	:	Yes. For everything.	10
Thando	:	Including my mother.	
Sipho	:	The affair. I blame myself.	
Thando	:	And my mother?	
Sipho	:	I love her. I will always love her. She is your mother.	
Mandisa	:	For what it's worth Uncle Sipho I am sorry for what my father did to you, to our family. I want you to believe me.	15
Sipho	:	If I can forgive all the white people for what they did to us in this country, how can I not forgive my own brother?	
Mandisa	:	You mean that, Uncle Sipho?	
Sipho	:	Yes, a man is much more than the worst thing he's ever done.	20
Thando	:	Tell him now, say that to him.	
Sipho	:	Who?	
Thando	:	Uncle Themba.	
Sipho	:	How I wish I could.	

- 10.10 Refer to line 1:
What is Sipho referring to? (1)
- 10.11 How did Luvuyo die? (1)
- 10.12
- 10.12.1 To whom does "him" in line 2 refer? (1)
- 10.12.2 What is Luvuyo's relationship with this person? (1)
- 10.12.3 Why does Sipho blame this person for Luvuyo's death? (2)
- 10.13 Do you think Sipho has forgiven the white people like he claims in line 17?
Give an incident in the play to prove your answer. (3)
- 10.14 Refer to line 20:
Explain the sentence in your own words. (2)
- 10.15 How does Thando expect Sipho to apologise to Themba? (2)
- 10.16 Identify and explain the theme of the play reflected by the extract. (3)
- [16]**
- [35]**

SECTION C: SHORT STORIES

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

QUESTION 11: UNTO DUST**Essay question**

Write an essay in which you identify and explain the several Boer beliefs that make the story Unto Dust humorous.

Length: 250 – 300 words

[35]

OR

QUESTION 12: THE MAGIC-MAN**Contextual Questions**

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

EXTRACT A

Suddenly she pulled the bag wide open and turned it upside down and emptied everything she had kept in it onto the floor. While she sorted through the things, she told the magic man about them. Who had given them to her and why.

Finally she came to the tiny blue jacket and the bootees with ribbon threaded through them. She sat with her knees tucked up under her chin and stared at them for a long time. **5**

Then without looking up, she told him about them as well. Why she'd come to the city and why she couldn't return to the farm.

At first the words came up icy cold. So icy cold, that they almost took her breath away. Just like her breath had left her that evening when she and the farmer's son jumped naked into the cold mountain pool. But as she brought the words closer and closer to the surface they warmed in her mouth and seemed able to spill out. She looked across into the face and the eyes of the magic man as he sat opposite her, and the frozen coldness of the words melted completely. Now she spoke until she felt there were no words left in her. **10**

After that, she spread out all the pictures and the photographs and the red sparkling costume that had lost some of its sparkles and finally the baby clothes so that they made a complete circle around herself and the magic man and they both sat looking at them. **15**

And then the girl knew the truth. **20**

The truth was that the baby had died, in a pool of blood in a bucket in a tiny room somewhere in the city. And had ended up – where? Which drain? What garbage dump? She wasn't sure.

There had been no burial.

Afterwards she'd knitted the jerseys and the bootees because she had hated the thought of a baby in a rough blanket only, and she had comforted him when he cried. **25**

Now she looked at the magic man as he sat opposite her. He could not truthfully make chocolates come from children's ears, nor could he make blades disappear. Nor could he truthfully turn the empty blanket that he held against his chest into a baby again. And neither could he mend her aching heart. But she had shared her story with him and he had understood. **30**

She reached across and took the empty blanket from him. Then she picked up the blue jersey and the bootees with ribbon threaded through them. She went to the open window. Down below on the pavement she saw the children waiting for the man to come and make magic. She leaned far out over the windowsill and held out the blanket and the clothes and let them fall from her hands. Then she watched the shapes as they floated to the pavement. She had no further use for them. **35**

She stepped back and closed the window firmly.

12.1 The woman's emotional outburst in the first paragraph is caused by ...

- A. the Magic man's costume.
- B. a photograph of her mother and the farmer's family.
- C. the daisies from the Magic man.
- D. a crying baby. **(1)**

12.2 "She sat with her knees tucked up under her chin and stared at them for a long time." (lines 5 – 6)

What does this behaviour tell us about her emotional state? **(2)**

12.3 Differentiate the coldness between the words (line 9) and that of the mountain pool (line 11). **(2)**

12.4 "...and the frozen coldness of the words melted completely." (line 14)

12.4.1 Identify the figure of speech used in the quotation above. **(1)**

12.4.2 Explain this figure of speech in your own words. **(2)**

12.5 "...they made a complete circle around herself and the magic man and they both sat looking at them." (lines 18 – 19)

What does this behaviour symbolise? **(2)**

12.6 Quote a phrase that suggests that what happened between the woman and the farmer's son had been a well-kept secret. **(1)**

- 12.7 "... in a pool of blood in a bucket in a tiny room somewhere in the city." (lines 21 – 22)
What atmosphere is created by this statement? (2)
- 12.8 What is the function of the rhetorical questions in lines 22 – 23? (1)
- 12.9 If you were in the position of the girl, would you have agreed to have an abortion? Motivate your answer in the context of the story. (3)
- 12.10 Use the extract to explain the double meaning in the title of the story. (3)
- 12.11 Refer to line 25 – 27:
Briefly explain what the girl did to show that she did not want to accept the truth. (3)
- 12.12 Why couldn't the girl return to the farm? (2)
- 12.13 What life lessons do we learn from this story? (3)
- 12.14 Say whether the following statement is TRUE or FALSE and motivate your answer.
Do not quote. (2)
- The farmer's boy raped the girl.* (2)
- 12.15 Why are the characters in this story anonymous? (2)
- 12.16 Refer to lines 35 – 37:
Explain what we learn about the girl from these lines. (3)

[35]**SECTION D: POETRY**

Answer questions on ANY TWO of the prescribed poems set.

Read each poem carefully and then answer the questions which follow.

QUESTION 13**MENDING WALL****— Robert Frost**

Something there is that doesn't love a wall,
That sends the frozen ground-swell under it,
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,

5**10**

But at spring mending-time we find them there.	
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	15
To each the boulders that have fallen to each.	
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.	20
Oh, just another kind of out-door game,	
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	25
And eat the cones under his pines, I tell him.	
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	30
Where there are cows?	
But here there are no cows.	
Before I build a wall I'd ask to know	
What I was walling in or walling out,	
And to whom I was like to give offence.	35
Something there is that doesn't love a wall,	
That wants it down.' I could say 'Elves' to him,	
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	40
In each hand, like an old-stone savage armed.	
He moves in darkness as it seems to me –	
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	45
He says again, 'Good fences make good neighbors.'	

- 13.1 Name TWO things that destroy the wall. (2)
- 13.2 In which season do the neighbours mend the wall? (1)
- 13.3
- 13.3.1 Who initiates the mending of the wall? (1)
- 13.3.2 Why is this ironic? (2)

- 13.4 Mention TWO challenges the neighbours face while repairing the wall. (2)
- 13.5 Compare the personalities of the narrator and his neighbour. (2)
- 13.6 Do you think the narrator and his neighbour need a wall? Motivate your answer. (2½)
- 13.7 What tone would the narrator use in the last line of the poem? Choose the correct answer. (1)
- A. Sad
B. Dismissive
C. Sarcastic
D. Pleading
- 13.8 Suggest a synonym for 'notion' (line 29). (1)
- 13.9 Find an example of humour in the poem and explain why it is amusing. (3)
- [17½]**

OR

QUESTION 14

THE NIGHT TRAIN — Fhazal Johannesse

there is no comfort here	
in this third class coach	
on this green resisting seat	
i twitch and glance around –	
there are few too few travellers	5
on the night train	
crossing my legs and flicking	
my cigarette i turn to stare	
through the window	
into the darkness outside	10
(or is it my reflection i stare at)	
and glance impatiently at the wrong	
stations we stop at	
<i>Out</i>	
i must get out of here soon	15
for in this coach there is a smell	
which haunts me	
not the smell of stale man but	
the whispering nagging smell of fear	

- 14.1 What TWO reasons for discomfort are suggested in the first five lines of the poem? (2)
- 14.2 The speaker's discomfort develops into anxiety and fear. Explain how his body language shows this. (3)

- 14.3
- 14.3.1 To which race group does the speaker belong? (1)
- 14.3.2 How can we tell this? (2)
- 14.4 Why does the poet use small letters throughout the poem? (2)
- 14.5 What does the speaker actually fear? (1)
- 14.6 Which word in the last line reinforces the word 'haunts' (line 17)? (1)
- 14.7 Why is the word 'out' written in italics? (2)
- 14.8 Do you think the speaker's fear would end when he gets off the train? Quote a line to support your answer. (2½)
- 14.9 Identify the figure of speech used in the last line. (1)
- [17½]**
- [35]**

OR

QUESTION 15

THE WORLD IS TOO MUCH WITH US

The world is too much with us; late and soon,
 Getting and spending, we lay waste our powers;
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon!
 This Sea that bares her bosom to the moon, 5
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers,
 For this, for everything, we are out of tune;
 It moves us not. – Great God! I'd rather be
 A Pagan suckled in a creed outworn; 10
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea
 Or hear old Triton blow his wreathèd horn.

- 15.1 What does the 'world' in the title of the poem mean? (2)
- 15.2
- 15.2.1 What figure of speech does the poet use in the octave to show the value or importance of nature? (1)
- 15.2.2 Quote a line to support your answer above. (1)

- 15.3 Refer to lines 6 – 7:
Which TWO senses do these lines appeal to? (2)
- 15.4 Refer to line 9:
15.4.1 What is the purpose of the dash in this line? (2)
15.4.2 Mention TWO ways in which this line reveals the poet's anger. (2)
- 15.5 The poem was written 200 years ago. Do you think its content is still relevant today? Substantiate your answer. (2½)
- 15.6
15.6.1 What type of sonnet is this poem? (1)
15.6.2 Show how the poet uses the sonnet form to structure his thoughts. (4)
[17½]

OR

QUESTION 16**AN ABANDONED BUNDLE**

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

5

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

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

10

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

15**20**

<p>Its mother had melted into the rays of the rising sun, her face glittering with innocence her heart as pure as untrampled dew.</p>	<p>25</p>
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- 16.1 What does 'bundle' in the title refer to? (1)
- 16.2 What is ironic about the name of the suburb? (2)
- 16.3 What kind of atmosphere is created by the simile in lines 4 – 6? (2)
- 16.4 Choose the most appropriate answer. The word "It" (line 7) refers to:
- A. White City Jabavu
 - B. A gigantic sore
 - C. Pus
 - D. The mixture of smoke and morning mist (1)
- 16.5 Refer to Stanza 3:
- 16.5.1 Which word reveals the poverty in White City Jabavu? (1)
 - 16.5.2 Which word suggests the presence of life in the discarded package? (1)
- 16.6 Briefly explain what the poet reveals about the living conditions in the townships. (2)
- 16.7 Refer to lines 17 – 18:
- 16.7.1 What is the tone of these lines? (1)
 - 16.7.2 What is the purpose of the dashes at the end of these lines? (2)
- 16.8 Identify TWO poetic devices used in line 23. (2)
- 16.9 In the last stanza, the poet suggests that the mother is not to blame for her action. Do you agree with the poet? Substantiate your answer. (2½)

[17½]**[35]****GRAND TOTAL: 70**

