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Basic Education
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GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2

NOVEMBER 2016

MARKS: 70

TIME: 2 hours

This question paper consists of 31 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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3. <i>A Grain of Wheat</i>	35	12
SECTION B: DRAMA		
Answer ANY ONE question.		
4. <i>Romeo and Juliet</i>	35	16
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SECTION C: SHORT STORIES		
Answer the questions set on BOTH extracts.		
6.1 'The Luncheon'	17	24
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SECTION D: POETRY		
Answer the questions set on BOTH poems.		
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7.2 'A prayer for all my countrymen'	18	30

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 wa Thiong'o

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

QUESTION 1: *TO KILL A MOCKINGBIRD*

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

[Miss Maudie and Scout are having a conversation about Boo Radley.]

'Do you think they're true, all those things they say about B – Mr Arthur?'

'What things?'

I told her.

'That is three-fourths coloured folks and one-fourth Stephanie Crawford,' said Miss Maudie grimly. 'Stephanie Crawford even told me once she woke up in the middle of the night and found him looking in the window at her. I said what did you do, Stephanie, move over in the bed and make room for him? That shut her up a while.'

I was sure it did. Miss Maudie's voice was enough to shut anybody up.

'No, child,' she said, 'that is a sad house. I remember Arthur Radley when he was a boy. He always spoke nicely to me, no matter what folks said he did. Spoke as nicely as he knew how.'

'You reckon he's crazy?'

Miss Maudie shook her head. 'If he's not he should be by now. The things that happen to people we never really know. What happens in houses behind closed doors, what secrets –'

'Atticus don't ever do anything to Jem and me in the house that he don't do in the yard,' I said, feeling it my duty to defend my parent.

'Gracious child, I was raveling a thread, wasn't even thinking about your father, but now that I am I'll say this: Atticus Finch is the same in his house as he is on the public streets.'

[Chapter 5]

- 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) Calpurnia	A lawyer
(b) Heck Tate	B teacher
(c) Scout Finch	C housekeeper
(d) Miss Caroline	D narrator
	E sheriff

(4)

- 1.1.2 State ONE of 'those things they say' about Boo Radley referred to in line 1. (1)

- 1.1.3 Refer to lines 5–8 ('Stephanie Crawford even ... room for him?').

- (a) Give ONE word which best describes Miss Maudie's tone in these lines. (1)

- (b) Explain why Miss Maudie thinks this tone is appropriate when she addresses Stephanie Crawford. (2)

- 1.1.4 Refer to line 10 ('that is a sad house').

- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.4(a)) in the ANSWER BOOK.

Miss Maudie refers to the Radley house as a 'sad house' and teaches Scout to be ... Boo.

- A afraid of
B sympathetic towards
C patronising towards
D judgemental of

(1)

- (b) State TWO acts of kindness Boo Radley displays to Scout and Jem. (2)

- 1.1.5 Why do the children try to make Boo come out? (1)

- 1.1.6 Write down the character trait of Atticus as revealed in lines 20–21 ('Atticus Finch is ... the public streets'). (1)

- 1.1.7 In your opinion, what makes Atticus an admirable character? Illustrate your views using examples from the novel. (3)

AND

1.2 **EXTRACT B**

[Atticus questions Bob Ewell in court.]

'Up on that side of the face Sheriff please repeat what you said it was her right eye I said – '	
'Thank you, Bert,' said Atticus. 'You heard it again, Mr Ewell. Do you have anything to add to it? Do you agree with the sheriff?'	
'I holds with Tate. Her eye was blackened and she was mighty beat up.'	5
The little man seemed to have forgotten his previous humiliation from the bench. It was becoming evident that he thought Atticus an easy match. He seemed to grow ruddy again; his chest swelled, and once more he was a red little rooster. I thought he'd burst his shirt at Atticus's next question.	
'Mr Ewell, can you read and write?'	10
Mr Gilmer interrupted. 'Objection,' he said. 'Can't see what witness's literacy has to do with the case, irrelevant 'n' immaterial.'	
Judge Taylor was about to speak but Atticus said, 'Judge, if you'll allow the question plus another one you'll soon see.'	
'All right, let's see,' said Judge Taylor, 'but make sure we see, Atticus. Overruled.'	15
Mr Gilmer seemed as curious as the rest of us as to what bearing the state of Mr Ewell's education had on the case.	
'I'll repeat the question,' said Atticus. 'Can you read and write?'	
'I most positively can.'	20
'Will you write your name and show us?'	
'I most positively will. How do you think I sign my relief cheques?'	
[Chapter 17]	

- 1.2.1 State who is on trial and for what. (2)
- 1.2.2 Quote SIX consecutive words from the first seven lines of the extract to prove that the following statement is TRUE:
- Bob Ewell is not intimidated by Atticus. (1)
- 1.2.3 Explain how the metaphor in lines 8–9 ('he was a red little rooster') adds to the description of Bob Ewell in this extract. (2)
- 1.2.4 Explain how asking Bob Ewell to write his name is an important part of Atticus's defence of Tom Robinson. (3)
- 1.2.5 Refer to the novel as a whole. By using TWO examples of Bob Ewell's behaviour, explain what is revealed about his character. (4)
- 1.2.6 Identify and discuss ONE theme of the novel that becomes evident during the trial. (3)
- 1.2.7 Refer to the novel as a whole.
- Discuss why the title of this novel is relevant. (4)

[35]

QUESTION 2: LORD OF THE FLIES

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 2.1 AND QUESTION 2.2.

2.1 EXTRACT C

[Jack arrives with a group of boys on the beach.]

<p>The boy who controlled them was dressed in the same way though his cap badge was golden. When his party was about ten yards from the platform he shouted an order and they halted, gasping, sweating, swaying in the fierce light. The boy himself came forward, vaulted on to the platform with his cloak flying, and peered into what to him was almost complete darkness.</p>	5
<p>'Where's the man with the trumpet?'</p>	
<p>Ralph, sensing his sun-blindness, answered him.</p>	
<p>'There's no man with a trumpet. Only me.'</p>	
<p>The boy came close and peered down at Ralph, screwing up his face as he did so. What he saw of the fair-haired boy with the creamy shell on his knees did not seem to satisfy him. He turned quickly, his black cloak circling.</p>	10
<p>'Isn't there a ship, then?'</p>	
<p>Inside the floating cloak he was tall, thin, and bony: and his hair was red beneath the black cap. His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now and turning, or ready to turn, to anger.</p>	15
<p>'Isn't there a man here?'</p>	
<p>Ralph spoke to his back.</p>	20
<p>'No. We're having a meeting. Come and join in.'</p>	
<p>The group of cloaked boys began to scatter from close line. The tall boy shouted at them.</p>	
<p>'Choir! Stand still!'</p>	
[Chapter 1]	

- 2.1.1 Choose a description from COLUMN B that matches the word 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) Conch	A represents the possibility of rescue
(b) Parachutist	B where Jack and his hunters stay
(c) Fire	C symbol of order and democracy
(d) Castle Rock	D they are hunted for food
	E mistaken for the beast

(4)

- 2.1.2 Refer to lines 1–4 ('The boy who ... the fierce light').

(a) Why is Jack's badge different from those of the other boys? (1)

(b) Using your OWN words, state THREE points that these lines reveal about the relationship between Jack and the other choir boys. (3)

- 2.1.3 Explain why the conch is referred to as 'the trumpet' (line 7). (1)

- 2.1.4 By referring to Ralph's behaviour in this extract, explain what is revealed about his character. State TWO points. (4)

- 2.1.5 Explain how the behaviour of the group of cloaked boys changes when their cloaks are removed later in the novel. (2)

- 2.1.6 Discuss why you think it is wise that the boys choose Ralph and not Jack as their Chief. (3)

AND

2.2 **EXTRACT D**

[Ralph and Piggy talk about the previous night's events.]

'Don't you understand, Piggy? The things we did –'	
'He may still be –'	
'No.'	
'P'raps he was only pretending –'	
Piggy's voice tailed off at the sight of Ralph's face.	5
'You were outside. Outside the circle. You never really came in. Didn't you see what we – what they did?'	
There was loathing, and at the same time a kind of feverish excitement in his voice.	
'Didn't you see, Piggy?'	10
'Not all that well. I only got one eye now. You ought to know that, Ralph.'	
Ralph continued to rock to and fro.	
'It was an accident,' said Piggy suddenly, 'that's what it was. An accident.' His voice shrilled again. 'Coming in the dark – he hadn't no business crawling like that out of the dark. He was batty. He asked for it.' He gesticulated widely again. 'It was an accident.'	15
'You didn't see what they did –'	
'Look, Ralph. We got to forget this. We can't do no good thinking about it, see?'	
'I'm frightened. Of us. I want to go home. O God I want to go home.'	20
'It was an accident,' said Piggy stubbornly, 'and that's that.'	
[Chapter 10]	

2.2.1 Refer to lines 1–4 ('Don't you understand ... was only pretending').

- (a) What is Ralph referring to? (1)
- (b) Explain the significance of Ralph and Piggy interrupting each other in these lines. State TWO points. (2)

2.2.2 Write down TWO separate words from the extract which suggest that Ralph both hated and enjoyed the previous night's events. (2)

2.2.3 Quote FOUR consecutive words from the extract to prove that the following statement is TRUE:

Piggy is looking for an excuse for what happened the previous night. (1)

- 2.2.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.2.4) in the ANSWER BOOK.

The incident referred to in this extract shows how the boys are becoming ...

- A realistic.
- B unrealistic.
- C civilised.
- D savage.

(1)

- 2.2.5 Jack and his tribe later attack Ralph and his group. Explain why they steal Piggy's glasses and NOT the conch.

(3)

- 2.2.6 Identify and discuss a theme of the novel which is evident in this extract.

(3)

- 2.2.7 Refer to the novel as a whole.

Refer to Ralph's words in line 20 ('I'm frightened. Of us').

Discuss your views on what exactly it is that Ralph is so scared of. State the reasons for his fear.

(4)
[35]

QUESTION 3: A GRAIN OF WHEAT

Read the 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

[Gikonyo goes to see the new MP]

A crowd of people waited outside the office of the MP because he was not in. But people were used to broken appointments and broken promises. Sometimes they would keep on coming, day after day, without seeing their representative.

'It is like trying to meet God,' one woman complained.

5

'Why, what do you want to ask him?'

'My son wants a scholarship to America. And you?'

'It's just troubles at home. Last Saturday, they came and arrested my man because he has not paid taxes. But how does he pay poll tax? He has no job. Our two children have had to leave school because no money ...'

10

Some people had come for land problems, others for advice in their marriage problems, and yet others were a delegation to seek the support of the MP in applying for a secondary school in their ridge.

'Our children have nowhere to go after their primary schools,' one of the elders was explaining.

15

After an hour or so, the MP arrived; he was dressed in a dark suit and carried a leather portfolio. He smoked a pipe. He greeted all the people like a father or a headmaster his children. He went into the office without apologising. People went in one by one.

Gikonyo's heart was beating with hope. If only they could get this loan!

20

[Chapter 6]

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) General R	A betrays Kihika
(b) Mugo	B works for the British government
(c) Gikonyo	C wants to find Kihika's traitor
(d) Karanja	D frees the people of Kenya
	E betrays the Oath to be with a woman

(4)

- 3.1.2 Quote a sentence from the extract to prove that the following statement is TRUE:
The people of Thabai are disappointed in their new government. (1)
- 3.1.3 Using your OWN words, give TWO examples from the extract to show that the people of Thabai are still suffering after independence. (2)
- 3.1.4 Refer to the new MP's behaviour in this extract and explain what is revealed about his character. State TWO points. (4)
- 3.1.5 Refer to line 20 ('Gikonyo's heart was ... get this loan!').
Discuss the new MP's vague response to Gikonyo's request AND state the reason for this response. (3)
- 3.1.6 Refer to the novel as a whole.
Discuss your view of the way the author of the novel is criticising Kenya's new government. (4)

AND

3.2 **EXTRACT F**

[Mumbi runs into Karanja.]

'How is Gikonyo?' he asked, without thinking much about the question. He guessed she had gone to the hospital because he had not seen her at the meeting.	
'He is all right. The nurses told me he might be out soon.'	
'I looked for you at the meeting. I wanted to see you. I wanted to thank you for the note.'	5
'It's nothing. It cost me no effort. In any case, you ignored it.'	
'Then I had not known what the warning was all about. I'd thought you wanted to see me.'	
'No.'	10
'Never?'	
'Never again.' They spoke hurriedly because of the drizzle.	
'Anyway, thank you,' he said after a small pause. 'They wanted to kill me?'	
'I don't know.'	15
'I know. Mwaura told me.'	
'Who is Mwaura?'	
'He works with me. When Mugo came to the meeting –'	
'Mugo, to the meeting?'	
'Yes. And confessed –'	20
'Confessed?'	
'Haven't you heard? He came to the meeting and in front of us all said it. He seems to be a courageous man.'	
'Yees!' She agreed, recovering from the shock, and starting to edge away from Karanja. 'It's raining. I must go home,' she said.	25
'Can't I ... May I not see the child ... last time?'	
'Can't you be a man and leave me alone, Karanja?' she said with passion, and immediately turned away. Karanja watched her go until she was swallowed by the mist and village huts.	
[Karanja]	

3.2.1 Explain how Gikonyo ends up in hospital. State TWO points. (2)

3.2.2 Refer to lines 5–7 ('I wanted to ...you ignored it').

(a) Why does Mumbi send a note to Karanja? (1)

(b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.2.2 (b)) in the ANSWER BOOK.

Karanja hopes the note Mumbi sends is an invitation to ...

- A take him to dinner that night.
- B go away with her to Githima.
- C have a relationship with her.
- D have a meeting with her.

(1)

- 3.2.3 Explain why Gikonyo is so bitter about any connection between Mumbi and Karanja. (2)
- 3.2.4 Write down ONE word which best describes Karanja's feelings in line 11 ('Never?'). (1)
- 3.2.5 Refer to lines 28–29 ('she was swallowed ... and village huts').
- (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 of the relationship between Mumbi and Karanja. (3)
- 3.2.6 Identify and discuss ONE theme of the novel which is evident in this extract. (3)
- 3.2.7 By referring to the novel as a whole, discuss why Mumbi can be seen as the mother of the Kenyan nation. (3)
- [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 have studied.

QUESTION 4: ROMEO AND JULIET

Read the extracts from the play 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 4.1 AND QUESTION 4.2.

4.1 EXTRACT G

[Romeo and Juliet meet for the second time.]

ROMEO:	(to Juliet) I take thee at thy word: Call me but love, and I'll be new baptized. Henceforth I never will be Romeo.	
JULIET:	What man art thou that, thus bescreened in night, So stumblest on my counsel?	5
ROMEO:	By a name I know not how to tell thee who I am. My name, dear saint, is hateful to myself Because it is an enemy to thee. Had I it written, I would tear the word.	10
JULIET:	My ears have yet not drunk a hundred words Of thy tongue's uttering, yet I know the sound. Art thou not Romeo, and a Montague?	
ROMEO:	Neither, fair maid, if either thee dislike.	
JULIET:	How cam'st thou hither, tell me, and wherefore? The orchard walls are high and hard to climb, And the place death, considering who thou art, If any of my kinsmen find thee here.	15
ROMEO:	With love's light wings did I o'erperch these walls, For stony limits cannot hold love out, And what love can do, that dares love attempt: Therefore thy kinsmen are no stop to me.	20
JULIET:	If they do see thee, they will murder thee.	
ROMEO:	Alack, there lies more peril in thine eye Than twenty of their swords. Look thou but sweet, And I am proof against their enmity.	25
JULIET:	I would not for the world they saw thee here.	
ROMEO:	I have night's cloak to hide me from their eyes,	
[Act 2 Scene 2]		

- 4.1.1 Choose a description from COLUMN B that matches an item in COLUMN A. 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)	Mercutio and Benvolio	A	Romeo and Juliet confess their love
(b)	Capulet ball	B	recognises Romeo at the feast
(c)	Capulet balcony and garden	C	friends of Romeo
(d)	Tybalt	D	marries Romeo and Juliet
		E	first meeting between the star-crossed lovers

(4)

- 4.1.2 Give a reason why '*to Juliet*' (line 1) is written in italics. (1)
- 4.1.3 Refer to line 9 ('Because it is an enemy to thee').
Explain why Romeo says his name is an 'enemy' to Juliet. (2)
- 4.1.4 Refer to lines 17–18 ('And the place ... find thee here').
(a) Identify Juliet's tone in these lines. (1)
(b) Explain why Juliet uses this tone. (2)
- 4.1.5 Use your OWN words to show how the metaphor in line 19 ('With love's light wings did I o'erperch these walls') explains Romeo's actions in this extract. (1)
- 4.1.6 Identify and discuss the theme of the play which is evident in this extract. (3)
- 4.1.7 In your opinion, what evidence is there in the play that Juliet truly loves Romeo? (3)

AND

4.2.2 Refer to line 5 ('I married them').

(a) State the main reason why the Friar has married Romeo and Juliet. (1)

(b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.2.2(b)) in the ANSWER BOOK.

In spite of his involvement, Friar Laurence implies that the tragedy was mainly caused by ...

- A the long-standing feud.
- B Tybalt's aggressiveness.
- C the work of fate.
- D the upcoming marriage. (1)

4.2.3 Refer to lines 6–8 ('Was Tybalt's doomsday ... Tybalt, Juliet pined').

(a) Explain how Tybalt meets his 'doomsday'. (2)

(b) Explain how Capulet and his wife misinterpret Juliet's behaviour when she 'pined' for Tybalt (line 8). State THREE points. (3)

4.2.4 Refer to lines 12–18 ('And with wild ... form of death').

By referring to Juliet's behaviour in this extract, use ONE example to illustrate a character trait. (2)

4.2.5 State ONE character trait of Romeo and show how his actions on receiving the news of Juliet's death illustrate this trait. (2)

4.2.6 How does Friar Laurence show loyalty to Romeo and Juliet despite their difficulties? (2)

4.2.7 Discuss your views on how the feud between the Montagues and Capulets adds to the tragedy in the play. (4)
[35]

QUESTION 5: NOTHING BUT THE TRUTH

Read the extracts from the play 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 5.1 AND QUESTION 5.2.

5.1 EXTRACT I

[Sipho reveals the truth about the affair.]

MANDISA:	What did my father do to you? What happened between the two of you?	
SIPHO:	He never told you?	
MANDISA:	No! This is crap. I can't stay here any longer. I am going out to dinner. Even if I have to go alone.	5
	<i>Both women start to exit.</i>	
SIPHO:	Stop! No one leaves this house. You want to know the truth? You want to know why I fought your father? You want to know why your mother left me? Left an eighteen-month-old baby in my hands and walked away and never came back?	10
THANDO and MANDISA:	Yes!	
SIPHO:	Themba was sleeping with my wife.	
MANDISA:	What!	
SIPHO:	Your father was sleeping with my wife, your mother!	15
THANDO:	No! No!	
MANDISA:	This has gone too far! It's not true, it's not true! I don't believe you! My father would never do such a thing. He was loyal to my mother – always.	20
SIPHO:	That's what you think. Themba was good at making people believe in him.	
THANDO:	Oh my God!	
MANDISA:	<i>[sobbing openly]</i> No, no. Not my father.	
SIPHO:	The truth, the whole truth and Nothing but the Truth, so help me God. That's what you've asked for. So sit down and take it like the adults you both claim to be. I came home early from work that day. I wasn't feeling well. I had the flu. My head was pounding.	25 30

[Act 2, Scene 1]

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

COLUMN A	COLUMN B
(a) Sipho	A fashionable, outspoken, unforgiving
(b) Thando	B insensitive, self-centered, well-spoken
(c) Mandisa	C image-conscious, conservative, dull
(d) Themba	D respectful, intelligent, forgiving
	E hard-working, traditionalist, book-lover

(4)

- 5.1.2 Refer to lines 1–2 ('What did my ... two of you').

- (a) State ONE way in which Mandisa's father caused Sipho unhappiness when they were still young boys living with their parents. (1)
- (b) What happened between the two brothers that caused the final separation? (1)

- 5.1.3 Explain what Mandisa's behaviour in lines 4–5 ('No! This is ... to go alone') reveals about her background. State TWO points. (2)

- 5.1.4 Refer to lines 7–11 ('Stop! No one ... never came back?').

- (a) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.1.4 (a)) in the ANSWER BOOK.

Sipho's tone of voice in line 7 is ...

- A hurtful.
B pleading.
C authoritative.
D calm. (1)
- (b) Explain why Sipho uses this tone. (1)
- (c) Identify and discuss the theme which is evident in Sipho's words in lines 8–10 ('You want to ... mother left me?'). (3)

- 5.1.5 Give a reason why '*sobbing openly*' (line 24) is written in italics. (1)
- 5.1.6 Discuss your views on why Mandisa's behaviour towards her uncle, in this extract, is considered unacceptable. (3)

AND**5.2 EXTRACT J**

[Thando, Sipho and Mandisa are talking.]

THANDO:	I'll make us something to eat quickly. Come Mandisa.	
SIPHO:	No you two go to town and get us some take aways.	
MANDISA:	Come with us, Uncle. We all need some air.	
SIPHO:	No, you two go. I've got things to do.	
MANDISA:	What now?	5
SIPHO:	Have you both forgotten? We have a funeral tomorrow. We are burying my brother next to my mother's and father's graves. <i>THANDO and MANDISA prepare to leave.</i>	
SIPHO:	You two listen, about Johannesburg, you can both go after the funeral.	10
THANDO:	Daddy! I don't know what to say, what to do.	
SIPHO:	That's the trouble with freedom.	
MANDISA:	And London?	
SIPHO:	Don't push your luck. We'll talk about London later, if I am still in a good mood. Mandisa, wait. <i>[He goes into a room and comes back with a photograph of two young boys.]</i>	15
MANDISA:	'Sipho and Themba, 1954.' Thank you!	
SIPHO:	<i>[embarrassed by her show of affection]</i> GO! Thando, don't be long. <i>[THANDO and MANDISA exit. SIPHO picks up the urn.]</i> Themba, my brother, I love you. About my wife ... it happened. On Monday I am going to ask my President to give me money to build the first African public library in New Brighton Township for my people. It will be the first in this country. I will move the three small shelves of the African Literature section into the main section of the library. I will be in charge. Mr Sipho Makhaya, Chief Librarian of the African Public Library in New Brighton, Port Elizabeth, South Africa.	20 25

He starts to laugh as he imagines himself in the new library.

THE END

[Act 2 Scene 1]

- 5.2.1 Refer to line 2 ('No you two go to town and get us some take aways').

Before this extract, Sipho does not allow the girls to go out. Why does Sipho allow the girls to go out now? (2)

- 5.2.2 What do lines 6–7 ('We are burying ... and father's graves') reveal about Themba's traditional values? State THREE points. (3)
- 5.2.3 Refer to lines 19–20 ('*THANDO and MANDISA* ... wife ... it happened').
- (a) Explain why the following statement is TRUE. State TWO points.
- Before the conversation in this extract, Mandisa makes it easy for Sipho to admit that he loves Themba. (2)
- (b) Write down ONE word which best describes Sipho's feelings in line 20 ('About my wife ... it happened'). (1)
- 5.2.4 Sipho talks about his future plans in the last scene.
- Using your OWN words, state what Sipho plans to do. State TWO points. (2)
- 5.2.5 Show how the character of Sipho changes in this play. (4)
- 5.2.6 The revelation of the truth in this play brings about reconciliation and forgiveness.
- Discuss your opinion on this statement. (4)
- [35]**
- TOTAL SECTION B: 35**

SECTION C: SHORT STORIES

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

- 'THE LUNCHEON' by W Somerset Maugham
- 'RELATIVES' by Chris van Wyk

QUESTION 6

Read the extracts from the TWO short stories 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 6.1 AND QUESTION 6.2.

'THE LUNCHEON'**6.1 EXTRACT K**

[The writer recalls his first meeting with the woman.]

'Well, it's many years since we first met. How time does fly! We're none of us getting any younger. Do you remember the first time I saw you? You asked me to luncheon.'

Did I remember?

It was twenty years ago and I was living in Paris. I had a tiny apartment in the Latin Quarter overlooking a cemetery, and I was earning barely enough money to keep body and soul together. She had read a book of mine and had written to me about it. I answered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited, and the only free moment she had was on the following Thursday; she was spending the morning at the Luxembourg and would I give her a little luncheon at Foyot's afterwards? Foyot's is a restaurant at which the French senators eat, and it was so far beyond my means that I had never even thought of going there. But I was flattered, and I was too young to have learned to say no to a woman.

6.1.1 The writer meets the woman for the second time.

- (a) Where does the writer meet the woman for the second time? (1)
- (b) How does the writer feel at this meeting? Explain why he feels this way. (3)

6.1.2 Refer to line 4 ('Did I remember?').

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

When the writer says 'Did I remember?' (line 4), he means he ...

- A remembers very well.
- B does not remember.
- C is not sure he remembers.
- D is trying to remember. (1)

- (b) Explain why he feels this way. (1)

6.1.3 In lines 11–13 ('she was spending ... at Foyot's afterwards?') the woman requests that they meet at Foyot's.

- (a) Explain why the woman chooses Foyot's for their luncheon. (1)
- (b) Using your OWN words, give TWO reasons why the writer does not object to her choice of restaurant. (2)

6.1.4 State ONE reaction of the writer on seeing the woman for the FIRST time and illustrate this with an example. (2)

6.1.5 Name ONE item the writer ordered at the restaurant. (1)

6.1.6 Explain the irony in this story. (2)

6.1.7 In your opinion, how is the fact that the woman in this short story is a manipulative character, conveyed to the reader? (3)

AND

'RELATIVES'**6.2 EXTRACT L**

[The narrator is alone with the two young men.]

On my way down to the Cape, Georgie Abrahams had joked about committing murder. This time there was no such threat – towards me anyway. But for every dark kilometre to Jo'burg I felt that my home city was moving further and further away.

'You!' I looked down from the bunk. It was the elder brother who was demanding my attention. 5

'Ja,' I answered as casually as my voice would allow.

'Are you not Auntie Ria's child – grandchild?'

'Yes!' I could not believe my ears. Auntie Ria, as they called her, was indeed my grandmother and the mother of my own mother. 10

'I knew it was you when I saw you,' he said, not smiling but with some friendliness in his voice. His brother stared up at me with some interest.

'You're that clever boy who used to read books and write stuff, hey?'

'Yes, but who are you?'

'Me 'n him we Auntie Visa's grandchildren.' 15

Auntie Visa was my granny's sister.

'Then we're cousins!' I said. This wasn't quite true but I was desperate to be as closely related to them as possible.

When their food arrived they insisted that I join them. And I did, for suddenly my appetite had returned. 20

I had forgotten all about my chance encounter with my two delinquent relatives until the other day, three years later.

I opened the newspaper and read a report about rampant gang crime in the streets of Western Township and adjacent Coronationville. The article spoke of streets running with the blood of gangsters, the death of 25 innocents caught in the crossfire, the revenge killings, the tragic futility of it all.

6.2.1 Refer to lines 1–2 ('On my way ... about committing murder').

- (a) Explain why the narrator goes 'down to the Cape'. State TWO points. (2)
- (b) State TWO reasons why the narrator believed that Georgie Abrahams 'had joked about committing murder'. (2)

6.2.2 Refer to lines 5–7 ('You! I looked ... voice would allow').

- (a) Why are the two boys on this train? (1)
- (b) Although the narrator uses a casual tone in line 7, he is experiencing a different emotion. Name this emotion. (1)
- (c) Give a reason for your answer to QUESTION 6.2.2(b). (1)

6.2.3 Explain why the following statement is TRUE.

The atmosphere between the two boys and the narrator changes after the conversation in the extract. Give TWO points of evidence from the extract.

(2)

6.2.4 Refer to lines 23–27 ('I opened the ... of it all').

(a) Identify the figure of speech in line 25 ('streets running with the blood of gangsters').

(1)

(b) Identify and discuss the theme evident in these lines.

(4)

6.2.5 The narrator probably has mixed feelings about being related to the two brothers after reading about their deaths. Discuss your views on this statement.

(4)

[35]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Death be not proud' by John Donne
- 'A prayer for all my countrymen' by Guy Butler

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.

Death Be Not Proud – John Donne

Death be not proud, though some have called thee Mighty and dreadful, for thou art not so, For those, whom thou think'st thou dost overthrow, Die not, <u>poor</u> death, nor yet canst thou kill me.	5
From rest and sleep, which but thy pictures be, Much pleasure, then from thee much more must flow, And soonest our best men with thee do go, Rest of their bones, and souls' delivery.	
Thou art slave to Fate, Chance, kings, and desperate men, And dost with poison, war, and sickness dwell.	10
And poppy or charms can make us sleep as well, And better than thy stroke; why swell'st thou then? One short sleep past, we wake eternally, And death shall be no more; death, thou shalt die.	

- 7.1.1 Refer to the structure of the poem.

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

- 7.1.2 Identify the figure of speech in lines 1–2 ('Death be not ... art not so') and explain why death is regarded as 'Mighty and dreadful'. (2)

- 7.1.3 Is the underlined word in line 4 ('poor death') meant LITERALLY or FIGURATIVELY? Give a reason for your answer. (2)

7.1.4 Refer to lines 5–6 ('From rest and ... more must flow').

Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (7.1.4) in
the ANSWER BOOK.

In these lines the speaker suggests that death is an experience
which is ...

- A frightening.
- B pleasurable.
- C harmful.
- D destructive. (1)

7.1.5 'Thou art slave to Fate' in line 9 is an example of a metaphor.

Using your OWN words, explain why the speaker uses this image
here. (2)

7.1.6 Give ONE word for the speaker's tone in lines 11–12 ('poppy or
charms ... swell'st thou then?'). (1)

7.1.7 Identify and discuss the theme evident in this poem. (3)

7.1.8 Refer to the poem as a whole.

In your opinion, how does the speaker convince the reader that
Death has no reason to be proud? (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.

A prayer for all my countrymen – Guy Butler

Though now few eyes can see beyond this tragic time's complexities, dear God, ordain such deed be done, such words be said, that men will praise Your image yet when all these terrors and hates are dead:	5
Through rotting days, beaten, broken, some stayed pure; others learnt how to grin and endure; and here and there a heart stayed warm, a head grew clear.	10
	15

- 7.2.1 Refer to lines 1–4 ('Though now few ... tragic time's complexities').
- What is the 'tragic time' the speaker refers to? (1)
 - Explain why this time is referred to as 'tragic'. State TWO points. (2)
 - Using your OWN words, give a reason why it was difficult for people to 'see beyond' this tragic time. (1)
- 7.2.2 Explain why the speaker asks God to intervene in lines 5–11. (2)
- 7.2.3 Identify the figure of speech in line 12 ('Through rotting days') and explain this image in the context of the poem. (3)
- 7.2.4 Identify the sound device in line 13 ('beaten, broken') and explain how the image it creates, contributes to the message of the poem. (3)

- 7.2.5 Some people remained optimistic about the future.
- (a) Quote THREE consecutive words to prove this statement TRUE. (1)
- (b) Use your OWN words to explain how some people managed to remain optimistic. (1)
- 7.2.6 The title indicates that the speaker thought his countrymen were in need of his prayer. Why, in your opinion, was this needed? (4)
- [35]**
- TOTAL SECTION D: 35**
- GRAND TOTAL: 70**