



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2019

ENGLISH FIRST ADDITIONAL LANGUAGE P2

MARKS: 70

TIME: 2 hours



This question paper consists of 22 pages.

INSTRUCTIONS AND INFORMATION

Read this page carefully before you begin to answer the questions.

1. Do NOT attempt to read the entire question paper. Consult the table of contents on the next page and mark the numbers of the questions set on texts you have studied. Read THESE questions carefully and answer as per instructions.

2. This question paper consists of FOUR sections:

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

3. Answer TWO questions in total, ONE question each from ANY TWO sections.

SECTION A: NOVEL
Answer the question on the novel you have studied.

SECTION B: DRAMA
Answer the questions set on BOTH extracts.

SECTION C: SHORT STORIES
Answer the questions set on BOTH short stories.

SECTION D: POETRY
Answer the questions set on BOTH poems.

4. Use the checklist on page 4 to assist you.
5. Follow the instructions at the beginning of each section carefully.
6. Number the answers correctly according to the numbering system used in this question paper.
7. Start EACH section on a NEW page.
8. Spend approximately 60 minutes on each section.
9. Write neatly and legibly.

SECTION A: NOVEL				
In this section, questions are set on the following novels you have studied.				
QUESTION	QUESTION	MARKS	PAGE	
1.	<i>Far from the Madding Crowd</i>	Contextual question	35	5
OR				
2.	<i>Dreaming of Light</i>	Contextual question	35	8
SECTION B: DRAMA				
Answer the ONE question on the drama you have studied.				
3.	<i>Sophiatown</i>	Contextual question	35	12
SECTION C: SHORT STORIES				
Answer questions set on BOTH short stories.				
4.1	'The Gift of the Magi'	Contextual question	18	16
AND				
4.2	'Transforming Moments'	Contextual question	17	18
SECTION D: POETRY				
Answer the questions set on BOTH poems.				
5.1	'Executive'	Contextual question	18	19
AND				
5.2	'Shantytown'	Contextual question	17	21

CHECKLIST**NOTE:**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: NOVEL	1–2	1	
B: Drama	3	1	
C: Short Stories	4	1	
D: Poetry	5	1	

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

SECTION A: NOVEL

In this section, questions are set on the following novels:

- *FAR FROM THE MADDING CROWD* by Thomas Hardy
- *DREAMING OF LIGHT* by Jayne Bauling

Answer ALL the questions on the novel that you have studied.

QUESTION 1: FAR FROM THE MADDING CROWD

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 1.1 AND QUESTION 1.2.

1.1 EXTRACT A

[Gabriel and Bathsheba meet for the second time.]

'I saw you.'

'Where?' she inquired, a misgiving bringing every muscle of her lineaments and frame to a standstill.

'Here – going through the plantation, and all down the hill,' said Farmer Oak, with an aspect excessively knowing with regard to some matter in his mind, as he gazed at a remote point in the direction named, and then turned back to meet his colloquist's eyes. 5

A perception caused him to withdraw his own eyes from hers as suddenly as if he had been caught in a theft. Recollection of the strange antics she had indulged in when passing through the trees was 10

succeeded in the girl by a nettled palpitation, and that by a hot face. It was time to see a woman redden who was not given to reddening as a rule; not a point in the milkmaid but was of the deepest rose-colour.

From the Maiden's Blush, through all varieties of the Provence down to the Crimson Tuscany the countenance of Oak's acquaintance quickly 15

graduated; whereupon he, in considerateness, turned away his head. The sympathetic man still looked the other way, and wondered when she would recover coolness sufficient to justify him in facing her again.

[Chapter 3]

- 1.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (1.1.1(a)–1.1.1(d)) in the ANSWER BOOK.

tollgate; Everdene; Boldwood; monstrous;
beautiful; farm; talkative; Gabriel

- At the beginning of the story Bathsheba (a) ... is a (b) ... young woman. (c) ... Oak meets her at the (d) ... where he pays for her fee which she thinks is too expensive. (4)
- 1.1.2 Why was Bathsheba travelling that morning? (2)
- 1.1.3 What impression does farmer Oak have about Bathsheba from their previous encounter? (1)
- 1.1.4 Refer to lines 2–3 ('Where? she inquired ... to a standstill').
- (a) Identify the tone in this line. (1)
- (b) Explain why this tone is appropriate. (2)
- 1.1.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.5) in the ANSWER BOOK.
- Refer to lines 8–9 ('A perception caused ... in a theft').
- Farmer Oak was like someone caught in a theft because ...
- A he saw Bathsheba climbing a horse.
B he was hiding Bathsheba's hat.
C he withdrew his eyes so suddenly.
D he went peeking at Bathsheba's home. (1)
- 1.1.6 Identify the figure of speech in lines 8–9. (1)
- 1.1.7 Quote a word from line 11 to prove that Bathsheba was angry. (1)
- 1.1.8 Refer to lines 11–13 ('It was time ... the deepest-red colour.').
- What do these lines reveal about Bathsheba's character? Substantiate your answer. (2)
- 1.1.9 Do you admire Bathsheba's character? Discuss your view. (3)

AND

1.2 EXTRACT B

[Farmer Boldwood hosts a party.]

<p>'He was seen in Casterbridge this afternoon – so the boy said,' one of them remarked in a whisper. 'And I for one believe it. His body was never found, you know.</p> <p>'Tis a strange story', said the next. 'You may depend upon't that she knows nothing about it'.</p> <p>'Not a word.'</p> <p>'Perhaps he don't mean that she shall,' said another man.</p> <p>'If he's alive and here in the neighbourhood, he means mischief,' said the first. 'Poor young thing: I do pity her, if 'tis true. He'll drag her to the dogs.'</p> <p>'O no; he'll settle down quiet enough,' said one disposed to take a more hopeful view of the case.</p> <p>'What a fool she must have been ever to have had anything to do with that man! She is so self-willed and independent too, that one is more minded to say it serves her right than pity her'.</p> <p>No, no. I don't hold with 'ee there. She was no otherwise than a girl mind, and how could she tell what the man was made of? If 'tis true, 'tis too hard a punishment, and more than she ought to hae, – 'Hullo, who's that?' 'This was to some footsteps that were heard approaching. 'William Smallbury,' said a dim figure in the shades, coming up and joining them.</p>	<p>5</p> <p>10</p> <p>15</p>
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[Chapter 53]

- 1.2.1 What is the setting of this extract? (1)
- 1.2.2 Explain farmer Boldwood's intention to host this party. (2)
- 1.2.3 Refer to line 1 ('He was seen ... Casterbridge this afternoon').
 - (a) Whom does 'He' refer to? (1)
 - (b) Give a brief discussion why this person is assumed to be dead. (2)
- 1.2.4 Refer to line 9 ('He'll drag her to the dogs').
 - (a) Identify the figure of speech in this line. (1)
 - (b) Explain why this figure of speech is appropriate. (2)
- 1.2.5 Which TWO characteristics make Troy and Boldwood to be similar? (2)
- 1.2.6 Discuss how the theme of **love** is evident in this novel. (3)
- 1.2.7 With reference to the novel, do you think Boldwood deserves the death sentence for what he did? Discuss your view. (3)

[35]

QUESTION 2: DREAMING OF LIGHT

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 questions set on BOTH extracts, i.e. QUESTION 2.1 AND QUESTION 2.2.

2.1 EXTRACT C

[Regile is listening to a conversation of the zama zama men.]

Some of the South African zama zamas are talking about getting out of syndicate work. "Going independent," they call it. It's the same talk most days.

"How does it work again?" Takunda always asks this question, I think because he wants to believe it's a new scheme and not the same old plan that's never going to happen. 5

"Sell direct to the buyers," Mahlori says. "Regional buyers. They take the gold to Jozi and resell to the national guys. Selling direct, we're our own men, not working for anyone. That's the only difference from now. We get our own foreign fools, use them for dangerous work." 10

Mostly I don't think anything about what they're saying, but this time I have the thought that their dreaming talk is not so very different from Taiba Nhaca's. Maybe men as well as boys need to believe that there will be a change, that their lives will get better. They're fools, and I'm fool to be thinking about them, letting myself be interested. 15

They've stopped talking because Faceman is coming. He gets angry when he hears such talk. He's the syndicate's main man underground, but he's not underground all the time. A lot of the South Africans get to go up.

They're on top another way too. They tell everyone what to do. 20

[Chapter 2]

2.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (2.1.1(a)–2.1.1(d)) in the ANSWER BOOK.

antagonist; syndicates; Swaziland; Regile; Zimbabwe;
Spike; recruits; protagonist

(a)... is an 18-year-old boy who was trafficked from (b) He is the (c) ... in the story and is also a narrator. He works for Papa Mavuso and is in charge of the (d) ... (4)

2.1.2 Refer to line 2. Using your OWN words, explain the meaning of 'going independent'. (2)

- 2.1.3 Explain why the following statement is FALSE.
Takunda and Mahlori are also from Mozambique. (1)
- 2.1.4 Quote TWO consecutive words from the extract that reveal Regile's disbelief at what the men are talking about. (1)
- 2.1.5 Refer to line 4 ('How does it work again?').
- (a) Identify Takunda's tone in this line. (1)
- (b) Explain why Takunda uses this tone. (2)
- 2.1.6 In the context of this story, discuss the difference between *men* and *boys*. (2)
- 2.1.7 Refer to lines 14–15 ('They're fools, and ... myself be interested').
What do these lines reveal about Regile's character? (2)
- 2.1.8 Discuss the theme of **loss of hope** as evident in this extract. (3)

AND

2.2 EXTRACT D

[Regile and Katekani are shocked to discover that Spike Maphosa is real.]

My heart is knocking and there is something happening to my brain because I can't read the story properly. Some words or phrases jump at me – <i>illegal mining, zama zamas, trafficking of children, forced labour, inhumane conditions. Others make no sense – barbaric, crusade, fund, foundation.</i> My mind is hot and hurrying, jumping too much to let my eyes follow full sentences to the end.	5
I look up at Katekani. "He's real."	
"Living in Kabokweni."	
"That's on my map."	
"What will you do?"	10
The question clears my mind of the mad thought – crazy spinning pictures of wonderful, impossible things that are an organized struggle or movement ordinary life of people who are not zama zamas.	
"Nothing," I say, and now that my heart has stopped thumping it feels slow and full of rocks. "I won't do anything."	15
"But Taiba?" Katekani's voice is urgent.	
"We mustn't tell him," I decide. "We can't let him, you know, get his hopes up."	
"But Regile, he already hopes," Katekani argues. "He hopes so hard, he believes."	20
"I've heard that called wishful thinking." I hear how hard I sound, like Papa Mavuso.	
"Sometimes things can go right, Regile." She sounds as obstinate as Taiba.	
"Never."	25
"Wena, think how good Taiba would feel to know he was right," she urges. "Spike is real".	

[Chapter 8]

2.2.1 Refer to lines 1–2 ('My heart is ... the story properly').

- (a) Identify the figure of speech in these lines. (1)
- (b) Explain why this figure of speech is appropriate. (2)

2.2.2 Refer to lines 4–5 ('Others make no ... *crusade, fund, foundations*').

- Give TWO reasons why other words do not make sense to Regile. (2)

- 2.2.3 Choose the correct answer to complete the following sentence.
Write ONLY the letter (A–D) next to the question number (2.2.3)
in the ANSWER BOOK.

Regile got the map from ...

- A Rimer's Creek.
- B Old Stock Exchange.
- C Katekani.
- D Fernlea House. (1)

- 2.2.4 Refer to lines 16–18 ('But Taiba?' Katekani's ... his hopes up').

Explain why Regile does not want Taiba to hear about Spike Maphosa. (2)

- 2.2.5 Refer to lines 21–22 ('I've heard that ... like Papa Mavuso').

- (a) Who is Papa Mavuso? (1)
- (b) Explain the irony in the name 'Papa Mavuso'. (2)

- 2.2.6 From your knowledge of the novel, explain how Taiba finds Spike Maphosa. (3)

- 2.2.7 Do you think Regile is an admirable character? Discuss your view. (3)

[35]

TOTAL SECTION A: 35

SECTION B: DRAMA**QUESTION 3: SOPHIATOWN**

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 3.1 AND QUESTION 3.2.

3.1 EXTRACT E

[Inside Mamariti's house. A Jewish girl arrives looking for a room to rent.]

LULU:	You're just jealous.	
MINGUS:	Look, I brought you here. I give you dresses, I take you to bioscope, you're my princess. What else do you want?	
PRINCESS:	I want that Jewish girl out.	5
MINGUS:	Shaddup or I'll have to cut your spinal off! I didn't bring you from your shack so you can complain.	
LULU:	I like her. I stared at her face all night. It glowed in the dark. It made me think of the line in this poem, 'a host of golden daffodils'. I need help with this homework.	10
PRINCESS:	I'll help you.	
LULU:	What do you know – you're just an American's 'tjerrie [girl].	
PRINCESS:	I'll give you a good <i>klap</i> [<i>slap</i>]. How can you let her stay here? She doesn't belong here, man. She's a European. Europeans don't live in Sophiatown. It's a native location.	15
JAKES:	It's a freehold suburb – no fences, no superintendent.	
MINGUS:	<i>Ja</i> , and this house is open. If I say she stays, she stays.	
JAKES:	Look, she's got guts. I need her. She's hot story. How many others are there like her?	20
LULU:	There's that white woman living with the police sergeant in Orlando.	
JAKES:	Regina Brooks.	
MINGUS:	<i>Ja</i> , she's alright.	25
LULU:	And there's the Afrikaans girl living with the Olifants in Ray Street.	
MINGUS:	I think she's a relative.	
FAHFEE:	A relative?	
MINGUS:	<i>Ja</i> , a relative.	30

[Act 1, Scene 3]

- 3.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question numbers (3.1.1(a)–3.1.1(d)) in the ANSWER BOOK.

gangsters; comedy; removals; education; protest;
school; community; social

- Sophiatown is a (a) ... play which highlights (b) ... problems in Sophiatown during the Apartheid era. The most affected group in the play is the (c) ... of Sophiatown fighting against forced (d) (4)
- 3.1.2 Refer to line 5 ('I want that Jewish girl out').
- (a) To whom does 'Jewish girl' refer? (1)
- (b) Explain how this Jewish girl came to stay in this house. (2)
- (c) If you were a stage director of this play, which TWO things would you tell Princess to do when saying these words? (2)
- 3.1.3 Explain why the following statement is FALSE.
- Lulu tells Princess that she is an American girl because she is from America. (1)
- 3.1.4 Choose the correct answer to complete the following sentence. Write ONLY the letter (A–D) next to the question number (3.1.4) in the ANSWER BOOK.
- Refer to lines 20–21 ('Look, she's got ... there like her?').
- (a) Jakes says the Jewish girl has 'guts' because she is ...
- A daring.
B timid.
C outspoken.
D reserved. (1)
- (b) Explain why Jakes says he needs the Jewish girl. (1)
- 3.1.5 Discuss the theme of **diversity** as evident in this extract. (3)
- 3.1.6 Do you think the Jewish girl has made a good decision by coming to stay in this house? Discuss your view. (3)

AND

3.2 EXTRACT F

[Mingus is angry, his storeroom has been demolished.]

RUTH:	<i>[Coming in carrying a box]</i> What did happen, Mingus?	
MINGUS:	<i>Ja</i> , white girl. What do you do? You never work. You just want, want.	
RUTH:	What's going on, Jakes?	
MINGUS:	You're a bloody good-for-nothing! You whites, you're breaking down all our houses.	5
RUTH:	I'm doing no such thing!	
MINGUS:	Well, who's doing it?	
FAHFEE:	They came three days early, like tricksters, conmen. They're loading people onto trucks and nobody's doing a thing. It's pitiful – families everywhere. They went for the leaders.	10
MINGUS:	<i>Ja</i> , white girl – it's your fault!	
RUTH:	My fault? How can you say a bloody stupid thing like that?	
MINGUS:	What are you doing to stop them?	
RUTH:	What are you doing? Jakes, tell him to lay off. <i>[Ruth finds protection behind Jakes. Mingus moves in on her.]</i>	15
MINGUS:	Don't cry to Jakes, it's your fathers and uncles and brothers who are doing this to us.	
RUTH:	My father has never hurt anybody in his life.	20
MINGUS:	Don't talk to me like that. I'll cut you up. I'll kill you! I'll kill you!	
FAHFEE:	<i>Luister</i> , Mingus. This is only Ruth Golden. Choose your targets carefully. <i>Daar's wit mense in Congress – baklei die Boere. [There are white people in Congress – fight the Boers.]</i>	25
JAKES:	<i>Ja</i> , Mingus – what have you done to stop them?	
MINGUS:	I was working.	
FAHFEE:	Stealing.	
MINGUS:	That's my business. They steal from us – we steal from them.	
FAHFEE:	<i>Ja</i> , and how does it help?	30

[Act 2, Scene 5]

- 3.2.1 Give a reason why Mingus has his boxes carried around in Mamariti's house. (1)
- 3.2.2 Refer to line 7 ('I am doing no such thing!').
- (a) Identify the tone Ruth uses in this line. (1)
- (b) Explain why this tone is appropriate. (2)
- 3.2.3 Refer to lines 9–11 ('They came three ... for the leaders').
- (a) What is the official date given to Mamariti for the removals? (1)
- (b) Explain why the officials come on an earlier date. (1)

- 3.2.4 Where are these Sophiatown residents removed to? (1)
- 3.2.5 (a) What does Fahfee do for a living? (1)
- (b) Explain how Fahfee's source of income will be affected by his removal to this new place. (2)
- 3.2.6 Refer to lines 22–25 ('*Luister*, Mingus. This ... fight the Boers').
What do these lines suggest about Fahfee's character? Explain your answer. (2)
- 3.2.7 Refer to lines 27–30 ('I was working ... does it help?').
Discuss the irony in these lines. (2)
- 3.2.8 With reference to the drama, do you think Mingus' behaviour is justifiable? Discuss your view. (3)

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

SECTION C: SHORT STORIES

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

- *THE GIFT OF THE MAGI* by O. Henry
- *TRANSFORMING MOMENTS* by Gcina Mhlophe

QUESTION 4

Read the extracts from the TWO short stories and answer the questions set on each. The number of marks allocated 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 'THE GIFT OF THE MAGI'

EXTRACT G

[On Christmas Eve, Della is seated by herself in their flat.]

Whilst the mistress of the home is gradually subsiding from the first state to the second, take a look at the home. A furnished flat at eight dollars per week.	
In the vestibule below was a letter-box into which no letter would go, and an electric button which no mortal finger could coax a ring. Also there was a card bearing the name 'Mr James Dillingham Young'.	5
The 'Dillingham' had been flung to the breeze during a former period of prosperity when its possessor was being paid thirty dollars per week. Now, when the income was shrunk to twenty dollars, the letters of 'Dillingham' looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr James Dillingham Young came home and reached his flat above he was called 'Jim' and greatly hugged by Mrs James Dillingham Young, already introduced to you as Della. Which is all very good.	10
Della finished her cry and attended her cheeks with a powder puff. She stood by the window and looked out dully at grey cat walking a grey fence in a grey back yard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result.	15

- 4.1.1 Complete the following sentences by using the words in the list below. Write down only the letter next to the question numbers (4.1.1(a) to 4.1.1(d)) in the ANSWER BOOK.

<p>thinking; Valentine's; gifts; women; Christmas; love; men; charity</p>

The title of the story refers to the Magi. These are (a) ... that are associated with giving (b) ... on (c) ... day. One of the themes of the story is unselfish (d)

(4)

- 4.1.2 Explain why Della is upset at the beginning of the story. (1)
- 4.1.3 Quote FOUR words to prove that the couple live on a low paid salary. (1)
- 4.1.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.1.4) in the ANSWER BOOK.
- Refer to line 1 ('Whilst the mistress ...state to the ...').
- 'Subsiding' in this line means that the mistress of the house is ...
- A dying.
B planning.
C sinking.
D thinking. (1)
- 4.1.5 Refer to lines 4–5 ('In the vestibule ... coax a ring.').
- (a) What do these lines tell you about the state of the apartment in which this couple live? (1)
- (b) Give TWO possible reasons why no letters would be put into this letter-box. (2)
- 4.1.6 Refer to lines 10–11 ('as though they ... and unassuming D').
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 4.1.7 With reference to the story, discuss how Della ultimately buys a gift for her husband. (2)
- 4.1.8 Discuss the theme of **sacrifice** which is evident in this story. (3)

AND

4.2 'TRANSFORMING MOMENTS'

EXTRACT H

[The narrator's school life among other students.]

In the girls' dormitory my bed was at the far corner from the entrance, far enough from the Matron too. So, long after the lights were switched off, my deep voice would be heard droning away, doing what we had termed 'coughing' – I used to 'cough' out chapters and chapters of our set books and history to my classmates who'd left it till too late to do their schoolwork and the big test was on Monday or so. While I helped them out, it also helped me to do the 'coughing', it also helped to revive my memory, because I had read the book and then carried on to read others that had nothing particular to do with the syllabus. Some girls were forced to be my part-time friends for this reason. But then came one day when we were rehearsing a new play and the boy from Port Elizabeth walked up to me and told me that he loved me and wished I'd try to love him too.	5
Well, I thought he was crazy! What did a good-looking boy like that want with me – and besides I went to school to study, not to sleep with boys! I told him so. He tried to convince me that he did not particularly mean to rush things – I did not have to sleep with him.	10
	15

- 4.2.1 Explain why the following statement is FALSE.
- The setting of the story is Port Elizabeth in South Africa. (1)
- 4.2.2 Briefly discuss how the narrator views herself at the beginning of the story. (2)
- 4.2.3 Explain why the girls sleep in a dormitory. (1)
- 4.2.4 Refer to lines 4–9 ('I used to ... with the syllabus').
- (a) Give the meaning of the word 'coughing'. (1)
- (b) In your OWN words explain how 'coughing' assists the narrator. (2)
- 4.2.5 Refer to lines 13–14 ('Well, I thought ... want with me').
- (a) Identify the tone in this line. (1)
- (b) Explain why this tone is appropriate. (1)
- (c) Give reasons why the narrator does not really know the boy. (2)
- 4.2.6 Discuss how Father Fikeni helps the narrator towards her self-actualisation. (3)
- 4.2.7 Is the narrator an admirable character? Discuss your view. (3)

[35]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Executive' by John Betjeman
- 'Shantytown' by Anonymous

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

QUESTION 5

- 5.1 Read the poem carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Executive – John Betjeman

- 1 I am a young executive. No cuffs than mine are cleaner;
2 I have a Slimline brief-case and I use the firm's Cortina.
3 In every roadside hostelry from here to Burgess Hill.
4 The maîtres d'hôtel all know me well and let me sign the bill.
- 5 You ask me what it is I do. Well actually, you know,
6 I'm partly a liaison man and partly P.R.O.
7 Essentially I integrate the current export drive.
8 And basically I'm viable from ten o'clock till five.
- 9 For vital off-the-record work – that's talking transport-wise
10 I've a scarlet Aston-Martin – and does she go? She flies!
11 Pedestrians and dogs and cats – we mark them down for
slaughter.
12 I also own a speed-boat which has never touched the water
- 13 She's built of fibre-glass, of course. I call her 'Mandy Jane'
14 After a bird I used to know – No soda, please, just plain –
15 And how did I acquire her? Well to tell you about that
16 And to put you in the picture I must wear my other hat.
- 17 I do some mild developing. The sort of place I need
18 Is a quiet country market town that's rather run to seed.
19 A luncheon and a drink or two, a little *savior faire* –
20 I fix the Planning Officer, the Town Clerk and the Mayor.
- 21 And if some preservationist attempts to interfere
22 A 'dangerous structure' notice from the Borough Engineer
23 Will settle any buildings that are standing in our way –
24 The modern style, sir, with respect, has really come to stay.

- 5.1.1 Complete the following sentences by using the words in the list below. Write down only the letter next to the question numbers (5.1.1(a)–5.1.1(d)) in the ANSWER BOOK.

boastful; Mayor; representative; Executive; humble; speedboat; agent; motorbike
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- The speaker in this poem is a/an (a) ... who works as a travelling (b) ... of the firm he works for. Because he has a lot of money, he buys a (c) ... that he does not use. The speaker is described as a (d) ... person. (4)
- 5.1.2 Refer to stanza 1.
- (a) Quote FOUR consecutive words to prove that the executive is famous. (1)
- (b) Mention TWO things which prove that the young man is boastful. (2)
- 5.1.3 Refer to line 6 ('I am ... and partly P.R.O.').
- (a) What does the abbreviation P.R.O. stand for? (1)
- (b) Explain the irony in the fact that the executive is a P.R.O. (2)
- 5.1.4 Refer to line 10 ('I've a scarlet ... go? She flies!').
- (a) Identify a figure of speech in this line. (1)
- (b) Explain why the figure of speech is appropriate. (2)
- (c) What does this line reveal about the character of the executive? Explain your answer. (2)
- 5.1.5 Do you admire the Executive? Discuss your view. (3)

AND

- 5.2 Read the poem carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Shantytown – Anonymous

1 High on the veld on that plain
 2 And far from streets and lights and cars
 3 And bare of trees, and bare of grass,
 4 Jabavu sleeps beneath the stars.

5 Jabavu sleeps
 6 The children cough.
 7 Cold creeps up, the hard night cold,
 8 The earth is tight within its grasp
 9 The highveld cold without soft rain,
 10 Dry as the sand, rough as a rasp
 11 The frost rimmed night invades the shacks.
 12 Through dusty ground
 13 Through rocky ground
 14 Through freezing ground, the night cold creeps.
 15 In cotton blankets, rags and sacks
 16 Beneath the stars Jabavu sleeps.

17 One day Jabavu will awake
 18 To greet a new and shining day;
 19 The sound of coughing will become
 20 The children's laughter as they play
 21 In parks with flowers where dust now swirls
 22 In strong – walled homes with warmth and light.
 23 But for tonight Jabavu sleeps.
 24 Jabavu sleeps. The stars are bright.

- 5.2.1 Choose the correct answer to complete the following sentence. Write ONLY the letter (A–D) next to the question number (5.2.1) in the ANSWER BOOK.

The word 'plain' in the poem means ...

- A grassland.
- B flatland.
- C pasture. (1)
- D savannah.

- 5.2.2 Quote EIGHT consecutive words to prove that Jabavu is in a remote place. (1)

- 5.2.3 Refer to line 7 ('Cold creeps up ... hard night cold').
- (a) Identify the figure of speech in this line. (1)
 - (b) Explain the appropriateness of this figure of speech. (2)
- 5.2.4 What is the only source of light for the people of Jabavu? (1)
- 5.2.5 Give the reason for the repetition of the word 'cold' in stanza 2. (2)
- 5.2.6 Refer to stanza 3.
- (a) Identify the tone used in this stanza. (1)
 - (b) Why is the tone appropriate in this stanza? (2)
- 5.2.7 Discuss how the theme of **poverty** is evident in this poem. (3)
- 5.2.8 Think of Jabavu as a symbol that represented the sufferings and hardships of Black people during apartheid. Do you think South Africans still suffer the same plight? Discuss your view. (3)

[35]

TOTAL SECTION D: 35
GRAND TOTAL: 70

