



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2015**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2**

**MARKS: 70**

**TIME: 2 hours**



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This question paper consists of 32 pages.

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**INSTRUCTIONS AND INFORMATION**

1. Read these instructions carefully before you begin to answer questions.
2. 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.
3. This question paper consists of FOUR sections:  
  
SECTION A: Novel (35)  
SECTION B: Drama (35)  
SECTION C: Short Stories (35)  
SECTION D: Poetry (35)
4. Answer TWO QUESTIONS in all, ONE question each from ANY TWO sections.  
  
SECTION A: NOVEL  
Answer the question on the novel you have studied.  
  
SECTION B: DRAMA  
Answer the question on the drama you have studied.  
  
SECTION C: SHORT STORIES  
Answer the questions set on BOTH short stories.  
  
SECTION D: POETRY  
Answer the questions set on BOTH poems.
5. Use the checklist to assist you.
6. Follow the instructions at the beginning of each section carefully.
7. Number your answers correctly according to the numbering system used in this question paper.
8. Start EACH section on a NEW page.
9. Suggested time management: Spend approximately 60 minutes on each section.
10. Write neatly and legibly.

**TABLE OF CONTENTS****SECTION A: NOVEL**

Answer ANY ONE question if you choose from this section.

<b>QUESTION</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>PAGE</b>
1. <i>To kill a Mockingbird</i>	Contextual question	35	5
<b>OR</b>			
2. <i>Lord of the Flies</i>	Contextual question	35	9
<b>OR</b>			
3. <i>A Grain of Wheat</i>	Contextual question	35	13
<b>SECTION B: DRAMA</b>			
Answer ANY ONE question if you choose from this section.			
4. <i>Romeo and Juliet</i>	Contextual question	35	17
<b>OR</b>			
5. <i>Nothing but the Truth</i>	Contextual question	35	21
<b>SECTION C: SHORT STORIES</b>			
Answer BOTH questions if you choose this section.			
6.1 The dube train	Contextual question	17	25
<b>AND</b>			
6.2 The secret life of Walter Mitty	Contextual question	18	27
<b>SECTION D: POETRY</b>			
Answer BOTH questions if you choose this section.			
7.1 Auto Wreck	Contextual question	18	29
<b>AND</b>			
7.2 The birth of Shaka	Contextual question	17	31

**CHECKLIST**

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

**NOTE:**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
<b>A:</b> <b>Novel</b> (Contextual)	1–3	1	
<b>OR</b>			
<b>B</b> <b>Drama</b> (Contextual)	4–5	1	
<b>OR</b>			
<b>C:</b> <b>Short Stories</b> (Contextual)	6	1	
<b>OR</b>			
<b>D:</b> <b>Poetry</b>	7	1	
<b>NOTE:</b> Ensure that you have answered questions on TWO sections only.			

**SECTION A: NOVEL**

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

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

Answer ONE question from this section on the novel you have studied.

**QUESTION 1*****TO KILL A MOCKINGBIRD***

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

**NOTE:** Answer questions in your OWN words unless you are asked to quote. Answer the questions set on BOTH extracts, i.e. QUESTION 1.1 and QUESTION 1.2.

1.1 [The children are waiting for Atticus.]

We did not choose to meet Atticus coming home that evening. We skulked around the kitchen until Calpurnia threw us out. By some voo-doo system Calpurnia seemed to know all about it. She was a less than satisfactory source of palliation, but she did give Jem a hot biscuit-and-butter which he tore in half and shared with me. It tasted like cotton.	5
We went to the living-room. I picked up a football magazine, found a picture of Dixie Howell, showed it to Jem and said, 'This looks like you.' That was the nicest thing I could think to say to him, but it was no help. He sat by the windows, hunched down in a rocking-chair, scowling, waiting. Daylight faded.	10
Two geological ages later, we heard the soles of Atticus's shoes scrape the front steps. The screen door slammed, there was a pause – Atticus was at the hat-rack in the hall – and we heard him call, 'Jem!' His voice was like the winter wind.	15
Atticus switched on the ceiling-light in the living-room and found us there, frozen still. He carried my baton in one hand; its filthy yellow tassel trailed on the rug. He held out his other hand; it contained fat camellia buds.	
'Jem,' he said, 'are you responsible for this?'	20
'Yes sir.'	
'Why'd you do it?'	
Jem said softly, 'She said you lawed for niggers and trash.'	
'You did this because she said that?'	
Jem's lips moved, but his, 'Yes sir,' was inaudible.	25
[Chapter 11 ]	

- 1.1.1 Choose a description from COLUMN B that matches a name in COLUMN A. Write down only the letter (A–E) next to the question number (1.1.1 (a)–1.1.1 (c)).

COLUMN A		COLUMN B	
(a)	Calpurnia	A	a clever, confident tomboy
(b)	Jem	B	obsessed with social status
(c)	Scout	C	sets strict boundaries for the children
		D	questions values and principles

(3)

- 1.1.2 Refer to lines 2–6 ('We skulked around ... shared with me').  
Quote ONE word which shows that the children moved around stealthily. (1)
- 1.1.3 Refer to lines 3–6 ('She was a ... shared with me').  
What does this sentence tell us about Calpurnia's attitude towards the children at this point? (2)
- 1.1.4 Refer to lines 10–11 ('He sat by ... rocking-chair, scowling, waiting').  
Using your OWN words, explain Jem's facial expression as reflected in these lines. Mention TWO points. (2)
- 1.1.5 Choose the correct answer to complete the following sentence.  
Write only the answer (A–D) in the ANSWERBOOK.  
'Two geological ages later...' is an example of a(n) ...  
A metaphor.  
B hyperbole.  
C oxymoron.  
D paradox. (1)
- 1.1.6 Refer to lines 17–23 ('He carried my ... niggers and trash').  
(a) Who is the owner of the camellias? (1)  
(b) What has happened to the camellia buds? State TWO points. (2)  
(c) How did Scout acquire the baton (line 17)? (1)  
(d) Using your OWN words explain what is meant by, 'She said you lawed for niggers and trash' (line 23). (2)
- 1.1.7 Do you think that Jem was justified in standing up to the insults directed at his father? Discuss your views. (3)

**AND**

## 1.2 [Scout wants Atticus to read to her.]

‘Atticus, I wasn’t scared.’	
He raised his eyebrows, and I protested: ‘Leastways not till I started telling Mr Tate about it. Jem wasn’t scared. Asked him and he said he wasn’t. Besides, nothin’s real scary except in books.’	5
Atticus opened his mouth to say something, but shut it again. He took his thumb from the middle of the book and turned back to the first page. I moved over and leaned my head against his knee. ‘H’rm,’ he said. ‘ <i>The Grey Ghost</i> , by Seckatary Hawkins, Chapter One ...’	10
I willed myself to stay awake, but the rain was so soft and the room was so warm and his voice was so deep and his knee was so snug that I slept.	
Seconds later, it seemed, his shoe was gently nudging my ribs. He lifted me to my feet and walked me to my room. ‘Heard every word you said,’ I muttered. ‘... wasn’t sleep at all, ‘s about a ship an’ Three-Fingered Fred ‘n’ Stoner’s Boy ...’	15
He unhooked my overalls, leaned me against him, and pulled them off. He held me up with one hand and reached for my pyjamas with the other.	20
‘Yeah, an’ they all thought it was Stoner’s Boy messin’ up their clubhouse an’ throwin’ ink all over it an’ ...’	
He guided me to the bed and sat me down. He lifted my legs and put me under the cover.	
‘An’ they chased him ‘n’ never could catch him ‘cause they didn’t know what he looked like, an’ Atticus, when they finally saw him, why he hadn’t done any of those things ... Atticus, he was real nice ...’	25
His hands were under my chin, pulling up the cover, tucking it around me.	30
‘Most people are, Scout, when you finally see them.’	
[Chapter 31]	

- 1.2.1 Relate the events of the tragedy that has taken place just before this extract. Mention THREE points. (3)
- 1.2.2 In response to what Scout says, ‘Atticus opened his mouth to say something, but shut it again’ (line 6). What do these actions tell the reader about Atticus’s feelings at this point? (2)
- 1.2.3 Explain why the following statement is FALSE: (1)
- In the above extract Scout is alert while Atticus is reading.

- 1.2.4 Refer to lines 25–28 ('An' they chased ...was real nice ...'). In these lines Scout is referring to a fictional character.
- (a) To which real-life character can Scout attribute the same words? (1)
  - (b) Explain how this character can be regarded as a mockingbird. (2)
  - (c) What important lesson about life does Scout learn here? (2)
- 1.2.5 What indications are there in the extract to show Atticus's caring nature? State TWO points. (2)
- 1.2.6 Do you think that Scout's traumatic experience shapes her attitude towards Boo? Discuss your views. (4)
- [35]**

**OR**

**QUESTION 2****LORD OF THE FLIES**

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

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

## 2.1 [Ralph and Jack discuss the island.]

<p>“Now think, Jack. Is there anywhere on the island you haven’t been?”</p> <p>Unwillingly Jack answered.</p> <p>“There’s only – but of course! You remember? The tail-end part, where the rocks are all piled up. I’ve been near there. The rock makes a sort of bridge. There’s only one way up.</p>	5
<p>“And the thing might live there.”</p> <p>All the assembly talked at once.</p> <p>“Quiet! All right. That’s where we’ll look. If the beast isn’t there we’ll go up the mountain and look; and light the fire.”</p>	10
<p>“Let’s go.”</p> <p>“We’ll eat first. Then go.’ Ralph paused. ‘We’d better take spears.’</p>	15
<p>After they had eaten Ralph and the biguns set out along the beach. They left Piggy propped up on the platform. This day promised, like the others, to be a sunbath under a blue dome. The beach stretched away before them in a gentle curve till perspective drew it into one with the forest; for the day was not advanced enough to be obscured by the shifting veils of mirage. Under Ralph’s direction, they picked a careful way along the palm terrace, rather than dare the hot sand down by the water. He let Jack lead the way; and Jack trod with theatrical caution though they could have seen an enemy twenty yards away. Ralph walked in the rear, thankful to have escaped responsibility for a time.</p>	20
<p>Simon, walking in front of Ralph, felt a flicker of incredulity – a beast with claws that scratched, that sat on a mountain-top, that left no tracks and yet was not fast enough to catch Samneric. However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick.</p>	25
<p>Simon, walking in front of Ralph, felt a flicker of incredulity – a beast with claws that scratched, that sat on a mountain-top, that left no tracks and yet was not fast enough to catch Samneric. However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick.</p>	30

[Chapter 6]

- 2.1.1 Choose a description from COLUMN B that matches a name in COLUMN A. Write down only the letter (A–D) next to the question number (2.1.1 (a)–2.1.1 (c)).

COLUMN A	COLUMN B
(a) Castle Rock	A almost badly hurt in a 'mock hunt'
(b) Simon	B a potential fort for the hunters
(c) Robert	C the first to see the beast
	D a deep thinker

(3)

- 2.1.2 Refer to lines 1–2 ('Now think, Jack ... you haven't been?').

(a) Why does Ralph pose this question to Jack in particular? (2)

(b) What is the reason for Jack answering the question 'unwillingly'? (2)

- 2.1.3 What is 'the thing' referred to in line 8? (1)

- 2.1.4 In line 12 Ralph makes reference to a 'fire'. Give TWO reasons why the fire is not burning. (2)

- 2.1.5 Refer to lines 29–32 ('Simon, walking in ... to catch Samneric').

Quote ONE word from these lines to show that the following statement is TRUE:

Simon did not really believe in a beast. (1)

- 2.1.6 Refer to line 25 ('Jack trod with theatrical caution'). What does this line reveal about Jack's movements? (2)

- 2.1.7 Would you agree that Simon's picture of the beast is symbolic of human nature as portrayed in this novel? Discuss your views. (4)

**AND**

## 2.2 [Ralph encounters the skull.]

The skull regarded Ralph like one who knows all the answers and won't tell. A sick fear and rage swept him. Fiercely he hit out at the filthy thing in front of him that bobbed like a toy and came back, still grinning into his face, so that he lashed and cried out in loathing. Then he was licking his bruised knuckles and looking at the bare stick, while the skull lay in two pieces, its grin now six feet across. He wrenched the quivering stick from the crack and held it as a spear between him and the white pieces. Then he backed away, keeping his face to the skull that lay grinning at the sky.	5
When the green glow had gone from the horizon and night was fully accomplished, Ralph came again to the thicket in front of the Castle Rock. Peeping through, he could see that the height was still occupied, and whoever it was up there had a spear at the ready.	10
He knelt among the shadows and felt his isolation bitterly. They were savages it was true; but they were human, and the ambushing fears of the deep night were coming on.	15
Ralph moaned faintly. Tired though he was, he could not relax and fall into a well of sleep for fear of the tribe. Might it not be possible to walk boldly into the fort, say – "I've got pax," laugh lightly and sleep among the others? Pretend they were still boys, schoolboys who had said "Sir, yes, Sir" – and worn caps? Daylight might have answered yes; but darkness and the horrors of death said no. Lying there in the darkness, he knew he was an outcast.	20
	25

[Chapter 12]

- 2.2.1 Relate the tragic event that occurs just before this extract. State THREE points. (3)
- 2.2.2 Ralph regards the skull as a 'filthy thing' (line 3).
- (a) Could this be interpreted in a physical sense only? Explain your answer stating TWO points. (2)
- (b) What does the fact that Ralph hits out at the skull reveal about his upbringing? (2)
- 2.2.3 The title of this chapter is '*Cry of the Hunters*'.
- (a) Who is the leader of the hunters? (1)
- (b) What specific animals do the hunters target? (1)

2.2.4 Refer to lines 12–14 ('When the green ... the Castle Rock').

Choose the correct answer to complete the following sentence.  
Write only the answer (A–D) in the ANSWERBOOK.

The 'green glow had gone' is an example of ...

- A onomatopoeia.
- B assonance.
- C alliteration.
- D sibilance. (1)

2.2.5 Refer to lines 14–16 ('Peeping through he ... at the ready').

On whose instruction does this person have a spear? (1)

2.2.6 In line 17, Ralph 'felt his isolation bitterly'. Why is Ralph isolated?  
State TWO points. (2)

2.2.7 Explain why the boys are described as a 'tribe' (line 21)? State  
TWO points. (2)

2.2.8 Do you think that after reading this novel you could say, 'They  
were savages it was true; but they were human' (line 18)?  
Discuss your views. (3)

**[35]**

**OR**

**QUESTION 3**

**A GRAIN OF WHEAT**

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

**NOTE:** Answer questions in your OWN words unless you are asked to quote. Answer the questions set on BOTH extracts, i.e. QUESTION 3.1 and QUESTION 3.2.

3.1 [Kihika and Wambuku spend some time together.]

Kihika and Wambuku found an open place in the sun. The thick part of the forest, the dancers in the wood, and the hungry eyes of Njeri were behind them. Here green wattle trees and bush sloped steeply into the valley below. The valley sprawled flat for a distance and then bounced into the ridge of small hills. Beyond, and to the right, Kihika could just trace the outlines of Mahee Police Station, a symbol of that might which dominated Kenya to the door of every hut.	5
‘Destroy that, and the whiteman is gone,’ Kihika thought. ‘He rules with the gun, the lives of all the black people of Kenya.’ A light danced in Kihika’s eyes, his heart dilated with the intensity of this vision, exulting in it, for a time forgetting the woman beside him. But he was aware of her breathing, and it seemed she had come here so that he might show her this thing.	10
He took her hand in his hand, his eyes still fixed on Mahee and the Rift Valley.	
‘And this road, too, this is the road the whiteman followed into the heart of the land,’ he says slowly, thinking of the railway line which could just be seen running along the slopes of the Escarpment into the Valley.	15
‘Do you never forget politics, Kihika?’ Wambuku asked impatiently, the question poised between angry warning and desire.	20
	25

[Chapter 7]

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

COLUMN A	COLUMN B
(a) Kihika	A rose to the rank of general
(b) Karanja	B spent six years in detention
(c) Gikonyo	C suspected of betraying Kihika
	D known as 'terror of the whiteman'

(3)

- 3.1.2 Refer to line 3 ('the hungry eyes of Njeri were behind them'). What is implied by Njeri's 'hungry eyes'? (1)
- 3.1.3 Refer to lines 6–9 'Beyond, and to ... of every hut').
- (a) Briefly relate what happened at Mahee. State TWO points. (2)
- (b) Using your OWN words, explain 'a symbol of that might which dominated Kenya to the door of every hut'. (2)
- 3.1.4 Kihika frequently refers to Ghandi in his speeches in support of the Movement. What was Kihika's approach to the struggle for freedom? (2)
- 3.1.5 How does the image of the railway line (line 21) affect the Kenyans at this point? (2)
- 3.1.6 What tragic event concerning Wambuku occurs later in the novel? State TWO points. (2)
- 3.1.7 Do you think the portrayal of Kihika as a Christ-like figure is effective? Discuss your views. (4)

**AND**

## 3.2 [Wambui, Warui and Mumbi are in conversation.]

‘I went there last night. The door was not locked, or bolted from the inside. I found nobody in.’	
‘Perhaps he has left the village,’ Warui observed.	
‘Or maybe he was in the latrine when you went in.’	
‘But I went back to the hut this morning before I went to the hospital.’	5
A small breeze blew rain-showers into their faces. Wambui rubbed the water from her face with the back of her hand. Warui bent his head and rubbed his face against the blanket. Mumbi tilted backwards as if to move back her seat, and did nothing. They all retained their places near the door.	10
‘Perhaps I could have saved him. Perhaps I could if I had gone into the hut that night,’ Mumbi lamented.	
‘Who are you talking about?’ Wambui asked quickly, and turned her eyes away from Mumbi.	15
‘Mugo.’	
‘There was nothing to save,’ Wambui said slowly. ‘Hear me? Nobody could have saved him ... because ... there was nothing to save.’	
‘But you did not see his face, Wambui, you did not see him,’ Mumbi said in a heated voice. Then she lowered it and continued. ‘I mean the night before the meeting. When you sent me to see him – his face changed as with pain in the heart – I mean – his face was different as he told me about –’	20
‘What?’ Wambui and Warui asked together. This news seemed to have captured their interest.	25
	[Warui, Wambui]

- 3.2.1 Relate the events that lead to Mugo being missing. State THREE points. (3)
- 3.2.2 What has Mumbi gone to do at the hospital (lines 5–6)? State TWO points. (2)
- 3.2.3 Quote THREE consecutive words between lines 5–7 to show why the following statement is FALSE: (1)
- There was a strong gust of wind during the conversation.

- 3.2.4 Refer to lines 12–13 ('Perhaps I could ... night,' Mumbi lamented').

Choose the correct answer to complete the following sentence. Write only the answer (A–D) in the ANSWERBOOK.

The word 'lament' means to express ...

- A sorrow.  
B joy.  
C fear.  
D anxiety. (1)
- 3.2.5 In line 15, Wambui turns her eyes away from Mumbi. Why does she do this? (2)
- 3.2.6 Would you describe the atmosphere in this extract as one of gloom or hope? (1)
- 3.2.7 What is the emotional state of Wambui and Warui in this extract? (1)
- 3.2.8 Quote the two-word phrase that indicates Mumbi's passionate response to Wambui's answer. (1)
- 3.2.9 Mumbi does not complete her sentence in line 25. Identify TWO reasons for this. (2)
- 3.2.10 Would you agree that Uhuru brought about an anti-climax for the people of Kenya? Discuss your views. (3)

**[35]**

**TOTAL SECTION A: 35**

**OR**

**SECTION B: DRAMA**

In this section, there are contextual questions on the following plays:

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

Answer ONE question from this section on the play you have studied.

**QUESTION 4*****ROMEO AND JULIET***

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

**NOTE:** Answer questions in your OWN words unless you are asked to quote. Answer the questions set on BOTH extracts, i.e. QUESTION 4.1 and QUESTION 4.2.

4.1 [Juliet is reluctant for Romeo to leave.]

<b>ROMEO</b>	It was the lark, the herald of the morn, No nightingale. Look love, what envious streaks Do lace the severing clouds in yonder east. Night's candles are burnt out, and jocund day Stands tiptoe on the misty mountain tops. I must be gone and live, or stay and die.	5
<b>JULIET</b>	Yon light is not daylight; I know it, I. It is some meteor that the sun exhaled To be to thee this night a torch-bearer. And light thee on thy way to Mantua. Therefore stay yet, thou need'st not to be gone.	10
<b>ROMEO</b>	Let me be ta'en, let me be put to death; I am content, so thou wilt have it so. I'll say yon gray is not the morning's eye, 'Tis but the pale reflex of Cynthia's brow. Nor that is not the lark, whose notes do beat The vaulty heaven so high above our heads. I have more care to stay than will to go. Come death, and welcome! Juliet wills it so. How is't, my soul? Let's talk; it is not day.	15 20
<b>JULIET</b>	It is, it is, hie hence, be gone, away. It is the lark that sings so out of tune, Straining harsh discords, and displeasing sharps. Some say the lark makes sweet division; This doth not so, for she divideth us.	25

Some say the lark and loathed toad changed eyes,  
 O now I would they had changed voices too,  
 Since arm from arm that voice doth us affray,  
 Hunting thee hence with hunt's up to the day.  
 O now be gone; more light and light it grows.

30

**ROMEO**

More light and light, more dark and dark our woes.

[Act 3 Scene 5]

- 4.1.1 Complete the following sentences by using the words provided in the box below. Write down only the words next to the question numbers (4.1.1 (a)–4.1.1 (c)).

Romeo; Tybalt; bridegroom; preparing; Paris; suitor
---

- The marriage between (a) ... and Juliet has been arranged by Old Capulet. He thinks that he has chosen a suitable (b) ... for his daughter. Capulet thinks the reason for Juliet's refusal to see her future husband is because she is grieving for (c) ... . (3)
- 4.1.2 Briefly explain Romeo's reluctance to leave. State TWO points. (2)
- 4.1.3 Refer to line 4 ('Night's candles are burnt out'). Explain in your OWN words what Romeo means in this line. (1)
- 4.1.4 In lines 1–6 Romeo is faced with a choice.  
 Identify any TWO contrasting expressions that he uses in the extract to emphasise his choice. Do not quote more than FOUR words for EACH expression. (2)
- 4.1.5 Refer to lines 12–13 ('Let me be ... have it so').  
 What do these lines tell us about Romeo's feelings at this point? (2)
- 4.1.6 Refer to line 21 ('It is, it is, hie hence, be gone, away').  
 (a) Why does Juliet insist on Romeo leaving in line 21? (1)  
 (b) If you were the director of the play what would you want Juliet's face to express when saying these lines? (1)
- 4.1.7 Refer to lines 22–23 ('It is the ... and unpleasing sharps').  
 Give a reason why Juliet thinks the song of the lark is unpleasant. (1)
- 4.1.8 Do you think it is a good thing for Juliet to get married without her parents' blessing? Discuss your view. (4)

## AND

## 4.2 [Romeo expresses his grief.]

<b>ROMEO</b>	How oft when men are at the point of death Have they been merry! Which their keepers call A lightning before death. O how may I Call this a lightning! O my love, my wife! Death, that hath sucked the honey of thy breath, Hath had no power yet upon thy beauty. Thou art not conquered. Beauty's ensign yet Is crimson in thy lips and in thy cheeks, And death's pale flag is not advanced there. Tybalt, liest thou there in thy bloody sheet? O, what more favour can I do to thee Than with that hand that cut thy youth in twain To sunder his that was thine enemy? Forgive me, cousin! Ah, dear Juliet, Why art thou yet so fair? Shall I believe That unsubstantial death is amorous, And that the lean abhorred monster keeps Thee here in dark to be his paramour? For fear of that I still will stay with thee And never from this palace of dim night Depart again. Here, here will I remain With worms that are thy chambermaids. O here Will I set up my everlasting rest And shake the yoke of inauspicious stars From this world-wearied flesh. Eyes, look your last! Arms take your last embrace! And lips, O you The doors of breath, seal with a righteous kiss A dateless bargain to engrossing death! Come bitter conduct, come unsavoury guide! Thou desperate pilot, now ay once run on The dashing rocks thy seasick weary bark! Here's to my love! ( <i>He drinks</i> ) O true Apothecary!	5 10 15 20 25 30
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[Act 5 Scene 3]

- 4.2.1 Relate what Romeo has done immediately before this extract.  
State TWO points. (2)
- 4.2.2 What is Romeo about to do at the start of the above extract? (1)
- 4.2.3 In lines 1–2 he says that often, when men are about to die, they  
make jokes. Who else in the play has also done that? (1)
- 4.2.4 Refer to lines 4–5 ('O my love ... of thy breath')
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain how the figure of speech functions here. (2)

- 4.2.5 Who is Romeo addressing in lines 5–9? (1)
- 4.2.6 Refer to lines 15–18 ('Shall I believe ... be his paramour').  
Using your OWN words, explain what is implied by these lines. (2)
- 4.2.7 Refer to line 20 ('And never from this place of dim night').
- Choose the correct answer to complete the following sentence.  
Write only the answer (A–D) in the ANSWERBOOK.
- The place of dim night is ...
- A the palace.  
B Juliet's room.  
C Romeo's room  
D the tomb. (1)
- 4.2.8 Quote TWO words from lines 22–25 to show that the following  
statement is TRUE:
- Romeo is tired of this life. (1)
- 4.2.9 What is the 'bitter conduct' that Romeo refers to in line 29? (1)
- 4.2.10 Why does Romeo mention the apothecary in lines 32–33? (2)
- 4.2.11 Do you think that Romeo has the mental capacity to solve his  
problems? Discuss your view. (3)

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

**QUESTION 5**

***NOTHING BUT THE TRUTH***

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

**NOTE:** Answer questions in your OWN words unless you are asked to quote. Answer the questions set on BOTH extracts, i.e. QUESTION 5.1 and QUESTION 5.2.

5.1 [Sipho is dressed up while talking to Thando.]

SIPHO: Are we going to use your car to follow the undertaker? I don't fancy riding in the hearse.	
THANDO: Of course. You are alive aren't you? How could I let you ride in a hearse?	
SIPHO: Not yet. It's not my time yet. This old ticker [ <i>pointing to his heart</i> ] tells me it's not going to be long though.	5
THANDO: You! You will outlive us all.	
SIPHO: That's what my father said. It's like a punishment, to witness the pain of losing all those you love, to be alone.	
THANDO: Dad, you will never be alone. I'll always be with you.	10
SIPHO: What about Mpho! When you get married?	
THANDO: Oh yes, that's another one you never talk about. I am surprised you have actually mentioned his name. Anyway he knows it's the full package. You and me or nothing.	15
SIPHO: No, Thando, no package. It's you only. We should go now.	
THANDO: Now that you have mentioned it Mpho's uncles want to come and discuss lobola with you.	20
SIPHO: After the funeral.	
THANDO: Let me fix your tie.	
SIPHO: I am nervous.	
THANDO: What, to meet Uncle Themba? He's dead. He won't know how you look.	25
SIPHO: No, it's Mandisa.	
THANDO: You want to look good for her.	
SIPHO: She's from England.	
THANDO: So?	
SIPHO: I don't know what her father has told them about me, about us.	30
THANDO: Whatever it is, we are about to find out, aren't we?	
SIPHO: Still, do I look OK?	
THANDO: Daddy, you've got your Sunday suit on. You look good. Just like you've always looked. My Dad. That's enough for me. It's going to have to do for her too and everybody else.	35
	[Act 1 Scene 1]

- 5.1.1 Refer to lines 1–2 ('Are we going ... in the hearse').
- (a) Where are Siphon and Thando going in this scene? (1)
- (b) Explain what they are going to do there. State TWO points. (2)
- 5.1.2 Refer to lines 3–4 ('Of course. You ...in a hearse?').
- Choose the correct answer to complete the following sentence.  
Write only the answer (A–D) in the ANSWER BOOK.
- When Thando says these words her tone is ...
- A serious. (1)  
B playful.  
C ecstatic.  
D melancholic.
- 5.1.3 Refer to lines 8–9 ('That's what my ... to be alone'). If you were the director of the play, what would you want Siphon's face to express when saying these lines? (1)
- 5.1.4 Using your OWN words explain why the following statement is TRUE: (1)
- Thando admires her father's appearance.
- 5.1.5 In lines 13–14 Thando expresses her surprise at her father mentioning Mpho's name. (3)
- Name THREE other people that Themba also does not want to talk about.
- 5.1.6 Siphon is wearing a suit and tie. Mention TWO aspects of his character that we learn from this. (2)
- 5.1.7 Explain what Siphon's response in line 28 implies about his fears regarding Mandisa. State TWO points. (2)
- 5.1.8 Siphon admits that he is nervous and in lines 30–31 he says, ('I don't know ... me, about us'). (1)
- State ONE negative thing Themba might have told his family about Siphon.
- 5.1.9 Do you think that Thando is in touch with and obedient to her cultural roots? Discuss your view. (3)

**AND**



- 5.2.6 According to Siphon, many things had been taken from him. Mention any ONE thing that was taken from him in each of the phases of his life.
- (a) In his childhood (1)
- (b) As a young married man (1)
- (c) As an adult (1)
- 5.2.7 Mention any TWO feelings displayed by Siphon in this speech. (2)
- 5.2.8 Do you think that Siphon is justified in seeking punishment for those who did wrong? Discuss your views. (4)

**[35]****TOTAL SECTION B: 35**

**SECTION C: SHORT STORIES**

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

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

**QUESTION 6****'THE DUBE TRAIN' – Can Themba**

Read the following extracts from the short stories and answer the questions set on each.

The number of marks allocated to each question serves as a guide to the expected length of your answer.

**NOTE:** Answer questions in your OWN words unless you are asked to quote. Answer the questions set on BOTH extracts, i.e. QUESTION 6.1 and QUESTION 6.2.

6.1 [The woman shouts at all the men in the train.]

'Lord, you call yourself men, you poltroons! You let a small ruffian insult you. Fancy, he grabs at a girl in front of you – might be your daughter – this thing with the manner of a pig! If there were real men here, they'd pull his pants off and give him such a leathering he'd never sit down for a week. But, no, you let him do this here; tonight you'll let him do it in your homes. And all you do is whimper, 'The children of today have no respect!' <i>Sies!</i>	5
The men winced. They said nothing, merely looked round at each other in shy embarrassment. But those barbed words had brought the little thug to a stop. He turned round, scowled at the woman, and with cold calculation cursed her anatomically, twisting his lips to give the word the full measure of its horror.	10
It was like the son of Ham finding a word for his awful discovery. It was like an impression that shuddered the throne of God Almighty. It was both a defilement and a defiance.	15
'Hela, you street-urchin, that woman is your mother,' came the shrill voice of the big hulk of a man, who had all the time sat quietly opposite me, humming his lewd little township ditty. Now he moved towards where the <i>tsotsi</i> stood rooted.	
There was menace in every swing of his clumsy movements, and the half-mumbled tune of his song sounded like under-breath cursing for all its calmness. The carriage froze into silence.	20

- 6.1.1 Refer to the woman's tirade in lines 1–7. Quote THREE separate words that suggest the woman is insulting the men. (3)
- 6.1.2 Refer to line 7 ('The children of today have no respect'). Briefly relate the incident just before the events in this extract which makes the woman say this. Mention THREE points. (3)

- 6.1.3 Complete the following sentence by using the words provided in the box below. Write down only the words next to the question numbers (6.1.3 (a)–6.1.3 (c))

opponent; friend; climax; action; shot; slashed;
--

- The story reaches its (a) ... with one man being viciously (b) ... in the chest and his (c) ... flung through a broken window of the train. (3)
- 6.1.4 Quote TWO consecutive words from lines 8–10 to show that the following statement is TRUE:
- The men felt humiliated by the woman. (1)
- 6.1.5 Refer to lines 9–10 ('But those barbed ... to a stop'). Explain in your OWN words what these lines mean. (2)
- 6.1.6 Using your OWN words, explain why lines 10–12 ('He turned round ... of its horror') represent the theme of disrespect for women or elders. (2)
- 6.1.7 Refer to lines 16–19 ('Hela, you street-urchin ... tsotsi stood rooted'). Why does the tsotsi stand 'rooted'? (1)
- 6.1.8 Do you think that the men on the train should have behaved differently while the *tsotsi* harassed the young girl? Discuss your views. (3)

**AND**

6.2 'THE SECRET LIFE OF WALTER MITTY' – James Thurber

[Mrs Mitty reminds Walter about his speed.]

'Not so fast! You're driving too fast!' said Mrs Mitty. 'What are you driving so fast for?'  
 'Hmm?' said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. 'You were up to fifty-five,' she said. 'You know I don't like to go more than forty. You were up to fifty-five.' Walter Mitty drove on toward Waterbury in silence, the roaring of the SN202 through the worst storm in twenty years of Navy flying fading in the remote, intimate airways of his mind. 'You're tensed up again,' said Mrs Mitty. 'It's one of your days. I wish you'd let Dr Renshaw look you over.'  
 Walter Mitty stopped the car in front of the building where his wife went to have her hair done. 'Remember to get those overshoes while I'm having my hair done,' she said. 'I don't need overshoes', said Mitty. She put her mirror back into her bag. 'We've been all through that,' she said, getting out of the car. 'You're not a young man any longer.' He raced the engine a little. 'Why don't you wear your gloves? Have you lost your gloves?' Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to a red light, he took them off again. 'Pick it up, brother!' snapped a cop as the lights changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.

6.2.1 Choose a description from COLUMN B that matches the fictional characters in COLUMN A. Write down only the letter (A–D) next to the question number (6.2.1 (a)–6.2.1 (c)).

COLUMN A	COLUMN B
(a) A brilliant surgeon	A bombs an ammunition dump
(b) A crackshot assassin	B saves the life of a millionaire banker
(c) Royal Air Force pilot	C is a parking attendant
	D testifies in a courtroom

(3)

- 6.2.2 Briefly explain why Mitty is driving so fast. State TWO points. (2)
- 6.2.3 Refer to line 10 ('It's one of your days'). What is Mrs Mitty referring to? (1)
- 6.2.4 What are 'overshoes' (lines 13 and 14)? (1)
- 6.2.5 In real life Dr Renshaw is Mitty's family doctor.
- (a) In which fantasy does Dr Renshaw feature again? (1)
- (b) What is Dr Renshaw's role in the fantasy? (2)
- 6.2.6 Refer to lines 17–21 ('Why don't you ... them off again').
- Explain how Mitty's reaction reveals the relationship between him and Mrs Mitty. (2)
- 6.2.7 Refer to line 21 ('Pick it up, brother!').
- Choose the correct answer to complete the following sentence.  
Write only the answer (A–D) in the ANSWERBOOK.
- 'Pick it up,' means ...
- A pick up your gloves.  
B choose your route.  
C adjust your mirror.  
D start moving. (1)
- 6.2.8 Do you think that this story successfully celebrates the power of the imagination? Discuss your views. (4)
- [35]**

**TOTAL SECTION C: 35**

**SECTION D: POETRY**

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

- 'Auto Wreck' by Karl Shapiro
- 'The birth of Shaka' by Mbuyiseni Oswald Mtshali

Answer the questions on BOTH 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 7**

7.1 Read the following poem and then answer the questions set on it.

<b>Auto Wreck – Karl Shapiro</b>	
Its quick soft silver bell beating, beating, And down the dark one ruby flare Pulsing out red light like an artery, The ambulance at top speed floating down Past beacons and illuminated clocks	5
Wings in a heavy curve, dips down, And brakes speed, entering the crowd. The doors leap open, emptying light; Stretchers are laid out, the mangled lifted And stowed into the little hospital.	10
Then the bell, breaking the hush, tolls once, And with its terrible cargo Rocking, slightly rocking, moves away, As the doors, an afterthought, are closed.	
We are deranged, walking among the cops Who sweep glass and are large and composed. One is still making notes under the light. One with a bucket douches ponds of blood Into the street and gutter.	15
One hangs lanterns on the wrecks that cling, Empty husks of locusts, to iron poles.	20
Our throats were tight as tourniquets, Our feet were bound with splints, but now, Like convalescents intimate and gauche, We speak through sickly smiles and warn With the stubborn saw of common sense, The grim joke and the banal resolution.	25
The traffic moves around with care, But we remain, touching a wound That opens to our richest horror.	30

<p>Already old, the question Who shall die?          Becomes unspoken Who is innocent?          For death in war is done by hands;          Suicide has cause and stillbirth, logic;          And cancer, simple as a flower, blooms.          But this invites the occult mind,          Cancels our physics with a sneer,          And spatters all we knew of denouement          Across the expedient and wicked stones.</p>	35
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- 7.1.1 Complete the following sentences by using the words provided in the box below. Write down only the words next to the question numbers (7.1.1 (a)–7.1.1 (c)).

wreckage; fixed; random; emotions; jokes; blood;
--

- After the car crash the police sluice buckets of water onto the (a) ... .  
 The onlookers find it difficult to accept the (b) ... nature of accidents  
 while different (c) ... are displayed. (3)
- 7.1.2 Refer to stanza 1 and quote THREE separate phrases which refer to  
 aeroplane or flying imagery. (3)
- 7.1.3 Refer to line 12 ('And with its terrible cargo').
- (a) What does the 'cargo' refer to? (1)
- (b) Explain why the cargo is described as 'terrible'. (1)
- 7.1.4 Quote TWO contrasting words from stanza 2 to show the difference  
 in the emotional state of both the bystanders and the policemen. (2)
- 7.1.5 List TWO similarities between the empty husks of locusts (line 21)  
 and the wrecked cars. (2)
- 7.1.6 Refer to line 35 ('And cancer, simple as a flower, blooms').
- Explain the simile used in this line. (2)
- 7.1.7 Do you agree with the poet's view that death in war is logical, but  
 death in an auto wreck is not? Discuss your views. (3)

**AND**

7.2 Read the following poem and then answer the questions set on it.

<b>The birth of Shaka – Mbuyiseni Oswald Mtshali</b>	
His baby cry was of a cub tearing the neck of the lioness because he was fatherless.	5
The gods boiled his blood in a clay pot of passion to course in his veins.	
His heart was shaped into an ox shield to foil every foe.	10
Ancestors forged his muscles into thongs as tough as water bark and nerves as sharp as syringa thorns.	15
His eyes were lanterns that shone from the dark valleys of Zululand to see white swallows coming across the sea.	20
His cry to two assassin brothers: 'Lo! You can kill me but you'll never rule this land!'	25

- 7.2.1 Who does the 'lioness' in line 4 refer to? (1)
- 7.2.2 Quote TWO separate words from stanza 2 which tell us that Shaka's ancestors had a hand in shaping him into the man he became. (2)
- 7.2.3 Identify any TWO African images from stanzas 1 and 2. (2)
- 7.2.4 Refer to lines 6–9 ('The gods boiled ... in his veins'). What do these lines suggest about Shaka's spirit? State TWO points. (2)

- 7.2.5 Refer to stanza 4 ('Ancestors forged his ... as syringa thorns'). Quote ONE word from these lines to show that the following statement is TRUE:
- Shaka's forefathers were involved in shaping his personality. (1)
- 7.2.6 Refer to lines 16–18 ('and nerves as sharp as syringa thorns'). In your OWN words explain why Shaka would need 'sharp nerves'. (2)
- 7.2.7 Refer to stanza 5 ('his eyes were ... across the sea'). Which characteristic of Shaka is portrayed in these lines? (1)
- 7.2.8 Refer to lines 23–25 ('His cry to ... rule this land').
- (a) Who is Shaka addressing in lines 23–24? (1)
- (b) Identify the sound device used in line 24. (1)
- (c) Choose the correct answer to complete the following sentence. Write only the answer (A–D) in the ANSWERBOOK.
- Shaka's tone in, 'Lo! You can kill me but you'll never rule this land' is one of ...
- A defiance.  
B hope.  
C fear.  
D hatred. (1)
- 7.2.9 Do you think that this poem is a celebration of Shaka's life? Discuss your views. (4)

**[35]**

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