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Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2

FEBRUARY/MARCH 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 studied.

SECTION B: DRAMA
Answer the question on the drama that you 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 your answers exactly as the questions are numbered in the 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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3. <i>A Grain of Wheat</i>	35	11
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 Coffee-cart Girl'	17	21
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SECTION D: POETRY		
Answer the questions set on BOTH poems.		
7.1 'Let me not to the marriage of true minds'	18	25
7.2 'Auto wreck'	17	26

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	1–3	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 wa Thiong'o

Answer ALL the questions on the novel that you studied.

QUESTION 1: *TO KILL A MOCKINGBIRD*

Read BOTH 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 [Atticus, Jem and Aunt Alexandra are talking.]

'It ain't right, Atticus,' said Jem.

'No son, it's not right.'

We walked home.

Aunt Alexandra was waiting up. She was in her dressing gown, and I could have sworn she had on her corset underneath it. 'I'm sorry, brother,' she murmured. Having never heard her call Atticus 'brother' before, I stole a glance at Jem, but he was not listening. He would look up at Atticus, then down at the floor, and I wondered if he thought Atticus somehow responsible for Tom Robinson's conviction.

5

'Is he all right?' Aunty asked, indicating Jem.

10

'He'll be so presently,' said Atticus. 'It was a little too strong for him.' Our father sighed. 'I'm going to bed,' he said. 'If I don't wake up in the morning, don't call me.'

'I didn't think it wise in the first place to let them –'

'This is their home, sister,' said Atticus. 'We've made it this way for them, they might as well learn to cope with it.'

15

'But they don't have to go to the court-house and wallow in it –'

'It's just as much Maycomb County as missionary teas.'

'Atticus –' Aunt Alexandra's eyes were anxious. 'You are the last person I thought would turn bitter over this.'

20

'I'm not bitter, just tired. I'm going to bed.'

'Atticus –' said Jem bleakly.

He turned in the doorway. 'What, son?'

'How could they do it, how could they?'

[Chapter 22]

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

COLUMN A		COLUMN B	
(a)	Atticus Finch	A	stands accused of a crime
(b)	Heck Tate	B	gives false evidence
(c)	Tom Robinson	C	announces the verdict
(d)	Bob Ewell	D	defends the accused in court
		E	investigates the case

(4)

- 1.1.2 Refer to lines 1–2: 'It ain't right ... it's not right.'

- (a) What are Jem and Atticus referring to? (1)
- (b) Identify Jem's tone in line 1. (1)
- (c) Explain why Jem says: 'It ain't right.' (2)

- 1.1.3 (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.3(a)) in the ANSWER BOOK.

When Aunt Alexandra says: 'I'm sorry, brother' (line 5), it shows that she is ...

- A sarcastic.
B critical.
C sympathetic.
D apathetic. (1)

- (b) Using your OWN words, write down ONE other characteristic which best describes Aunt Alexandra as she is portrayed in this extract. (1)

- 1.1.4 Explain why the title of the novel is relevant to Tom Robinson. (3)

- 1.1.5 Refer to the novel as a whole. Do you admire Atticus? Discuss your view. (3)

AND

1.2 [After the pageant.]

Atticus spoke. 'He can't hear you, Scout, he's out like a light. He was coming around, but Dr Reynolds put him out again.'

'Yes sir,' I retreated. Jem's room was large and square. Aunt Alexandra was sitting in a rocking chair by the fireplace. The man who brought Jem in was standing in a corner, leaning against the wall. He was some countryman I did not know. He had probably been at the pageant, and was in the vicinity when it happened. He must have heard our screams and come running.

Atticus was standing by Jem's bed.

Mr Heck Tate stood in the doorway. His hat was in his hand and a flashlight bulged from his pants pocket. He was in his working clothes.

'Come in, Heck,' said Atticus. 'Did you find anything? I can't conceive of anyone low-down enough to do a thing like this, but I hope you found him.'

Mr Tate sniffed. He glanced sharply at the man in the corner, nodded to him, then looked around the room – at Jem, at Aunt Alexandra, then at Atticus.

'Sit down, Mr Finch,' he said pleasantly.

Atticus said, 'Let's all sit down. Have that chair, Heck. I'll get another one from the living room.'

[Chapter 28]

1.2.1 Refer to lines 1–2: 'Atticus spoke. 'He ... him out again.'

- (a) Explain why Dr Reynolds is attending to Jem. (2)
- (b) Explain the FIGURATIVE meaning of '... he's out like a light' (line 1). (1)

1.2.2 Refer to lines 4–7: 'The man who ... and come running.'

- (a) Who is the man who brought Jem in? (1)
- (b) What does the fact that this man runs to help the children, reveal about his character? (2)

1.2.3 Using your OWN words, explain why the following statement is TRUE. Refer to TWO relevant events from the novel.

Bob Ewell holds a grudge against people related to the court case involving his daughter. (2)

1.2.4 Discuss TWO differences in the way in which Aunt Alexandra and Atticus treat Scout. (4)

1.2.5 Heck Tate does not arrest Boo Radley. Identify and discuss the theme evident in this decision. (3)

1.2.6 Refer to the novel as a whole. Do you think Bob Ewell got what he deserved? Discuss your view. (4)

[35]

OR

QUESTION 2: LORD OF THE FLIES

Read BOTH 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 2.1 and QUESTION 2.2.

2.1 [The boys see a pig.]

They were in the beginnings of the thick forest, plonking with weary feet on a track, when they heard the noises – squeakings – and the hard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent. The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. They were left looking at each other and the place of terror. Jack's face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. Then they all three laughed ashamedly and began to climb back to the track.	5
'I was choosing a place,' said Jack. 'I was just waiting for a moment to decide where to stab him.'	10
'You should stick a pig,' said Ralph fiercely. 'They always talk about sticking a pig.'	15
'You cut a pig's throat to let the blood out,' said Jack, 'otherwise you can't eat the meat.'	20
'Why didn't you – ?'	
[Chapter 1]	

- 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)	Ralph	A	determined to hunt a pig
(b)	Simon	B	finds the conch in the lagoon
(c)	Piggy	C	the elected group leader
(d)	Jack	D	afraid of the dark
		E	a quiet but thoughtful boy

(4)

- 2.1.2 Refer to line 4: 'They found a ... curtain of creepers ...'
- (a) Identify the figure of speech. (1)
- (b) Explain how the figure of speech adds meaning to the line. (2)
- 2.1.3 Explain what Jack's drawing 'his knife again' in lines 6–7 reveals about his character. (2)
- 2.1.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.1.4) in the ANSWER BOOK.
- 'Jack's face was white under the freckles' (line 13) shows that he is ...
- A proud.
B angry.
C terrified.
D nervous. (1)
- 2.1.5 Identify and discuss ONE theme of the novel evident in this extract. (3)
- 2.1.6 Refer to the novel as a whole. Is Ralph a good leader? Discuss your view. (4)

AND**2.2 [Piggy is killed.]**

<p>'Which is better, law and rescue, or hunting and breaking things up?'</p> <p>Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.</p>	5
<p>Ralph heard the great rock long before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked.</p>	10
<p>The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square, red rock in the sea.</p>	15

[Chapter 11]

- 2.2.1 Explain why the following statement is TRUE.
Ralph's actions show that he wants to be rescued. (1)
- 2.2.2 Using your OWN words, give TWO examples from lines 3–5 ('Jack had backed ... be swept clear') to show that Jack and his tribe do not behave in the manner good English boys should. (2)
- 2.2.3 Refer to lines 6–7: 'By him stood ... of the shell.'
- (a) Explain the role of the conch in the novel. State THREE points. (3)
- (b) What does the breaking of the conch symbolise? (1)
- 2.2.4 Discuss TWO differences in the character traits of Piggy and Roger. (4)
- 2.2.5 Using your OWN words, explain what happens to Piggy in this extract. (2)
- 2.2.6 Explain how Jack is able to control his tribe. (2)
- 2.2.7 Refer to the novel as a whole. Why do you sympathise with Piggy? Discuss your view. (3)
- [35]**

OR

QUESTION 3: A GRAIN OF WHEAT

Read BOTH 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 [General R addresses Mugo and the others.]

General R thought of asking him to talk less mysteriously, but Mugo spoke first.

'What – what do you – did you want with me?' Mugo, who had been following his own thoughts, released his breath slowly.

'It is about the celebrations on Thursday. Let me first of all tell you that I never prayed to God. I never believed in Him. I believe in Gikuyu and Mumbi and in the black people of this our country. But one day I did pray. One day in the forest alone, I knelt down and cried with my heart. God, if you are there above, spare me and I'll find Kihika's real murderer. The time has come. The season is ripe for harvest. On Thursday people will gather in Rung'ei Market to remember Kihika. At Githima we have set Mwaura to persuade Karanja to attend this meeting. So what will you do? At the end of your speech, you'll announce that the man who betrayed Kihika should come forward – and stand condemned before the people. For in betraying Kihika, to the whiteman, Karanja had really betrayed the black people everywhere on the earth.'

The General's impassioned speech was followed by an uneasy silence. Each man in the house seemed absorbed in his own life – in his own fears and hopes. The atmosphere was tense – like a taut rope. Suddenly Mugo stood up, trembling, in the tension of a sudden decision.

'That cannot be,' he said. 'I came here to tell Gikonyo and the Party that I am not a fit man to lead them. The Party should look elsewhere for a leader.'

His voice was choked. He struggled to bring out another word, and then unexpectedly rushed out.

[Chapter 9]

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

COLUMN A		COLUMN B	
(a)	Mugo	A	a cruel district officer
(b)	Tom Robson	B	married to Mumbi
(c)	Karanja	C	central character in the novel
(d)	Gikonyo	D	rejected by Mumbi
		E	died in detention

(4)

- 3.1.2 What celebrations are going to take place in line 5 ('It is about the celebrations on Thursday')? (1)
- 3.1.3 Refer to line 9: '... I'll find Kihika's real murderer.'
- (a) Why was Kihika famous? (1)
- (b) How did Kihika die? (1)
- 3.1.4 Refer to lines 11–12: '... persuade Karanja to attend this meeting.'
- (a) Write down ONE word which best describes General R's feelings towards Karanja in this extract. (1)
- (b) Give TWO reasons why General R feels this way about Karanja. (2)
- 3.1.5 Refer to lines 18–19: 'The atmosphere was ... a sudden decision.'
- (a) How would you describe Mugo's feelings in these lines? State TWO points. (2)
- (b) Give a reason for the feelings you named in QUESTION 3.1.5(a). (1)
- (c) Quote TWO consecutive words from the extract to prove that the following statement is FALSE:
- Mugo has previously planned to announce that he is not a suitable leader. (1)
- 3.1.6 Do you think General R can be admired for his efforts to find the person who betrayed Kihika? Discuss your views. (3)

AND

- 3.2 [Mumbi has come to speak to Mugo.]

<p>'Oh, I wanted you to speak to my husband. He would have listened to you. You see, since he returned from detention, he has never once entered my bed. And he has never said a word about the child. What was in his heart was hidden from me, until yesterday. It was hard, hard, hard ...' She had started in a matter-of-fact tone and ended in a state. She remembered the day Gikonyo returned home from detention. She had wanted to talk to him, to make him understand by a word, a glance, but no words formed in her mind. His appearance seemed to have crushed her into a stupid unfeeling silence. Yet how she had wanted to reach him, then, there, as she stared at the opposite wall, wondering what he would do to her. She checked herself, and there was a sad pause before she recovered and came back to the present. 'Anyway, that is not important now. I quarrelled with him last night – and returned to my parents.'</p>	<p>5</p> <p>10</p>
--	--------------------

'No!' he said feelingly, in an unguarded moment.	
'It's true. But that is not why I came to see you in the night. The women of Thabai and Rung'ei area sent me to you. They want you at the meeting tomorrow.'	15
'I cannot,' he said decisively.	
'You must,' she answered, warming up to the challenge.	
'No, no.'	20
'You must – all these people are waiting for you. People want you.'	
'But – but – I cannot.'	
'They cry for you.'	
[Chapter 13]	

- 3.2.1 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.2.1) in the ANSWER BOOK.

Gikonyo is released from detention because he ...

- A goes mad in detention.
- B becomes very ill in detention.
- C confesses to taking the oath.
- D is credited for good behaviour. (1)

- 3.2.2 Refer to line 3: 'And he has ... about the child.'

- (a) Whose child is being referred to here? (2)
- (b) Explain why Gikonyo refuses to talk about the child. (2)

- 3.2.3 Refer to lines 5–6: 'She remembered the ... home from detention.'

- (a) Explain why Mumbi remembers the day Gikonyo returned home from detention. (1)
- (b) Discuss how Mumbi spent most of her time while Gikonyo was in detention. (2)
- (c) What does the way in which Mumbi spends her time while Gikonyo is away, reveal about her character? (2)

- 3.2.4 Identify and discuss ONE theme of the novel revealed in this extract. (4)

- 3.2.5 Refer to the novel as a whole. How is the title of the novel relevant to 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 [Lady Capulet discusses marriage with Juliet.]

LADY CAPULET:	Marry, that 'marry' is the very theme I came to talk of. Tell me, daughter Juliet, How stands your dispositions to be married?	
JULIET:	It is an honour that I dream not of.	
NURSE:	An honour! Were not I thine only nurse, I would say thou hadst sucked wisdom from thy teat.	5
LADY CAPULET:	Well, think of marriage now. Younger than you Here in Verona, ladies of esteem, Are made already mothers. By my count, I was your mother much upon these years That you are now a maid. Thus then in brief: The valiant Paris seeks you for his love.	10
NURSE:	A man, young lady! Lady, such a man As all the world – why, he's a man of wax!	
LADY CAPULET:	Verona's summer hath not such a flower.	15
NURSE:	Nay, he's a flower; in faith, a very flower.	
LADY CAPULET:	What say you? Can you love the gentleman? This night you shall behold him at our feast. Read o'er the volume of young Paris' face And find delight writ there with beauty's pen. Examine every married lineament, And see how one another lends content; And what obscured in this fair volume lies Find written in the margin of his eyes. This precious book of love, this unbound lover, To beautify him only lacks a cover.	20 25
[Act 1 Scene 3]		

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

tragedy; protagonists; France; antagonists; comedy; death; Italy; marriage

- This play is a Shakespearean (a) ... set in Verona and Mantua, cities in Northern (b) ... The (c) ... are Romeo and Juliet. The climax of the play is the (d) ... of Romeo and Juliet. (4)
- 4.1.2 Explain why Lady Capulet has requested the Nurse to be present during her discussion with Juliet. (2)
- 4.1.3 Quote a SINGLE word from the extract to show that Lady Capulet thinks Paris is a brave hero. (1)
- 4.1.4 Choose the correct answer to complete the following sentence. Write only the question number (4.1.4) and the letter (A–D) in the ANSWER BOOK.
- In line 6 ('I would say thou hast sucked wisdom from thy teat') the Nurse considers Juliet ...
- A immature.
B wise.
C ignorant.
D insulting. (1)
- 4.1.5 What do lines 7–9 ('Younger than you ... made already mothers') reveal about marriage in Verona? (2)
- 4.1.6 Refer to line 14: '... he's a man of wax!'
- (a) Identify the figure of speech. (1)
- (b) Explain how the figure of speech contributes to the meaning of the line. (2)
- 4.1.7 Do you think Lady Capulet is fair in trying to convince Juliet to marry Paris? Discuss your view. (4)

AND

4.2 [Romeo meets Friar Laurence.]

FRIAR:	God pardon sin! Wast thou with Rosaline?	
ROMEO:	With Rosaline, my ghostly father? No; I have forgot that name and that name's woe.	
FRIAR:	That's my good son! But where hast thou been then?	
ROMEO:	I'll tell thee ere thou ask it me again.	5
	I have been feasting with mine enemy, Where on a sudden one hath wounded me That's by me wounded. Both our remedies Within thy help and holy physic lies. I bear no hatred, blessèd man, for lo, My intercession likewise steads my foe.	10
FRIAR:	Be plain, good son, and homely in thy drift. Riddling confession finds but riddling shrift.	
ROMEO:	Then plainly know my heart's dear love is set On the fair daughter of rich Capulet. As mine on hers, so hers is set on mine; And all combined save what thou must combine By holy marriage. When, and where, and how We met, we wooed, and made exchange of vow, I'll tell thee as we pass; but this I pray, That thou consent to marry us today.	15 20
FRIAR:	Holy Saint Francis, what a change is here! Is Rosaline, that thou didst love so dear, So soon forsaken? Young men's love then lies Not truly in their hearts, but in their eyes. Jesu Maria, what a deal of brine Hath washed thy sallow cheeks for Rosaline!	25
[Act 2 Scene 3]		

- 4.2.1 Explain why Romeo says 'I have forgot that name and that name's woe' (line 3). (2)
- 4.2.2 Refer to line 6: 'I have been feasting with mine enemy'
- (a) If you were the director of this play, what would you tell Romeo to do when saying these words? (1)
- (b) Explain the literal meaning of this line. (1)
- 4.2.3 Romeo visits the friar with a specific purpose in mind.
- (a) What is the purpose of Romeo's visit? (1)
- (b) What does Romeo's request reveal about his character? State TWO points. (2)
- 4.2.4 Using your own words, explain what Friar Laurence means when he says 'Young men's love ... in their eyes' (lines 24–25). (2)
- 4.2.5 Explain why the following statement is TRUE. State TWO points.
Juliet is not the kind of person her parents think she is. (2)

- 4.2.6 Write down ONE word which best describes the Friar's feelings in the last two lines of the extract. (1)
- 4.2.7 Identify and discuss the theme of the play which is evident in this extract. (3)
- 4.2.8 Refer to the play as a whole. Do you think Friar Laurence can be admired for wanting to end the feud between the two families? 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 the questions set on BOTH extracts, i.e. QUESTION 5.1 AND QUESTION 5.2.

5.1 [Sipho awaits Thando's arrival.]

SIPHO:	Typical. Just like him. Always not there to take responsibility. Even when we were kids. It was never his fault. Even when he lost my blazer, it wasn't his fault. So said my Mother. Damn you Themba. All I wanted was a little time. Just for the two of us. There are things I wanted to talk to you about. There are questions I needed to ask. But no. Themba doesn't arrive. He is not available. As usual. I am the eldest. I must understand. <i>[Checks the time.]</i> Oh my God. Where is Thando? It's getting late. <i>[Goes to the telephone and dials.]</i> Hello, is that Mr Khahla – it's me, yes Sipho. No, not yet. I was just reminding you. <i>[THANDO rushes in, carrying her briefcase, handbag and books.]</i>	5
THANDO:	Yes, we will be ready. OK Mr Khahla ...	
SIPHO:	I am home. I am sorry I'm late.	
SIPHO:	Shh! No, no, it's still OK. I've just called the undertaker. Anyway we still have time. There is hot water for you in the kettle if you want to freshen up.	10
THANDO:	Oh Daddy you really spoil me, you know. Thanks. Hey, any news about the job?	
SIPHO:	<i>She goes into her room.</i>	15
SIPHO:	Nothing yet. We are still waiting but my second interview went well today. He was very impressed. He said I knew everything. I could even manage the library on my own. The only concern was my age. But it didn't really matter, he said.	20
THANDO:	<i>[Back in the living room]</i> Were they the same people who interviewed you the last time?	25
SIPHO:	No. It was just the Chief Director of Language and Heritage. He said even Mrs Potgieter recommended me strongly.	

[Act 1 Scene 1]

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

fashion; niece; intern; Paris; interpreter; graphic; London; cousin
--

Thando is an (a) ... at the Truth and Reconciliation Commission hearings, whilst Mandisa, her (b) ..., is a (c) ... designer who has arrived from (d) ...

(4)

- 5.1.2 Refer to lines 3–5: 'Damn you Themba ... to you about.'
- (a) Write down ONE word to describe Sipho's feelings in these lines. (1)
- (b) State TWO things Sipho would want to talk to Themba about. (2)
- 5.1.3 Describe the relationship between Sipho and Thando as shown in this extract. (1)
- 5.1.4 Discuss TWO ways in which Sipho and Themba's personalities differ. (4)
- 5.1.5 Identify and discuss the theme of the play evident in this extract. (3)
- 5.1.6 Does Mandisa deserve to be called 'African Princess'? Discuss your view. (3)

AND

5.2 [Thando and Mandisa are getting to know each other better.]

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.	
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?	5
THANDO:	Yes, Mpho is his name. He is a history teacher. We've been together for about four years.	
MANDISA:	What are you waiting for? To lose him? <i>[They laugh.]</i> Engaged?	10
THANDO:	Sort of. My, you are direct, aren't you? Tell me about you.	
MANDISA:	Have you got time? It's a long story.	
THANDO:	We are going nowhere. I am all ears. I'll get us something to eat. You must be hungry. I've cooked already ... for you too.	
MANDISA:	<i>[Looking at the pots on the stove]</i> Oh, you mean <i>phutu</i> , <i>morodu</i> and pap and steak?	15
THANDO:	No, that's Johannesburg ... I've prepared chicken, rice and salads. I hope you are not disappointed if it doesn't sound South African. What about you? Anyone in your life?	
MANDISA:	<i>[Going back to the living room]</i> Well I've had a couple. My mom always said 'have fun, flirt a little so that you don't feel like you missed out on a lot of the good things in life before you get trapped in marriage'. There was one guy about five years ago ... oh dear. Derek Loxworth, a true gentleman. Very rich family. We were at college together. I loved him very much.	20
THANDO:	<i>[Following MANDISA]</i> But?	25
MANDISA:	My mother liked him too. But my father saw the whole thing as a passing phase that I was going to get over.	

[Act 1, Scene 2]

- 5.2.1 Explain how Thando's comments in lines 2–4 ('I must also ... to our people') relate to the title of the play. (2)
- 5.2.2 Explain the FIGURATIVE meaning of lines 5–6 ('I am a tough cookie'). (1)
- 5.2.3 If you were the stage director of this play, how would you tell Thando to convey her emotions when she says lines 8–9 ('Yes, Mpho is ... about four years')? (1)
- 5.2.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.4) in the ANSWER BOOK.
- When Thando says '... you are direct ...' (line 11), she means that Mandisa is ...
- A sarcastic.
B serious.
C straightforward.
D sympathetic. (1)
- 5.2.5 Explain why the following statement is TRUE:
- Mandisa feels that the way in which the Truth and Reconciliation Commission hearings are conducted, is absurd. (2)
- 5.2.6 By referring only to this extract, describe the relationship Mandisa has with her parents. (3)
- 5.2.7 Describe the developing relationship between Thando and Mandisa as it is revealed in this extract. (3)
- 5.2.8 Do you think it would have been effective if the character Themba made a physical appearance on the stage at some point in this play? 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 COFFEE-CART GIRL' by Es'kia Mphahlele
- 'THE LUNCHEON' by W Somerset Maugham

QUESTION 6

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 COFFEE-CART GIRL'

6.1 [Pinkie deals with China's outburst.]

She looked at him, mystified. 'Say you forgive me.' She nodded twice. Then she packed up for the day, much earlier than usual.	
The following day China did not visit Pinkie; nor the next. He could not decide to go there. Things were all in a barbed wire tangle in his mind. But see her he must, he thought. He would just go and hug her; say nothing but just press her to himself because he felt too mean even to tell her not to be afraid of him anymore.	5
The third day the law came. It stepped up the street in goose-march fashion. The steel on its heels clanged on the pavement with an ominous echo. It gave commands and everything came to an end at once. Black man's coffee-cart was not to operate anymore in the city. '... makes the city look ugly,' the city fathers said.	10
For several days China, unaware of what had happened, called on Pinkie, but always found the coffee-carts empty and deserted. At last he learnt everything from Naidoo, the cheapjack.	15
He stepped into her coffee-cart and sat on the stool. He looked into the cheerless pall of smoke. Outside life went on as if there had never been a Pinkie who sold coffee and pancakes.	
Dare he hope that she would come back, just to meet him? Or was it going to turn out to have been a dream? He wondered.	20

- 6.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question number (6.1.1(a)–6.1.1(d)) in the ANSWER BOOK.

gun; factory; Chetty; coffee-cart; Naidoo; knife; shop; house

China loses his job after a violent strike at the (a) ... where he worked. He meets Pinkie when he saves her (b) ... from destruction. Their relationship ends when China becomes jealous of (c) ..., the cheapjack, and threatens Pinkie with a (d) ...

(4)

- 6.1.2 Quote a sentence from the extract to prove that the following statement is TRUE:
- Pinkie forgives China. (1)
- 6.1.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (6.1.3) in the ANSWER BOOK.
- China does not go back to see Pinkie immediately because he experiences feelings of ...
- A frustration.
B anger.
C guilt.
D joy. (1)
- 6.1.4 Refer to line 5: 'Things were all ... in his mind.'
- (a) Identify the figure of speech. (1)
- (b) Explain how this figure of speech illustrates what is happening in China's mind. (2)
- 6.1.5 How would you describe China in lines 18–21 ('He looked into ... dream? He wondered.')? (2)
- 6.1.6 Identify and discuss a theme of the short story which is evident in this extract. (3)
- 6.1.7 How is the title of this short story relevant to the plot and the characters? Discuss your view. (3)

AND

'THE LUNCHEON'

6.2 [The narrator is nervous about the bill.]

I knew exactly how much I had and if the bill came to more I made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say it had been picked. Of course it would be awkward if she had not money enough either to pay the bill. Then the only thing would be to leave my watch and say I would come back and pay later.	5
The asparagus appeared. They were enormous, succulent and appetising. The smell of the melted butter tickled my nostrils as the nostrils of Jehovah were tickled by the burned offerings of the virtuous Semites. I watched the abandoned woman thrust them down her throat in large voluptuous mouthfulls and in my polite way I discoursed on the condition of the drama in the Balkans. At last she finished.	10
'Coffee?' I said.	
'Yes, just an ice-cream and coffee,' she answered.	
I was past caring now, so I ordered coffee for myself and an ice-cream and coffee for her.	15
'You know, there's one thing I thoroughly believe in,' she said, as she ate the ice-cream. 'One should always get up from a meal feeling one could eat a little more.'	
'Are you still hungry?' I asked faintly.	
'Oh, no, I'm not hungry; you see, I don't eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you.'	20

- 6.2.1 Give TWO examples from the short story to show that the narrator is not wealthy. (2)
- 6.2.2 Refer to lines 1–5: 'I knew exactly ... and pay later.'
- (a) Write down ONE word which best describes the narrator's feelings in these lines. (1)
- (b) Give a reason for the narrator's feelings in QUESTION 6.2.2(a). (1)
- (c) What are the narrator's solutions to his problem in these lines? Use your OWN words. (2)
- 6.2.3 Quote a SINGLE word from the extract to show that the narrator is tempted to eat the asparagus mentioned in line 6. (1)
- 6.2.4 Refer to lines 8–11: 'I watched the ... last she finished.'
- (a) Explain the LITERAL meaning of lines 8–9 ('I watched the ... down her throat ...'). (1)
- (b) How does the woman's behaviour make the narrator feel and react? (2)

- 6.2.5 Explain the irony in the woman's statement: '... I never eat more than one thing for luncheon' (lines 21–22). (2)
- 6.2.6 Write down ONE difference between the writer and the woman's characters. (2)
- 6.2.7 Why can the writer himself be blamed for the situation he finds himself in after the luncheon? Discuss your view. (4)

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Let me not to the marriage of true minds' by William Shakespeare
- 'Auto wreck' by Karl Shapiro

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.

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

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

- | | | |
|-------|--|-----|
| 7.1.1 | Discuss the structure of this poem. | (3) |
| 7.1.2 | Quote FOUR consecutive words from the first four lines to show that the speaker believes in true love. | (1) |
| 7.1.3 | Refer to lines 5–7: 'O, no, it ... every wand'ring bark.' | |
| | (a) Identify the speaker's tone in line 5. | (1) |
| | (b) Write down both the LITERAL and FIGURATIVE meanings of the word 'tempests' in line 6. | (2) |
| | (c) Explain the metaphor in line 7. | (2) |
| 7.1.4 | Explain why Time is compared to a 'bending sickle's compass' in line 10. | (2) |
| 7.1.5 | Discuss the message of this poem. | (3) |

- 7.1.6 Do you agree with the speaker's belief that he is right in the last two lines of the poem? Discuss your view.

(4)

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.

Auto wreck – Karl Shapiro

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 the ambulance 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 banal resolution.	25
The traffic moves around with care, But we remain, touching a wound That opens to our richest horror.	30
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.	35

- 7.2.1 Complete the following sentences by using the words in the list below. Write only the answer next to the question number (7.2.1(a)–7.2.1(c)) in the ANSWER BOOK.

accidents; ambulances; convenient;
happiness; difficult; suffering

This poem deals with death caused by road (a) ... Vehicles are designed to make people's lives (b) ... but often cause human (c) ... (3)

- 7.2.2 Refer to stanza 1.

(a) To what is the movement of the ambulance compared? (1)

(b) Explain why the simile in lines 2–3 ('... one ruby flare ... like an artery') is appropriate. (2)

(c) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (7.2.2 (c)) in the ANSWER BOOK.

In line 9 'the mangled' refers to ...

- A the ambulance personnel.
- B the policemen.
- C the injured.
- D the onlookers. (1)

7.2.3 Using your OWN words, describe the activities of the policemen in stanza 2. State TWO points. (2)

- 7.2.4 Refer to stanza 3.

(a) Using your OWN words, explain why the following statement is FALSE:

The onlookers are unaffected by the accident scene. (2)

(b) Write down ONE example of alliteration from this stanza. (1)

7.2.5 According to the speaker, how is the death caused in this poem different to other ways of dying? (2)

7.2.6 What life lessons can be learnt from the last stanza of this poem? Discuss your view. (3)

TOTAL SECTION D: 35
GRAND TOTAL: 70