



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS

ENGLISH FIRST ADDITIONAL LANGUAGE P2

2016

MARKS: 70

TIME: 2 hours

This question paper consists of 27 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 the texts you have studied this year. 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. Answer questions from TWO sections, as follows:

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

SECTION B: DRAMA
Answer the question on the drama that you have studied.

SECTION C: SHORT STORIES
Answer the questions on BOTH extracts.

SECTION D: POETRY
Answer the questions on BOTH poems.

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

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Answer ANY ONE question.		
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SECTION B: DRAMA		
Answer ANY ONE question.		
4. <i>Romeo and Juliet</i>	35	14
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SECTION C: SHORT STORIES		
Answer the questions set on BOTH extracts.		
6.1 'The Sisters'	17	21
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SECTION D: POETRY		
Answer the questions set on BOTH poems.		
7.1 'The Serf'	18	24
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CHECKLIST**NOTE:**

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

SECTIONS	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: Novel	1–3	1	
B: Drama	4–5	1	
C: Short stories	6	1	
D: Poetry	7	1	

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

SECTION A: NOVEL

In this section, there are questions set 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 ALL the questions on the novel you have studied.

QUESTION 1: TO KILL A MOCKINGBIRD

Read the following 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

[Atticus and Scout are talking.]

But I was worrying another bone. 'Do all lawyers defend n-Negroes, Atticus?'	
'Of course they do, Scout.'	
'Then why did Cecil say you defended niggers? He made it sound like you were runnin' a still.'	
Atticus sighed. 'I'm simply defending a Negro – his name's Tom Robinson. He lives in that little settlement beyond the town dump. He's a member of Calpurnia's church, and Cal knows his family well. She says they're clean-living folks. Scout, you aren't old enough to understand some things yet, but there's been some high talk around town to the effect that I shouldn't do much about defending this man. It's a peculiar case – it won't come to trial until summer session. John Taylor was kind enough to give us a postponement ...'	5
'If you shouldn't be defendin' him, then why are you doin' it?'	
'For a number of reasons,' said Atticus. 'The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again.'	10
'You mean if you didn't defend that man, Jem and me wouldn't have to mind you any more?'	
'That's about right.'	
'Why?'	
'Because I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally.'	15
	20

[Chapter 9]

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

COLUMN A	COLUMN B
(a) Jem	A mother of the narrator
(b) Scout	B father of the narrator
(c) Francis	C narrator of the novel
(d) Atticus	D cousin of the narrator
	E brother of the narrator

(4)

- 1.1.2 Refer to line 3 ('Then why did Cecil say you defended niggers?').

Explain what happens between Cecil and Scout just before this extract.

(2)

- 1.1.3 Refer to the novel as a whole.

Write down TWO character traits of Calpurnia.

(2)

- 1.1.4 Explain why Atticus is advised not to defend Tom Robinson in lines 9–10 ('I shouldn't do much about defending this man').

(2)

- 1.1.5 Quote a line from the extract to prove that the following statement is FALSE:

Tom Robinson's moral standards and lifestyle are similar to those of the Ewells.

(1)

- 1.1.6 Identify and discuss ONE theme of the novel which is evident in this extract.

(3)

- 1.1.7 Refer to the novel as a whole.

Can Atticus be admired for defending Tom Robinson? Discuss your view.

(4)

AND

1.2 **EXTRACT B**

[Scout and Jem are attacked.]

I ran in the direction of Jem's scream and sank into a flabby male stomach. Its owner said, 'Uff!' and tried to catch my arms, but they were tightly pinioned. His stomach was soft but his arms were like steel. He slowly squeezed the breath out of me. I could not move. Suddenly he was jerked backward and flung on the ground, almost carrying me with him. I thought, Jem's up.	5
One's mind works very slowly at times. Stunned, I stood there dumbly. The scuffling noises were dying; someone wheezed and the night was still again. Still but for a man breathing heavily, breathing heavily and staggering. I thought he went to the tree and leaned against it. He coughed violently, a sobbing, bone-shaking cough.	10
'Jem?' There was no answer but the man's heavy breathing. 'Jem?' Jem didn't answer.	15
The man began moving around, as if searching for something. I heard him groan and pull something heavy along the ground. It was slowly coming to me that there were now four people under the tree.	
[Chapter 28]	

1.2.1 Scout and Jem are attacked.

- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.2.1(a)) in the ANSWER BOOK.

The children are attacked by ...

- A Tom Robinson.
B Dolphus Raymond.
C Bob Ewell.
D Boo Radley. (1)

- (b) Explain briefly what leads to the attacker's wish to harm the children. State TWO points. (2)
- (c) What happens to each of the children during the attack? (2)
- (d) State TWO character traits of the attacker. (2)

1.2.2 Refer to line 3 ('His stomach was soft but his arms were like steel').

- (a) Identify the figure of speech used in this line. (1)
- (b) Explain how the use of this figure of speech adds value to the description. (1)

- 1.2.3 The children are eventually rescued.
- (a) How are the children rescued? (2)
- (b) What does this tell you about the person who rescues the children? State TWO points. (2)
- 1.2.4 Why do the people of Maycomb NOT regard Tom Robinson as a mockingbird? Discuss your view. (4)
- [35]**

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

2.1 EXTRACT C

[Jack returns from the first hunt.]

Ralph spoke.	
'You let the fire out.'	
Jack checked, vaguely irritated by this irrelevance but too happy to let it worry him.	
'We can light the fire again. You should have been with us, Ralph. We had a smashing time. The twins got knocked over – '	5
'We hit the pig – '	
'– I fell on top – '	
'I cut the pig's throat,' said Jack, proudly, and yet twitched as he said it. 'Can I borrow yours, Ralph, to make a nick in the hilt?'	10
The boys chattered and danced. The twins continued to grin.	
'There was lashings of blood,' said Jack, laughing and shuddering, 'you should have seen it!'	
'We'll go hunting every day – '	
Ralph spoke again, hoarsely. He had not moved.	15
'You let the fire out.'	
This repetition made Jack uneasy. He looked at the twins and then back at Ralph.	
'We had to have them in the hunt,' he said, 'or there wouldn't have been enough for a ring.'	20
He flushed, conscious of a fault.	
[Chapter 4]	

- 2.1.1 Choose a description from COLUMN B that matches the character in COLUMN A. Write only the letter (A–E) next to the question number (2.1.1(a)–2.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Simon	A	he is always crying
(b)	Roger	B	undisciplined and fun-loving
(c)	Jack	C	believes in democracy
(d)	Ralph	D	a quiet but evil boy
		E	symbolises all that is good

(4)

- 2.1.2 Ralph is angry.

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

(b) Do you think Ralph's anger is justified? Give a reason for your answer. (1)

- 2.1.3 Quote FIVE consecutive words from the extract to prove that the following statement is TRUE:

The boys thoroughly enjoyed the hunt. (1)

- 2.1.4 Explain how Jack challenges Ralph's authority in this extract. (2)

- 2.1.5 Identify and discuss ONE theme of the novel which is evident in this extract. (3)

- 2.1.6 Do you think Jack should have been chosen as the Chief? Discuss your view. (4)

AND

2.2 EXTRACT D

[Piggy and Ralph prepare to go to Castle Rock.]

Piggy held up the shell.

'You can take spears if you want but I shan't. What's the good? I'll have to be led like a dog, anyhow. Yes, laugh. Go on, laugh. There's them on this island as would laugh at anything. And what happened? What's grown-ups goin' to think? Young Simon was murdered. And there was that other kid what had a mark on his face. Who's seen him since we first come here?'

'Piggy! Stop a minute!'

'I got the conch. I'm going to that Jack Merridew an' tell him, I am.'

'You'll get hurt.'

5

'What can he do more than he has? I'll tell him what's what. You let me carry the conch, Ralph. I'll show him the one thing he hasn't got.'	10
Piggy paused for a moment and peered round at the dim figures. The shape of the old assembly, trodden in the grass, listened to him.	
'I'm going to him with this conch in my hands. I'm going to hold it out. Look, I'm going to say, you're stronger than I am and you haven't got asthma. You can see, I'm goin' to say, and with both eyes. But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport, I'll say, not because you're strong, but because what's right's right. Give me my glasses, I'm going to say – you got to!'	15
[Chapter 11]	

- 2.2.1 Briefly describe how Jack gets hold of Piggy's glasses. (1)
- 2.2.2 What does this extract suggest about Piggy's attitude towards Jack? (2)
- 2.2.3 Refer to lines 2–3 ('I'll have to be led like a dog').
- (a) Identify the figure of speech used in these lines. (1)
- (b) Explain how the use of this figure of speech adds value to the description. (1)
- 2.2.4 Refer to lines 5–6 ('Young Simon was ... on his face').
- (a) How do the two boys die? (2)
- (b) What does the way in which Simon dies reveal about the boys at this point in the novel? Give TWO points. (2)
- 2.2.5 State THREE character traits of Ralph which are revealed when he tells Piggy to 'Stop a minute!' (line 7) and 'You'll get hurt' (line 9). (3)
- 2.2.6 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.2.6) in the ANSWER BOOK.
- In lines 18–19 ('Give me my ... – you got to!'), Piggy's tone of voice is one of ...
- A hopelessness.
- B fear.
- C anger.
- D joy. (1)
- 2.2.7 What happens when Piggy eventually faces Jack? (1)
- 2.2.8 After reading this novel, what do you think the author is suggesting about the true nature of the boys? Discuss your view AND refer to relevant characters and events from the novel to substantiate your response. (4)

[35]

QUESTION 3: A GRAIN OF WHEAT

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

[Mwaura brings Karanja a message from John Thompson.]

'You insult my mother, you –'	
'Even now I can do it again, or to your sister. It is they who can tell you that Mwaura is a man circumcised.'	
Karanja stood up. The two glared at one another. For a minute it looked as if they would fall to blows.	5
'You say that to me? Is it to me you throw so many insults?' he said with venom.	
Mwaura's lower lip fell. His stomach heaved forward and back. His breathing was quick and heavy. Then he seemed to remember something. He held his tongue.	10
'Anyway, I'm sorry,' he suddenly said but in a voice edged with menace.	
'So you ought to be. What do you want here?'	
'Nothing. Just that Thompson wants to see you, that is all.' Mwaura went out. Karanja's mood changed from tension to anxiety. What did Thompson want? Perhaps he would say something about pay. He dusted his khaki overall, passed a comb through his mole-coloured hair and hurried along the corridor towards Thompson's office. He knocked boldly at the door and entered.	15
[Chapter 4]	

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

COLUMN A		COLUMN B	
(a)	Karanja	A	the research station
(b)	Rira	B	a small village
(c)	Githima	C	a detention camp
(d)	John	D	works at the library
		E	Margery's husband

(4)

- 3.1.2 Refer to line 1 ('You insult my mother').

How does Mwaura insult Karanja's mother?

(1)

- 3.1.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.1.3) in the ANSWER BOOK.

In lines 2–3 ('Even now I ... a man circumcised'). Mwaura's speaks in a ... tone.

- A proud
- B joyful
- C mocking
- D regretful

(1)

- 3.1.4 Explain clearly why Thompson wants to see Karanja in line 13 ('Thompson wants to see you').

(2)

- 3.1.5 In this extract it is clear that Karanja is not at ease with Mwaura. Explain the uneasiness between the two men. State TWO points.

(2)

- 3.1.6 State THREE character traits of Karanja which are revealed in this extract.

(3)

- 3.1.7 The title of this novel is appropriate. Discuss this statement by referring to the symbolism and themes of the novel.

(4)

AND

3.2 EXTRACT F

[Gikonyo speaks to Mugo about his return to his family.]

'Yes ... I gave myself, heart and body, to work,' he said again. And still Mugo did not say anything, Gikonyo felt vaguely disappointed. The weight had been lifted. But guilt of another kind was creeping in. He had laid himself bare, naked, before Mugo. Mugo must be judging him. Gikonyo felt the discomfort of a man standing before a puritan priest. Suddenly he wanted to go, get away from Mugo, and cry his shame in the dark. 'I must go,' he said, rising to his feet. He went out into the night. His heart's palpitations frightened him. He was scared of facing Mumbi, of being kept awake by the steps on the pavement. Darkness pressed him on every side as he hastened towards home that was no home. Mugo's purity, Mumbi's unfaithfulness, everything had conspired to undermine his manhood, his faith in himself, and accentuated his shame at being the first to confess the oath in Yala Camp.

5

As soon as Gikonyo had gone, Mugo rushed to the door, flung it open and cried out: Come back. He waited for an answer, and getting no response went back and sat down to think. His mind lightly hopped from one episode to another. Gikonyo had wanted him to say something. He felt he should have said something. Twice he had moistened his lips with spittle and cleared his throat ready to speak.

10

15

[Chapter 8]

- 3.2.1 Refer to lines 2–3 ('The weight had been lifted').
Explain clearly what Gikonyo is referring to in these lines. (1)
- 3.2.2 Quote a sentence from the extract to prove that the following statement is TRUE:
Gikonyo is ashamed of his behaviour. (1)
- 3.2.3 Explain the irony in Gikonyo referring to Mugo as a 'puritan priest'. (2)
- 3.2.4 Refer to line 9 ('Darkness pressed him on every side').
(a) Identify the figure of speech used in this line. (1)
(b) Explain how the use of this figure of speech adds value to the description. (2)
- 3.2.5 Refer to lines 11–12 ('and accentuated his ... in Yala Camp').
(a) Why does Gikonyo confess the oath at Yala Camp? (2)
(b) Why is he 'ashamed' of confessing the oath at this point in the novel? (1)
(c) Write down ONE word which best describes Gikonyo's mood in these lines. (1)
- 3.2.6 Identify and discuss ONE theme of the novel which is evident in this extract. (3)
- 3.2.7 By referring only to this extract, do you sympathise with Mumbi and Gikonyo? Discuss your view. (4)
- [35]**

TOTAL SECTION A: 35

SECTION B: DRAMA

In this section, there are questions set on the following dramas:

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

Answer the question on the drama that you 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 the questions set on BOTH extracts, i.e. QUESTION 4.1 AND QUESTION 4.2.

4.1 EXTRACT G

[Romeo and Benvolio are talking about the Capulet feast.]

SERVANT:	Now I'll tell you without asking. My master is the great rich Capulet; and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry. <i>Servant off</i>	5
BENVOLIO:	At this same ancient feast of Capulet's Sups the fair Rosaline, whom thou so loves, With all the admirèd beauties of Verona: Go thither, and with unattainted eye Compare her face with some that I shall show, And I will make thee think thy swan a crow.	10
ROMEO:	When the devout religion of mine eye Maintains such falsehood, then turn tears to fires; And these who, often drowned, could never die, Transparent heretics, be burnt for liars. One fairer than my love! The all-seeing sun Ne'er saw her match since first the world begun.	15
BENVOLIO:	Tut, you saw her fair, none else being by, Herself poised with herself in either eye; But in that crystal scales let there be weighed Your lady's love against some other maid That I will show you shining at this feast, And she shall scant show well that now seems best.	20
ROMEO:	I'll go along, no such sight be shown, But to rejoice in splendour of mine own.	25

[Act 1 Scene 2]

- 4.1.1 Choose a description from COLUMN B that matches the name in COLUMN A **to show their relation to Juliet**. Write only the letter (A–E) next to the question number (4.1.1(a)–4.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Tybalt	A	father
(b)	Romeo	B	cousin
(c)	Lord Capulet	C	confidante
(d)	Nurse	D	husband
		E	uncle

(4)

- 4.1.2 Why is nobody from the 'house of Montague' officially invited to the Capulet ball? (1)

- 4.1.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.1.3(a)) in the ANSWER BOOK.

- (a) In lines 6–11 ('At this same ... swan a crow'), Benvolio's words can be regarded as a ... to Romeo.

- A command
- B plea
- C threat
- D challenge

(1)

- (b) Explain the meaning of line 11 ('And I will ... swan a crow'). (2)

- 4.1.4 State TWO character traits of Romeo as revealed in this extract. (2)

- 4.1.5 Identify and discuss the theme which becomes evident later in the play when Romeo goes to the ball. (4)

- 4.1.6 Benvolio acts as peacemaker. Do you think Tybalt provides an effective contrast? Discuss your view. (3)

AND

4.2 **EXTRACT H**

[The men of Montague and Capulet meet after the Capulet ball.]

BENVOLIO:	By my head, here come the Capulets.	
MERCUTIO:	By my heel, I care not.	
TYBALT:	(<i>to his followers</i>) Follow me close, for I will speak to them.	
	Gentlemen, good-e'en. A word with one of you.	5
MERCUTIO:	And but one word with one of us? Couple it with something: make it a word and a blow.	
TYBALT:	You shall find me apt enough to that, sir, and you will give me occasion.	
MERCUTIO:	Could you not take some occasion without giving?	10
TYBALT:	Mercutio, thou consort'st with Romeo –	
MERCUTIO:	'Consort'? What, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but discords. (<i>Touching his sword handle</i>) Here's my fiddle-stick; here's that shall make you dance. Zounds, 'consort'!	15
BENVOLIO:	We talk here in the public haunt of men: Either withdraw unto some private place, Or reason coldly of your grievances, Or else depart. Here all eyes gaze on us.	
MERCUTIO:	Men's eyes were made to look, and let them gaze; I will not budge for no man's pleasure, I.	20

[Act 3, Scene 1]

4.2.1 Refer to line 2 ('By my heel, I care not').

If you were the stage director, what attitude would you tell the actor playing the role of Mercutio to portray? Give a reason for your answer.

(2)

4.2.2 Using your own words, prove that the following statement is TRUE:

Benvolio is acting in Mercutio and Tybalt's best interests when he wants to avoid a fight in public.

(1)

4.2.3 Show how Mercutio and Benvolio differ in character. State TWO points for EACH character.

(4)

4.2.4 Refer to the last line of the extract ('I will not budge for no man's pleasure', I).

(a) Write down ONE word which best describes Mercutio's tone in this line.

(1)

(b) Is Mercutio's tone justifiable? Give a reason for your answer.

(1)

- 4.2.5 Immediately after this extract Romeo appears.
- (a) Explain how Romeo's appearance has immediate tragic consequences at this point in the play. (3)
- (b) Explain how Juliet is affected by these tragic events. (2)
- 4.2.6 In your opinion, why did the love between Romeo and Juliet not end the feud before the tragic events in the final act? Discuss your view. (4)
- [35]**

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 the questions set on BOTH extracts, i.e. QUESTION 5.1 AND QUESTION 5.2.

5.1 EXTRACT I

[Thando is informing Mandisa about South African politics.]

THANDO:	Yes. Why don't you come with me tomorrow to the amnesty hearing? It's the conclusion of the Cradock case.	
MANDISA:	I'd love to. Maybe Uncle Sipho can come with us too.	
THANDO:	No. The funeral arrangements, and besides he has to go to work at the library. He never likes to go to the hearings. Again he says he has his own reasons. He is always awaiting the outcome of the restructuring. They are about to announce the new Chief Librarian. That's another thing that's making him edgy these days.	5
MANDISA:	Why? Is he up for the post?	
THANDO:	Yes. There is nothing he wants more in his whole life than to be Chief Librarian. That would almost complete his dream.	10
MANDISA:	So what's the problem? My father always said he was the best in the whole country.	
THANDO:	Yes he is. But you never know with the Government – he has been in that library for thirty-three years. He is 63 years old. They might not want to appoint somebody who might retire within the next two or three years.	15
MANDISA:	That would be so unfair.	
THANDO	<i>[taking the tea tray back to the kitchen]:</i> Is life fair? So, you will come with me. I must also warn you it's not easy to sit through all that horror, listening to confessions. Gruesome details of what they did to our people.	20
MANDISA	<i>[following THANDO to the kitchen]:</i> Don't worry about me. I am a tough cookie. Hey, what about the man in your life? Boyfriend? Is there one?	25

[Act 1, Scene 2]

- 5.1.1 Choose a description from COLUMN B that matches the name in COLUMN A **to show their relation to Themba**. Write only the letter (A–E) next to the question number (5.1.1(a)–5.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Luvuyo	A	daughter
(b)	Thelma	B	brother
(c)	Sipho	C	nephew
(d)	Mandisa	D	wife
		E	sister

(4)

- 5.1.2 What kind of work does Thando do when she is not at the amnesty hearings? (1)
- 5.1.3 Although they have been raised differently, there are some important similarities in the characters of Thando and Mandisa. Name TWO of these similarities AND use relevant examples from the play to support your answer. (4)
- 5.1.4 Refer to lines 5–6 ('He never likes ... his own reasons').
Give a reason why Sipho does not want to attend the hearings. (1)
- 5.1.5 Quote a sentence from the extract to prove that the following statement is TRUE:
Themba admired Sipho's work. (1)
- 5.1.6 Identify and discuss the theme which is evident in lines 20–22 ('I must also ... to our people'). (4)
- 5.1.7 When Mandisa returns from the amnesty hearings she is very angry. Why do you think this is the case? Discuss your view. (3)

AND

5.2 **EXTRACT J**

[Sipho reveals that he did not get the job.]

THANDO:	Did you ... Did you get the job?	
SIPHO:	No I did not get the job.	
THANDO:	I am so sorry Daddy.	
SIPHO:	No, don't be.	
THANDO:	So who did get the job then?	5
SIPHO:	Some young person from Johannesburg. To shake up the library. Make it run like a business. A business! Even make money to pay for itself. A public library, for God's sake!	
THANDO:	My father has been running that library for the past six years. Successfully I might add. It has become the most used library in the Eastern Cape. Even Mrs Potgieter publicly admitted that they could not have achieved that without my father. She even recommended that my father would be the best person to take over from her.	10
MANDISA:	So what was the problem then?	15
SIPHO:	My age.	
MANDISA:	What has your age got to do with it?	
SIPHO:	I am sixty-three years old. They could not give this important position to an old man who is about to retire in two years' time.	
THANDO:	And this younger person? What experience has he got? Did you see him?	20

[Act 2, Scene 1]

5.2.1 In which city is this play set? (1)

5.2.2 Refer to lines 6–7 ('To shake up the library').

Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (5.2.2) in the ANSWER BOOK.

'To shake up the library' is used ...

- A literally.
 - B figuratively.
 - C ironically.
 - D humorously.
- (1)

5.2.3 Refer to line 8 ('A public library, for God's sake!').

Write down ONE word which best describes Sipho's tone in this line. (1)

- 5.2.4 Refer to lines 9–14 ('My father has ... over from her').
- (a) If you were the director of the play, what attitude would you tell the actress portraying the role of Thando to have when she speaks to Mandisa in these lines? Using your OWN words, give a reason for your answer. (2)
- (b) Write down ONE word that best describes Mrs Potgieter's opinion of Sipho. Using your OWN words, give a reason for your answer. (2)
- 5.2.5 Describe how Thando and Mandisa react differently to the news that Sipho does not get the job. State TWO points for EACH character. (4)
- 5.2.6 Describe the relationship between Thando and her father by referring to examples from the play. State TWO points. (2)
- 5.2.7 Do you blame Themba for not returning to South Africa? Discuss your view. (4)
- [35]**
- TOTAL SECTION B: 35**

SECTION C: SHORT STORIES

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

- 'THE SISTERS' by Pauline Smith
- 'THE SOFT VOICE OF THE SERPENT' by Nadine Gordimer

Read the following extracts from the TWO 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 the questions set on BOTH extracts, i.e. QUESTION 6.1 AND QUESTION 6.2.

'THE SISTERS'**6.1 EXTRACT K**

[Sukey and Burgert have different opinions on Marta's situation.]

'Pa, pray if you like, but I shall not pray with you. There is no God or surely He would have saved our Marta. But if there is a God as surely will He burn our souls in Hell for selling Marta to old Jan Redlinghuis.'

From that time I could do what I would with my father, and my heart was bitter to all the world but my sister Marta. When my father said to me:

'Is it not wonderful, Sukey, what we have done with the water that old Jan Redlinghuis lets pass to my furrow?'

I answered him: 'What is now wonderful? It is blood that we lead on our lands to water them. Did not my mother die for it? And was it not for this that we sold my sister Marta to old Jan Redlinghuis?'

Yes, I said that. It was as if my heart must break to see my father water his lands while old Jan Redlinghuis held my sister Marta up to shame before all Platkops.

I went across the river to my sister Marta as often as I could, but not once after he married her did old Jan Redlinghuis let Marta come back to my father's house.

6.1.1 What is it that Marta could have been saved from in lines 1–3 ('Pa, pray if ... old Jan Redlinghuis') if she had not been sold? (1)

6.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (6.1.2) in the ANSWER BOOK.

Marta says death will save her because she will ...

- A meet Jan in heaven.
- B see her mother in heaven.
- C save her father.
- D save Sukey.

(1)

- 6.1.3 Show how Marta and Jan are different in character by referring to relevant examples from the short story. (2)
- 6.1.4 Refer to lines 6–7 ('Is it not ... to my furrow?').
- (a) Name the TWO farms which are connected by the furrow. (2)
- (b) Using your OWN words, explain why the following statement is FALSE. State TWO points.
- Sukey and her father agree that the water in the furrow benefits the family. (2)
- (c) State ONE of Burgert's character traits that is revealed in these lines. (1)
- 6.1.5 Identify and discuss ONE theme of the short story which is evident in lines 11–13 ('Yes, I said ... before all Platkops'). (4)
- 6.1.6 Do you sympathise with Marta when she is paraded in public? Discuss your view. (4)

AND**'THE SOFT VOICE OF THE SERPENT'****6.2 EXTRACT L**

[The man and the woman are talking.]

'Don't worry – it can't move. It's as harmless as I am. You must have knocked its leg off when you hit out at it!' He was laughing at her.	
'Oh, I didn't!' she said reproachfully. She loathed it but she loathed to hurt, even more. 'I never even touched it! All I hit was air ... I couldn't possibly have hit it. Not its leg off.'	5
'All right then. It's another locust. But it's lost its leg, anyway. You should just see it ... It doesn't know the leg isn't there. God, I know exactly how that feels ... I've been watching it, and honestly, it's uncanny. I can see it feels just like I do!'	
She smiled at him, sideways; she seemed suddenly pleased at something. Then, recalling herself, she came forward, bent double, hands upon her hips.	10
'Well, if it can't move ...' she said, hanging over it.	
'Don't be frightened,' he laughed. 'Touch it.'	
'Ah, the poor thing,' she said, catching her breath in compassion. 'It can't walk.'	15
'Don't encourage it to self-pity,' he teased her.	
She looked up and laughed. 'Oh you – ' she parried, assuming a frown. The locust kept its solemn silly face turned to her. 'Shame, isn't he a funny old man,' she said. 'But what will happen to him?'	
'I don't know,' he said, for being in the same boat absolved him from responsibility or pity.	20

- 6.2.1 Consider the setting of the extract.
- (a) Give the setting of this short story. (1)
 - (b) Explain why they spend time in this specific place. (2)
- 6.2.2 Refer to line 1 ('Don't worry, – it ... as I am').
- (a) Identify the figure of speech in this line. (1)
 - (b) Explain how this figure of speech enriches the descriptions of the man and the locust. (2)
 - (c) What do the man's words in line 1 ('Don't worry') and line 13 ('Don't be frightened') reveal about the man's attitude towards his wife? (2)
- 6.2.3 Using your OWN words, explain how the woman feels about injuring the locust. (2)
- 6.2.4 Using relevant examples, show how the man and the woman in this short story are different in character. State TWO points for EACH character. (4)
- 6.2.5 Discuss why the title of this short story is suitable. (4)

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'The serf' by Roy Campbell
- 'An elementary school classroom in a slum' by Stephen Spender

NOTE: Answer the questions set on BOTH poems, i.e. QUESTION 7.1 AND QUESTION 7.2.

QUESTION 7

- 7.1 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.

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. 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.	5
	10

- 7.1.1 Refer to the structure of this poem.

- (a) What type of sonnet is this? (1)
- (b) Discuss the structure of this sonnet. (2)

- 7.1.2 Refer to lines 1–4 ('His naked skin ... crimson furrow grooves').

- (a) Quote the SINGLE word which shows that the serf's working conditions are difficult. (1)
- (b) What effect does the heat have on the serf? (1)

- (c) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (7.1.2(c)) in the ANSWER BOOK.

In spite of his 'naked skin', the serf is 'clothed' in ...

- A traditional tribal wear.
- B a cloud of mist.
- C modern western clothes.
- D a cloud of dust. (1)

- (d) Quote the metaphor in line 3. (1)

- (e) How does the metaphor enhance the description of the serf's actions? State TWO points in your OWN words. (2)

- 7.1.3 Explain the figurative meaning of 'His heart ... Lies fallow now' (lines 5–9). (2)

- 7.1.4 Using your OWN words, explain why the following statement is TRUE:

The serf will eventually benefit from his 'surly patience' in line 12. (2)

- 7.1.5 Write down ONE word which best describes the speaker's tone in line 14. (1)

- 7.1.6 In your opinion, should the serf be pitied, or should he rather be feared? Discuss your view. (3)

AND

- 7.2 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.

An elementary school classroom in a slum – Stephen Spender

Far far from gusty waves these children's faces. Like rootless weeds, the hair torn round their pallor. The tall girl, with her weighed-down head. The paper-seeming boy, with rat's eyes. The stunted, unlucky heir Of twisted bones, reciting a father's gnarled disease, His lesson from his desk. At the back of the dim class One unnoted, sweet and young. His eyes live in a dream Of squirrel's game, in tree room, other than this.	5
On sour cream walls, donations. Shakespeare's head, Cloudless at dawn, civilised dome riding all the cities. Belled, flowery, Tyrolese valley. Open-handed map Awarding the world its world. And yet, for these Children, these windows, not this world, are world. Where all their future's painted with a fog, A narrow street sealed in with a lead sky, Far far from rivers, capes, and stars of words.	10 15
Surely, Shakespeare is wicked, the map a bad example With ships and sun and love tempting them to steal – For lives that slyly turn in their cramped holes From fog to endless night? On their slag heap, these children Wear skins peeped through by bones and spectacles of steel With mended glass, like bottle bits on stones. All of their time and space are foggy slum. So blot their maps with slums as big as doom.	20
Unless, governor, teacher, inspector, visitor, This map becomes their window and these windows That shut upon their lives like catacombs, Break, O break open till they break the town And show the children to green fields and make their world Run azure on gold sands, and let their tongues Run naked into books, the white and green leaves open History theirs whose language is the sun.	25 30

7.2.1 Refer to stanza 1.

- (a) Explain why the word 'far' is repeated in line 1. (2)
- (b) Using your OWN words, describe the physical appearance of the children in the class. State THREE points. (3)
- (c) Using your OWN words, explain why the boy in lines 7–8 ('His eyes live ... other than this') seems better off than the rest of the children. (1)

7.2.2	Refer to stanza 2.	
	(a) Explain the meaning of lines 12–13 ('And yet, for ... world, are world').	(2)
	(b) Identify the figure of speech in line 15.	(1)
	(c) Do you think the 'donations' referred to in line 9 can influence these children positively? Discuss your view.	(4)
7.2.3	Explain the meaning of the simile in line 24.	(2)
7.2.4	Identify and explain the theme in the last stanza of the poem.	(3)
TOTAL SECTION D:		35
GRAND TOTAL:		70