



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

ENGLISH FIRST ADDITIONAL LANGUAGE P2

MARKS: 70

TIME: 2 hours

This question paper consists of 41 pages.

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 and tick the questions set on texts you have studied this year. 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 TWO QUESTIONS in all, i.e. ONE question each from ANY TWO sections. Use the checklist to assist you.

NOTE: If you have chosen SECTION D (Poetry) you will have THREE questions in all.
5. Number the answers exactly as the questions have been numbered in the question paper.
6. Start each section on a NEW page.
7. Suggested time management: spend approximately 60 minutes on each section.
8. *Multiple-choice questions:* Write down only the question number and the letter corresponding to the correct answer.
9. Write neatly and legibly.
10. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

TABLE OF CONTENTS**SECTION A: NOVEL**

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
1. TO KILL A MOCKINGBIRD	Essay question	35	5
	OR		
2. TO KILL A MOCKINGBIRD	Contextual question	35	6
	OR		
3. LORD OF THE FLIES	Essay question	35	10
	OR		
4. LORD OF THE FLIES	Contextual question	35	11
	OR		
5. A GRAIN OF WHEAT	Essay question	35	15
	OR		
6. A GRAIN OF WHEAT	Contextual question	35	16

OR

SECTION B: DRAMA

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
7. ROMEO AND JULIET	Essay question	35	19
	OR		
8. ROMEO AND JULIET	Contextual question	35	20
	OR		
9. NOTHING BUT THE TRUTH	Essay question	35	24
	OR		
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OR

SECTION C: SHORT STORIES

Answer ANY ONE question if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
11. RELATIVES	Essay question	35	29
OR			
12. THE COFFEE-CART GIRL	Contextual question	35	30

OR

SECTION D: POETRY

Answer ANY TWO questions if you choose from this section.

QUESTION	QUESTION	MARKS	PAGE
13. LET ME NOT TO THE MARRIAGE OF TRUE MINDS	Essay question	17½	34
OR			
14. ON HIS BLINDNESS	Contextual question	17½	36
OR			
15. THE SERF	Essay question	17½	38
OR			
16. MEMENTOS, 1	Essay question	17½	40

CHECKLIST

Use the checklist provided below to assist you to see whether you have answered the required number of questions.

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

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	13 – 16	2	

SECTION A: NOVEL

In this section, there is an essay question 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.

QUESTION 1 (ESSAY QUESTION)***TO KILL A MOCKINGBIRD***

Boo Radley is the victim of unfounded rumour, which is complicated by the childish fantasies of Scout, Jem and Dill who make him out to be an evil monster.

Discuss this statement in an essay.

You may wish to discuss the following points among others:

- Boo's development from monster to saviour
- How Scout's understanding of Boo develops
- The lessons Boo teaches Scout and Jem

Length: 250 – 300 words

[35]

OR

QUESTION 2 (CONTEXTUAL QUESTION)***TO KILL A MOCKINGBIRD***

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

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

2.1 [Jem is on a mission to retrieve his pants]

Had Jem's pants been safely on him, we would not have slept much anyway. Every night-sound I heard from my cot on the back porch was magnified threefold; every scratch of feet on gravel was Boo Radley seeking revenge, every passing Negro laughing in the night was Boo Radley loose and after us; insects splashing against the screen were Boo Radley's insane fingers picking the wire to pieces; the chinaberry trees were malignant, hovering, alive. I lingered between sleep and wakefulness until I heard Jem murmur.	5
'Sleep, Little Three-Eyes?'	10
'Are you crazy?'	
'Sh-h. Atticus's light's out.'	15
In the waning moonlight I saw Jem swing his feet to the floor.	
'I'm goin'after 'em,' he said.	
I sat upright. 'You can't. I won't let you.'	
He was struggling into his shirt. 'I've got to.'	
'You do an' I'll wake up Atticus.'	20
'You do and I'll kill you.'	
I pulled him down beside me on the cot. I tried to reason with him. 'Mr Nathan's gonna find 'em in the morning, Jem. He knows you lost 'em. When he shows 'em to Atticus it'll be pretty bad, that's all there is to it. Go'n back to bed.'	
'That's what I know,' said Jem. 'That's why I'm goin'after 'em.'	25
I began to feel sick. Going back to that place by himself – I remembered Miss Stephanie; Mr Nathan had the other barrel waiting for the next sound he heard, be it nigger, dog ... Jem knew that better than I.	
I was desperate: 'Look, it ain't worth it, Jem. A lickin' hurts but it doesn't last.'	
[Chapter 6]	

- 2.1.1 Who is the narrator of events in this extract? (1)
- 2.1.2 Refer to lines 1 – 2 ('Had Jem's pants ... slept much anyway').
Where are Jem's pants? (1)
- 2.1.3 Give an outline of the events leading to Jem losing his pants.
Mention FOUR points. (4)
- 2.1.4 Refer to lines 2 – 3 ('Every night-sound I ... was magnified
threefold').
The figure of speech used in these lines is ...
A personification.
B hyperbole.
C simile.
D metaphor. (1)
- 2.1.5 Say whether the following statement is TRUE or FALSE. Quote
from the passage to support your answer.
If Jem's pants had not got lost, the children would have slept
peacefully. (2)
- 2.1.6 Refer to lines 4 – 5 ('every passing Negro ... and after us').
Why, do you think, the narrator uses the word "loose" in
describing Boo? (2)
- 2.1.7 Refer to lines 5 – 7 ('insects splashing against ... wire to pieces').
Discuss why "splashing" insects and Boo's "insane" fingers are
effective in this comparison. (1)
- 2.1.8 Refer to lines 14 – 18 ('I'm goin' after ... I'll kill you').
What is Jem's attitude in these lines? (1)
- 2.1.9 What could be the possible consequence if:
(a) Jem goes back to retrieve his pants? (2)
(b) Jem leaves his pants where they are? (2)
- 2.1.10 Refer to lines 25 – 29 ('Mr Nathan had ... it doesn't last').
Which word in these lines has the same meaning as beating
(hiding)? (1)
- 2.1.11 What action would you have taken if you had been in Jem's
situation? Explain your answer. (2)

AND

- 2.2.1 Match the names in Column A to the descriptions in Column B. Write down only the question number and the letter (A – D) of your answer.

	COLUMN A		COLUMN B	
(a)	The Ewells	A	Respectable, humble negro	
(b)	Tom Robinson	B	Poor, but proud farmers	
(c)	Atticus Finch	C	Uneducated, filthy whites	
		D	Scout and Jem's father	(3)

- 2.2.2 Refer to line 4 ('Tom, did she ever speak to you?').
Why is Tom being cross-examined by Atticus? Mention TWO points. (2)
- 2.2.3 Refer to lines 5 – 6 ('... and one day ... inside the fence').
Was Tom foolish or brave to go inside the fence? Explain your answer. (2)
- 2.2.4 Briefly outline the significance of the 'chiffarobe' in this extract and elsewhere in the novel. Mention THREE points. (3)
- 2.2.5 Refer to lines 12 – 13 ('No ma'am, there ain't no charge').
What does this line reveal about Tom's character? (1)
- 2.2.6 Refer to line 20 ('The murmur below ... without his help').
- (a) From which group of people does the 'murmur below' come? (1)
- (b) Why, in your opinion, did these people murmur? (1)
- 2.2.7 Do you think people today would do any type of work free of charge? Discuss your view. (2)

[35]**OR**

QUESTION 3 (ESSAY QUESTION)***LORD OF THE FLIES***

The novel *Lord of the Flies* confirms the inborn evil in every person.

Discuss this statement in a well-supported essay.

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

- The boys' journey from civilisation to savagery
- The hunting and killing of the pig
- The killing of Simon and Piggy

Length: 250 – 300 words

[35]

OR

QUESTION 4 (CONTEXTUAL QUESTION)**LORD OF THE FLIES**

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 4.1 and QUESTION 4.2.

4.1 [Jack and Ralph argue over the shelters]

<p>“If it rains like when we dropped in we’ll need shelters all right. And then another thing. We need shelters because of the – ”</p> <p>He paused for a moment and they both pushed their anger away. Then he went on with the safe, changed subject.</p> <p>“You’ve noticed, haven’t you?”</p> <p>Jack put down his spear and squatted.</p> <p>“Noticed what?”</p> <p>“Well. They’re frightened.”</p> <p>He rolled over and peered into Jack’s fierce, dirty face.</p> <p>“I mean the way things are. They dream. You can hear ’em. Have you been awake at night?”</p> <p>Jack shook his head.</p> <p>“They talk and scream. The littluns. Even some of the others. As if – ”</p> <p>“As if it wasn’t a good island.”</p> <p>Astonished at the interruption, they looked up at Simon’s serious face.</p> <p>“As if”, said Simon, “the beastie, the beastie or the snake-thing, was real. Remember?”</p> <p>The two older boys flinched when they heard the shameful syllable. Snakes were not mentioned now, were not mentionable.</p> <p>“As if this wasn’t a good island,” said Ralph slowly.</p> <p>“Yes, that’s right.”</p> <p>Jack sat up and stretched out his legs.</p> <p>“They’re batty.”</p> <p>“Crackers. Remember when we went exploring?”</p> <p>They grinned at each other, remembering the glamour of the first day. Ralph went on.</p> <p>“So we need shelters as a sort of – ”</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p>
[Chapter 3]	

4.1.1 Refer to lines 1 – 2 (‘If it rains ... shelters all right’).

What is Ralph referring to when he says, ‘when we dropped in’? (1)

4.1.2 Refer to line 2 (‘We need shelters ...’).

Mention TWO reasons why these shelters are needed. (2)

- 4.1.3 The extract reveals the beginning of Ralph and Jack's first real argument.
What is uppermost in each speaker's mind? (2)
- 4.1.4 Refer to lines 3 – 4 ('He paused for ... their anger away').
Why does Ralph pause at this point? (2)
- 4.1.5 Refer to line 13 ('They talk and ... The littluns').
Who are the "littluns"? (1)
- 4.1.6 Refer to lines 18 – 19 ('As if, said ... snake-thing was real').
From your knowledge of the novel, give details of the 'beastie'.
Mention FOUR facts. (4)
- 4.1.7 Choose the correct answer.
Refer to line 20 ('the two older boys flinched ...').
The word "flinched", in this context, means ...
A batted their eyelids.
B stood upright.
C shrank back in fear.
D lowered their eyes. (1)
- 4.1.8 Say whether the following statement is TRUE or FALSE. Quote from the text to support your answer.
Jack and Ralph continued their argument, even though they both realised the necessity for the huts. (2)
- 4.1.9 Refer to lines 20 ('Snakes were not ... were not mentionable').
Why can snakes no longer be mentioned? (2)
- 4.1.10 Refer to lines 25 – 31 ('Yes, that's right ... a sort of -').
Which TWO separate, informal words does Golding use in the extract to express 'madness'? (2)
- 4.1.11 There are many symbols in *Lord of the Flies*.
Bearing in mind that this extract is taken from the chapter with the heading *Huts on the Beach*, what do the shelters or huts symbolise? (1)

AND

4.2 [Ralph and Piggy discuss the events of the previous night]

“That was murder.”	
“You stop it!” said Piggy, shrilly. “What good’re you doing talking like that?”	
He jumped to his feet and stood over Ralph.	
“It was dark. There was that – that bloody dance. There was lightning and thunder and rain. We was scared!”	5
“I wasn’t scared,” said Ralph slowly, “I was – I don’t know what I was.”	
“We was scared!” said Piggy excitedly. “Anything might have happened. It wasn’t – what you said.”	10
He was gesticulating, searching for a formula.	
“Oh Piggy!”	
Ralph’s voice, low and stricken, stopped Piggy’s gestures. He bent down and waited. Ralph, cradling the conch, rocked himself to and fro.	15
“Don’t you understand, Piggy? The things we did –”	
“He may still be –”	
“No.”	
“P’raps he was only pretending –”	
Piggy’s voice tailed off at the sight of Ralph’s face.	20
“You were outside. Outside the circle. You never really came in. Didn’t you see what we – what they did?”	
There was loathing, and at the same time a kind of feverish excitement in his voice.	
“Didn’t you see, Piggy?”	25
“Not all that well. I only got one eye now. You ought to know that, Ralph.”	
Ralph continued to rock to and fro.	
“It was an accident,” said Piggy suddenly, “that’s what it was. An accident.” His voice shrilled again. “Coming in the dark – he hadn’t no business crawling like that out of the dark. He was batty. He asked for it.” He gesticulated widely again. “It was an accident.”	30
	[Chapter 10]

- 4.2.1 Refer to line 1 (‘That was murder’).
Whose “murder” is referred to in this line? (1)
- 4.2.2 Refer to lines 5 – 6 (‘... that bloody dance ... thunder and rain’)
Of what do the bloody dance, the lightning, thunder and rain remind Piggy? Mention FOUR facts. (4)
- 4.2.3 In what way does Piggy’s attitude towards the ‘murder’ differ from Ralph’s? (2)

4.2.4 Choose the correct answer.

The murder and the raid on the shelter, point to the boys'...

- A savagery.
- B civilisation.
- C responsibility.
- D vulnerability. (1)

4.2.5 Refer to line 26 ('Not all that ... one eye now').

Does Piggy literally have one eye only? Explain your answer. (3)

4.2.6 Refer to lines 29 – 30 ('It was an ... was. An accident')

Piggy repeatedly says that the 'murder' was an accident. Is he justified in saying this? Give a reason for your answer. (2)

4.2.7 The following paragraph is a brief summary of what happens after the incident in this extract.

Fill in a SINGLE WORD in each of the blank spaces. Write down the letters (a) and (b) and the correct word from the list below next to it.

<i>lost</i>	<i>double</i>	<i>found</i>	<i>single</i>
-------------	---------------	--------------	---------------

Ralph admits that the fire now serves a ...(a)... purpose. Samneric complain that they are tired of fetching wood for the fire. Piggy tells Ralph that if they are not ...(b)... soon they will all go mad.

(2)
[35]

OR

QUESTION 5 (ESSAY QUESTION)***A GRAIN OF WHEAT***

The novel, *A Grain of Wheat*, explores a number of themes. One of these themes is that of *heroism*.

In a well-presented essay, discuss this theme.

You may discuss the following characters among others:

- Kihika
- Mugo

Length: 250 – 300 words

[35]

OR

QUESTION 6 (CONTEXTUAL QUESTION)***A GRAIN OF WHEAT***

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 6.1 and QUESTION 6.2.

6.1 [The killing of Tom by a murderer in disguise]

His activities came to a climax in May 1955. One evening, driving from the Rung'ei to District Offices, he saw a lone man walking on the tarmac road. The man shrank close to a hedge by the road. Tom shouted at him. The man came towards the jeep faltering, his knees seemed to be knocking together. Near the jeep, his teeth could be heard chattering and clicking, so that Tom was forced to laugh. 'Usiogope Mzee,' he called jovially as if to reassure the man. 'Tom will not eat you.' Suddenly the old man straightened himself, whipped something from his pocket, and two quick shots thudded into Tom's body. Before the frightened policemen could do anything, the man had jumped across the hedge, towards the Indian shops. The policemen shot into the sky. Tom did not die immediately. It is said (he is a legend in the village) that he drove himself to the hospital where he died three hours later without uttering anything coherent except the one word: brutes. Within hours the villages were besieged by soldiers; official word went round, later to be headlined by newspapers; a District Officer had been senselessly murdered by Mau Mau thugs.	5 10 15
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[Chapter 13]

- 6.1.1 What position does Tom occupy? (1)
- 6.1.2 Quote THREE consecutive words to show that the murderer was alone when he committed the deed. (1)
- 6.1.3 Refer to lines 5 – 6 ('Near the jeep ... chattering and clicking,').
- (a) Suggest a reason for the chattering and clicking of the man's teeth. (1)
- (b) Name the figure of speech used in this sentence. (1)
- 6.1.4 Mention any TWO details from the passage to suggest that the man has disguised his intentions. (2)
- 6.1.5 Is the following statement TRUE or FALSE? Quote no more than FIVE words from the passage to support your answer.
- After the shooting Tom was still alive for some time. (2)

- 6.1.6 Refer to lines 7 – 8 ('Usiogope Mzee, he ... reassure the man').
Explain the irony contained in the words 'Usiogope Mzee'. (2)
- 6.1.7 Choose the correct answer.
Refer to lines 13 – 14 ('It is said ... in the village').
A legend is someone who is ...
A famous.
B friendly.
C strong.
D compassionate. (1)
- 6.1.8 The newspapers reported that Tom has been senselessly murdered. Are these reports justified? Give a reason for your answer. (2)
- 6.1.9 From your knowledge of the story, briefly explain how Tom's murderer is found and punished later. (3)
- 6.1.10 Describe the emotion displayed by Tom when he utters the word 'brutes' in line 17. (1)
- 6.1.11 Tom's murderer could be regarded as a 'sacrificial lamb'. Explain this expression with reference to the title of the novel. (3)

AND

6.2 [Gikonyo recalls his time in detention]

Lying in hospital, Gikonyo was again possessed by a desire to carve the stool. He had been in Timoro for four days. For the last three days he thought of Mugo and the confession. Could he, Gikonyo, gather such courage to tell people about the steps on the pavement? At night he went over his life and his experiences in the seven detention camps. What precisely had all these years brought him? At every thought, he was pricked with guilt. Courage had failed him, he had confessed the oath in spite of vows to the contrary. What difference was there between him and Karanja or Mugo or those who had openly betrayed people and worked with the whiteman to save themselves? Mugo had the courage to face his guilt and lose everything. Gikonyo shuddered at the thought of losing everything.

[Harambee]

- 6.2.1 Refer to lines 1 – 2 ('... Gikonyo was again ... carve the stool').
The narrator uses the word 'again'.
- (a) On which other occasion did he want to carve a stool? (1)
- (b) Explain the importance of the stool that Gikonyo carved then. (2)
- 6.2.2 Refer to lines 2 – 3 ('For the last ... and the confession')
- What confession does Mugo make? (1)
- 6.2.3 Refer to lines 3 – 5 ('Could he, Gikonyo ... on the pavement?').
Of what exactly are the 'steps on the pavement' a reminder? (2)
- 6.2.4 Quote the sentence that shows how Gikonyo's conscience bothers him. (1)
- 6.2.5 What theme is evident in this extract? (1)
- 6.2.6 The following paragraph is a brief summary of some of the themes in the novel.
Fill in a SINGLE WORD in each of the blank spaces. Write down the letters (a) – (c) and the correct word from the list below next to it.
- | | | | | | |
|-------------|--------------|-----------------|-------------|-----------------|--------------------|
| <i>true</i> | <i>crime</i> | <i>decision</i> | <i>oath</i> | <i>Biblical</i> | <i>forgiveness</i> |
|-------------|--------------|-----------------|-------------|-----------------|--------------------|
- The missionaries brought Christianity to Kenya. Certain chapters of the novel are preceded by ... (a) ... texts on, for example, sacrifice and blood, Moses and the Israelites. The desire for power is another theme. Many of the Kikuyu swore not to confess to taking the ... (b) ... to be loyal to The Movement, which fought for freedom. Punishment and ... (c) ... is also prominent. (3)
- 6.2.7 This extract has been taken from a chapter in the novel entitled "Harambee". What does "Harambee" mean? (2)
- 6.2.8 In what way were the attitudes of Gikonyo and Karanja to The Movement similar? (2)

[35]**TOTAL SECTION A: 35**

SECTION B: DRAMA

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

- *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 play you have studied.

QUESTION 7 (ESSAY QUESTION)***ROMEO AND JULIET***

Shakespeare's *Romeo and Juliet*, shows us what tragedies can occur when people are eager to resort to violence as a solution to their problems.

Discuss this statement in a well-presented essay.

You may discuss the following ideas, among others:

- The fights between the servants of the Capulets and the Montagues, e.g. Tybalt and Romeo; Tybalt and Mercutio; the servants of the two families
- Romeo's suicide
- Juliet's suicide

Length: 250 – 300 words

[35]

OR

QUESTION 8 (CONTEXTUAL QUESTION)**ROMEO AND JULIET**

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 8.1 and QUESTION 8.2.

8.1 [Capulet and Tybalt discuss Romeo's presence at the ball]

CAPULET	Why, how now, kinsman, wherefore storm you so?	
TYBALT	Uncle, this is a Montague, our foe; A villain that is hither come in spite, To scorn at our solemnity this night.	
CAPULET	Young Romeo, is it?	5
TYBALT	'Tis he, that villain Romeo.	
CAPULET	Content thee, gentle coz, let him alone. 'A bears him like a portly gentleman; And, to say truth, Verona brags of him To be a virtuous and well-governed youth. I would not for the wealth of all this town Here in my house do him disparagement. Therefore be patient: take no note of him. It is my will, the which if thou respect, Show a fair presence and put off these frowns, An ill-beseeming semblance for a feast.	10 15
TYBALT	It fits when such a villain is a guest; I'll not endure him.	
CAPULET	He shall be endured! What, goodman boy, I say he shall. Go to, Am I the master here or you? Go to. You'll not endure him? God shall mend my soul! You'll make a mutiny among my guests? You will set cock-a-hoop! You'll be the man?	20
TYBALT	Why, uncle, 'tis a shame.	25

[Act 1, Scene 4]

- 8.1.1 Refer to line 1 ('Why, how now, ... storm you so?').
- (a) Explain why Capulet refers to Tybalt as 'kinsman'. (1)
- (b) To what does the 'storm' in this line refer? (1)
- 8.1.2 Refer to lines 2 – 4 ('Uncle this is ... solemnity this night').
- (a) Briefly explain why this Montague is an enemy to Tybalt. (2)
- (b) Of what does Tybalt accuse Romeo? DO NOT QUOTE.. (2)
- 8.1.3 Capulet goes to great lengths to prevent Tybalt from harming Romeo and from starting a riot. What is the main reason for this? (2)
- 8.1.4 Refer to line 9 ('Verona brags of him').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain this figure of speech. (2)
- 8.1.5 Say whether the following statement is TRUE or FALSE. Give a reason for your answer.
- It is ironic that Capulet should plead with Tybalt to be patient and calm in this extract. (2)
- 8.1.6 Choose the correct answer.
- Refer to line 23 ('You'll make a mutiny among my guests!').
- The word 'mutiny' means the same as ...
- A feast.
B joke.
C fight.
D dance. (1)
- 8.1.7 From your knowledge of the play, briefly explain the actual reason for Romeo's presence at the Capulet mansion. Mention FOUR facts. (4)
- 8.1.8 Is Tybalt justified in saying that it is an insult to have Romeo there? Give a reason for your answer. (2)

AND

8.2 [Juliet is repentant and begs her father's pardon]

NURSE	See where she comes from shrift with merry look.	
<i>Enter JULIET</i>		
CAPULET	(to Juliet) How now, my headstrong, where have you been gadding?	
JULIET	Where I have learned me to repent the sin Of disobedient opposition To you and your behests, and am enjoined By holy Laurence to fall prostrate here, To beg your pardon. (<i>Kneeling</i>) Pardon, I beseech you; Henceforward I am ever ruled by you.	5
CAPULET	(<i>to Nurse</i>) Send for the county; go tell him of this. I'll have this knot knit up tomorrow morning.	10
JULIET	I met the youthful lord at Laurence' cell And gave him what becomèd love I might, Not stepping o'er the bounds of modesty.	
CAPULET	Why, I am glad on't; this is well. Stand up. (<i>Juliet rises</i>) This is as 't should be. Let me see the County. (<i>To Nurse</i>) Ay, marry, go, I say, and fetch him hither. Now, afore God, this reverend holy friar – All our whole city is much bound to him.	15
[Act 4, Scene 2]		

- 8.2.1 What role does the Nurse play in the life of Juliet? (2)
- 8.2.2 Refer to line 1 ('See where she ... with merry look').
According to the Nurse, from where has Juliet returned? DO NOT QUOTE. (2)
- 8.2.3 Refer to lines 2 – 3 ('How now, my ... you been gadding?').
In your own words, briefly explain why Capulet refers to his daughter as being headstrong. (2)
- 8.2.4 Refer to lines 4 – 9 ('Where I have ... ruled by you').
What is the true reason for Juliet's visit to Friar Laurence? (2)
- 8.2.5 Which words in the extract are the same as:
- (a) wandering (1)
 - (b) orders (1)
 - (c) marriage (1)
- 8.2.6 Refer to lines 18 – 19 ('Now, afore God, ... bound to him').
Explain the dramatic irony in these lines. (2)
- 8.2.7 What role does Friar Laurence play in the life of Juliet? Mention TWO points. (2)

[35]**OR**

QUESTION 9 (ESSAY QUESTION)***NOTHING BUT THE TRUTH***

The play *Nothing But The Truth*, explores the theme of political exiles versus those who stayed.

Discuss this statement.

You may discuss the following points in your essay, among others:

- Why Themba goes into exile and Sipho stays
- How this affects their lives
- The views of Sipho, Thando and Mandisa about the TRC

Length: 250 – 300 words

[35]

OR

QUESTION 10 (CONTEXTUAL QUESTION)***NOTHING BUT THE TRUTH***

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 10.1 and QUESTION 10.2.

10.1 [Sipho's reluctance to talk about his recently deceased brother]

THANDO:	Aren't you nervous?	
SIPHO:	About the job?	
THANDO:	No. About this evening?	
SIPHO:	No. I am just not sure about the procedure. I have his old passbook but I could not find his birth certificate. This baptismal certificate is all I have.	5
THANDO:	A baptismal certificate, of course, that's all you old people have. The only proof for black people that they truly existed [<i>laughs</i>].	
SIPHO:	I've never been comfortable seeing dead people. Even family. My father had to push me forward to see my mother just before they closed the coffin. I don't want that image to be the last thing I remember about a person. Also I was a bit afraid.	10
THANDO:	Afraid?	15
SIPHO:	No. Themba was different, though.	
THANDO:	You mean more brave?	
SIPHO:	I said different! ... and now I have to collect his body from the airport. I don't know what he looks like now, I haven't seen him for over twenty years.	20
THANDO:	People don't change. Not that much.	
SIPHO:	No. Not Themba. He would never change.	
THANDO:	I really wanted to meet Uncle Themba. Everybody said so much about him. Was he handsome?	
SIPHO:	Why?	25
THANDO:	All the ladies in our township say so. Everyone keeps saying "Oh, that was a man!"	
SIPHO:	Yeah, he was a bit of a lady's man.	
THANDO:	And a comrade ... I mean a man of the Struggle.	
SIPHO:	[<i>withdrawing into himself</i>]. Yes, he was.	30
THANDO:	Come on Tata. Tell me more about him.	
SIPHO:	The undertaker is going to be here any moment now. I do not want to make him wait.	

[Act 1, Scene 1]

- 10.1.1 Refer to line 2 ('About the job?').
To what does 'the job' refer? (2)
- 10.1.2 What is Siphó's concern at this point regarding "the job"? (2)
- 10.1.3 Refer to lines 4 ('I am just ... about the procedure').
To what does 'the procedure' refer? (1)
- 10.1.4 Complete the sentences below by filling in the missing words from the list below. Write down only the letters (a – b) and the word.
- | | | | |
|--------------|---------------|----------------|----------------|
| <i>hotel</i> | <i>mother</i> | <i>airport</i> | <i>parents</i> |
|--------------|---------------|----------------|----------------|
- Siphó and Thando are getting ready to go to the ... (a) ... to meet Mandisa. Themba's last wish was to be buried next to his ... (b) ... in South Africa. (2)
- 10.1.5 How do you think Siphó will be dressed for this occasion? Explain your answer. (2)
- 10.1.6 Refer to the stage direction in line 9 where Thando "laughs". What does this tell us about Thando's state of mind at this point? (2)
- 10.1.7 Refer to line 17 ('You mean more brave?').
Explain Siphó's reaction to this seemingly innocent remark from Thando. (2)
- 10.1.8 How did Siphó and Themba differ in terms of their role in the Struggle? (2)
- 10.1.9 Refer to line 28 ('Yeah, he was ... a lady's man').
How would you interpret the tone of Siphó's statement? (1)
- 10.1.10 Choose the correct word.
Refer to line 29 ('And a comrade ... of the Struggle').
Another word for "comrade" in the context of this play is ...
- | | | |
|---|---------------|-----|
| A | friend. | |
| B | relative. | |
| C | acquaintance. | |
| D | activist. | (1) |

- 10.1.11 Refer to line 33 ('I do not want to make him wait').
What does this line tell us about Siphó's character? (1)
- 10.1.12 There is a feeling of unease about the way Siphó reacts and responds to Thando's questions.
Is he justified in refusing to answer some of the questions posed to him by Thando? Give a reason for your answer. (2)
- 10.1.13 Say whether the following statement is TRUE or FALSE. Quote from the passage to support your answer.
Thando had a wealth of information on both Themba's public and private life. (2)

AND

- 10.2 [Siphó questions Mandisa about Themba not returning after apartheid had ended]

SIPHÓ:	If your father was a hero of the Struggle why did he not come back when the exiles came back? Why was he not part of the Kempton Park delegation that negotiated with the apartheid government. Did he ever tell you why he could not come back?	5
MANDISA:	He was not well. He wanted to be well first, then he would come back. He did not want to come back a sick man.	
SIPHÓ:	He preferred to come back a dead man in that thing. How convenient.	10
THANDO:	[<i>coming back into the living room</i>] Stop it! Both of you! I've made up my mind. I am going to Johannesburg with you Mandisa. With or without your permission, Daddy. About London, that is another matter. I'll let you know later.	15
SIPHÓ:	Even if he is dead he is still taking from me.	
THANDO:	What do you mean? Why do you keep saying that? What is this 'taking' about?	
[Act 2, Scene 1]		

- 10.2.1 Refer to lines 1 – 2 ('If your father ... exiles came back').
- (a) To what does the 'Struggle' refer? (1)
- (b) What is an exile in the context of this play? (2)
- 10.2.2 What excuse does Mandisa offer for her father not returning to South Africa? (1)

- 10.2.3 Refer to line 4 ('... apartheid government').
What is your understanding of apartheid? (2)
- 10.2.4 Refer to line 9 ('He preferred to come back a dead man in that thing')
Explain fully what the underlined section means. (2)
- 10.2.5 Which word in the extract means "to settle by agreement"? (1)
- 10.2.6 Refer to line 16 ('Even if he ... taking from me').
- (a) Describe Siphó's feelings when he utters these words. (1)
- (b) Explain how Themba, in death, is still "taking" from Siphó. (2)
- 10.2.7 Choose the correct answer.
The theme in this extract is that of (tradition vs. modern influences/political exiles vs. those who stayed). (1)
- [35]**

TOTAL SECTION B: 35

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)***Relatives – Chris van Wyk***

In this story the narrator meets different passengers who share the compartment with him on his journey from Cape Town to Johannesburg.

These passengers also cause the narrator to experience different moods.

Discuss this statement in an essay by referring to the characters on the train and how their actions influence the narrator's mood.

You may consider the following points, among others:

The characters and actions of:

- The trio
- The juvenile delinquents
- The narrator's changing moods

Length: 250 – 300 words

OR

[35]

- 12.1.4 Refer to lines 4 ('him scanning her')
- The word 'scanning' means ...
- A winking in a playful manner.
B looking her up and down.
C watching her movements.
D taking a picture of her. (1)
- 12.1.5 Refer to line 5 ('Oh!' She gave ... to her mouth').
- Name TWO emotions Pinkie displays in these lines. (2)
- 12.1.6 Relate the events that lead to China saving Pinkie's cart.
Mention FOUR points. (4)
- 12.1.7 Refer to lines 7 – 8 ('The boys at ... call me China').
- Give TWO reasons why Ruben is called China. (2)
- 12.1.8 Refer to lines 10 – 13 ('His eyes travelled ... soiled black beret').
- These lines reveal China's assessment of Pinkie. Do you think this is an accurate assessment? Give a reason for your answer. (2)
- 12.1.9 Refer to lines 18 – 21 ('She felt he ... chamber of horrors').
- Explain why this figure of speech is effective in the context of the story as a whole. (2)
- 12.1.10 Refer to line 22 ('Signed off at the Metropolitan?').
- What is manufactured at the Metropolitan? (1)

AND

12.2 [China notices Pinkie wearing a glass-studded ring]

Pinkie retreated deeper into her cart, too frightened to plead her case. At that very moment she realised fully the ghastliness of a man's jealousy, which gleamed and glanced on the blade and seemed to have raised a film which steadied the slit eyes. Against the back wall she managed to speak	5
'All right, China, maybe you've done this many times before. Go ahead and kill me; I won't cry for help, do what you like with me.'	
She panted like a timid little mouse cornered by a cat. He couldn't finish the job he had set out to do. Why? He had sent two men packing with a knife before. They had tried to fight, but this creature wasn't resisting at all. Why, why, why? He felt the heat pounding in his temples; the knife dropped, and he sank on to a stool and rested his head on the wall, his hands trembling.	10
After a moment he stood up, looking away from Pinkie. I'm sorry, Pinkie, I pray you never in your life to think about this day.'	15
She looked at him, mystified.	
'Say you forgive me.' She nodded twice.	
Then she packed up for the day, much earlier than usual.	

- 12.2.1 Refer to line 1 ('Pinkie retreated deeper ... plead her case').
Explain the expression 'to plead her case'. (2)
- 12.2.2 Refer to lines 2 – 3 ('At that very ... a man's jealousy').
List TWO reasons for China's jealousy. (2)
- 12.2.3 Refer to lines 6 – 7 ('All right, China ... like with me').
What do these lines reveal about Pinkie's character? (2)
- 12.2.4 Refer to line 8 ('She panted like ... by a cat').
Identify the figure of speech in this line. (1)
- 12.2.5 Refer to lines 9 – 11 ('He had sent ... resisting at all').
Identify the theme in these lines. (1)
- 12.2.6 Refer to line 14 ('After a moment ... away from Pinkie').
Why does China look away from Pinkie? (2)

12.2.7 Say whether the following statement is TRUE or FALSE. Give a reason for your answer.

It is suggested that China has killed more than one person in his time. (2)

12.2.8 Match the symbol in COLUMN A with its corresponding explanation in COLUMN B.

	COLUMN A		COLUMN B	
(a)	The coffee-cart	A	Naidoo, the cheapjack's, gift	
(b)	The knife	B	The beginning and end of Pinkie and China's relationship	
		C	China's violent past	(2)

12.2.9 What do China's actions show about him in terms of his upbringing? Mention TWO facts. (2)

[35]

TOTAL SECTION C: 35

SECTION D: POETRY

In this section, questions have been set on the following poems:

- 'Let me not to the marriage of true minds' by William Shakespeare
- 'On his blindness' by John Milton
- 'The serf' by Roy Campbell
- 'Mementos, 1' by W D Snodgrass

Answer questions on ANY TWO of the prescribed poems set. Read each 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.

QUESTION 13

Let me not to the marriage of true minds – William Shakespeare

Let me not to the marriage of true minds Admit impediments. Love is not love Which alters when it alteration finds, Or bends with the remover to remove: O, no! it is an ever-fixèd mark,	5
That looks on tempests and is never shaken; It is the star to every wandering bark, Whose worth's unknown, although his height be taken. Love's not Time's fool, though rosy lips and cheeks Within his bending sickle's compass come; Love alters not with his brief hours and weeks, But bears it out even to the edge of doom. If this be error, and upon me prov'd, I never writ, nor no man ever loved.	10

13.1 Refer to lines 1 – 4 ('Let me not ... remover to remove').

- (a) Quote a two-word phrase which tells us that the poet does not refer to physical attraction between two people only. (1)
- (b) In your own words, give TWO reasons why the poet thinks that love is not true if it fails. (2)

13.2 Refer to line 5 ('O, no! it is an ever-fixèd mark').

Explain the effectiveness of the exclamation in this line. (2)

13.3 Refer to line 7 ('It is the star to every wandering bark').

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

13.3.2 Explain what is being compared. (2)

13.4 Refer to line 9 ('Love's not Time's ... lips and cheeks').

Identify the reason why the poet has capitalised 'Love' and 'Time'. (2)

13.5 Refer to lines 9 – 10 ('Love's not Time's ... sickle's compass come').

Explain the connection between the 'sickle's compass' and the image of 'rosy lips and cheeks'. (2)

13.6 Say whether the following statement is TRUE or FALSE. Quote from the poem to support your answer.

True love cannot regard problems fearlessly and survive them undamaged. (2)

13.7 Refer to line 12 ('But bears it ... edge of doom')

The phrase 'edge of doom' refers to the ...

- A edge of the harbour.
- B edge of a star.
- C end of time.
- D end of love. (1)

13.8 Fill in each of the blank spaces with suitable words from the list below. Write down the letters (a) – (e) and the correct word next to it.

<i>affected</i> <i>constant</i> <i>loved</i> <i>impossible</i> <i>wrote</i> <i>untrue</i>

The star Shakespeare refers to is ...(a)... in the sky. It is ...(b)... to estimate the value of love. Love will not be ...(c)... by the passing of time. If what he has written can be proved ...(d)... then it may be said that he has never written nor anyone ever ...(e)...

(2½)
[17½]

14.8 Refer to line 8 ('I fondly ask. But Patience ...').

Comment on the poet's use of the capitalized word 'Patience'. (2)

14.9 Refer to lines 10 – 11 ('Who best/ Bear ... serve him best').

Comment on the effectiveness of the metaphor in these lines. (2)

14.10 Say whether the following statement is TRUE or FALSE. Quote from the poem to support your answer.

Milton is still willing to continue his work in order to serve God. (2)

14.11 Fill in each of the blank spaces with suitable words from the list below. Write down the letters (a) – (e) and the correct word next to it.

<i>solution</i>	<i>patience</i>	<i>spent</i>	<i>reject</i>	<i>frustration</i>	<i>accept</i>	<i>gratitude</i>
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In the octet, the poet expresses his ... (a) ... at the situation in which he finds himself. His 'light' has been ... (b) ... and he feels that he will be denied the joy in the world. However, he finds a ... (c) ... to his problem and comes to ... (d) ... his suffering. The God-like quality of ... (e) ... will be required to serve God in the best possible way.

(2½)
[17½]

QUESTION 15**The serf – Roy Campbell**

His naked skin clothed in the torrid mist That puffs in smoke around the patient hooves, The ploughman drives, a slow somnambulist, And through the green his crimson furrow grooves.	5
His heart, more deeply than he wounds the plain, Long by the rasping share of insult torn, Red clod, to which the war-cry once was rain And tribal spears the fatal sheaves of corn, Lies fallow now. But as the turf divides I see in the slow progress of his strides Over the toppled clods and falling flowers, The timeless, surly patience of the serf That moves the nearest to the naked earth And ploughs down palaces, and thrones, and towers.	10

- 15.1 Refer to line 1 ('His naked skin ... the torrid mist').
- In your own words, describe the weather conditions as depicted in this line. (1)
- 15.2 Identify TWO reasons why the serf might be 'naked'. (2)
- 15.3 Refer to line 3 ('The ploughman drives, a slow somnambulist').
- 15.3.1 Give an outline of the work the serf is doing. Use your OWN words. (1)
- 15.3.2 Identify the sound device in this line. (1)
- 15.3.3 Explain the comparison used in the poem. (2)
- 15.4 Refer to line 4 ('And through the ... crimson furrow grooves').
- What does the "crimson furrow" tell us about the soil? (1)
- 15.5 Refer to lines 5 – 6 ('His heart, more ... of insult torn').
- Say why you feel sorry OR do not feel sorry for the man after having read these lines. Mention only ONE point. (2)
- 15.6 Say whether the following statement is TRUE or FALSE. Give a reason for your answer.
- The figure of speech used in lines 5 – 7 is a simile. (2)

15.7 Refer to lines 8 – 9 ('And tribal spears ... Lies fallow now').

The word "fallow" means ...

- A a lump of soil
 - B a layer of grass
 - C open flat land
 - D unused land
- (1)

15.8 Quote a two-word phrase which shows that the serf in the poem could be an African. (1)

15.9 Fill in each of the blank spaces with suitable words from the list below. Write down the letters (a) – (e) and the correct word next to it.

remain monotonous change patience thinking rebel emotions

The work that the serf does requires ...(a)... He finds the work ...(b)..., but there is a suggestion that there is a deeper issue. The poet further speaks about the serf's heart, which symbolises his ...(c)... His routine is described as "timeless", meaning that it does not ...(d)... The poet further suggests that the serf will one day ...(e)...against his master. (2½)

15.10 Refer to line 14 ('And ploughs down ... thrones, and towers').

The poet uses this line in a 15.10.1 (literal/figurative) sense. All the things he mentions represent power and 15.10.2 (subservience/authority).

(1)
[17½]

QUESTION 16

Mementos, 1 – W. D. Snodgrass

<p>Sorting out letters and piles of my old Canceled checks, old clippings, and yellow note cards That meant something once, I happened to find Your picture. <i>That</i> picture. I stopped there cold, Like a man raking piles of dead leaves in his yard Who has turned up a severed hand.</p>	5
<p>Still, that first second, I was glad: you stand Just as you stood – shy, delicate, slender, In that long gown of green lace netting and daisies That you wore to our first dance. The sight of you stunned Us all. Well, our needs were different, then, And our ideals came easy.</p>	10
<p>Then through the war and those two long years Overseas, the Japanese dead in their shacks Among dishes, dolls and lost shoes; I carried This glimpse of you, there, to choke down my fear, Prove it had been, that it might come back. That was before we got married.</p>	15
<p>– Before we drained out one another’s force With lies, self-denial, unspoken regret And the sick eyes that blame; before the divorce And the treachery. Say it: before we met. Still, I put back your picture. Someday, in due course, I will find that it’s still there.</p>	20

- 16.1 Refer to lines 1 – 3 ('Sorting out letters ... meant something once').
- 16.1.1 Name THREE things that the speaker comes across while rummaging through his old documents. (3)
- 16.1.2 Quote the word that indicates that the note cards were old. (1)
- 16.2 Refer to line 4 ('*That* picture').
- Explain why the poet has written the word "*That*" in italics. (2)
- 16.3 Refer to lines 4 – 6 ('I stopped there ... a severed hand').
- 16.3.1 Identify the figure of speech in these lines. (1)
- 16.3.2 Explain the figure of speech. (2)

- 16.4 Say whether the following statement is TRUE or FALSE. Quote from the poem to support your answer.

The poet has deliberately looked for the photograph. (2)

- 16.5 Choose the correct answer.

Refer to lines 13 – 15 ('Then through the ... and lost shoes').

The poet's attitude towards the Japanese in these lines is ...

- A disgust
B shock
C sympathy
D anger (1)

- 16.6 List TWO reasons why the poet carries the photograph during the war. (2)

- 16.7 What is the theme of this poem? (1)

- 16.8 Fill in each of the blank spaces with suitable words from the list below. Write down the letters (a) – (c) and the correct word next to it.

<i>attractive</i>	<i>deceitful</i>	<i>fiancé</i>	<i>survive</i>	<i>ex-wife</i>
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The speaker in the poem describes how he came across a photograph of his ...(a)... . For a moment, he is reminded of how ...(b)... she had been. The photograph had also helped him ...(c)... the emotional trauma of warfare. (1½)

- 16.9 With reference to the title of the poem, briefly explain what a "memento" is. (1)

[17½]

TOTAL SECTION D: 35

GRAND TOTAL: 70