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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

ENGLISH FIRST ADDITIONAL LANGUAGE P2

MAY/JUNE 2024

MARKS: 70

TIME: 2 ½ hours

This question paper consists of 28 pages.

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INSTRUCTIONS AND INFORMATION

Read these instructions carefully before you begin to answer 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 carefully and answer as per the instructions.

2. This question paper consists of FOUR sections:

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

3. Answer TWO QUESTIONS in all, ONE question each from ANY TWO sections.

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

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

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

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

4. Use the checklist on page 4 to assist you.

5. Follow the instructions at the beginning of each section carefully.

6. Number the answers correctly according to the numbering system used in this question paper.

7. Start EACH section on a NEW page.

8. Suggested time management: Spend approximately 75 minutes on each section.

9. Write neatly and legibly.

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4. *My Children! My Africa!*	35	17
SECTION C: SHORT STORIES **Answer the questions set on BOTH extracts.**		
5.1 'Forbidden love'	18	21
AND		
5.2 'Class Act'	17	23
SECTION D: POETRY **Answer the questions set on BOTH poems.**		
6.1 'On the grasshopper and cricket'	18	25
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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	1–2	1	
B: Drama	3–4	1	
C: Short stories	5	1	
D: Poetry	6	1	

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

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SECTION A: NOVEL

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

- *CRY, THE BELOVED COUNTRY* by Alan Paton
- *STRANGE CASE OF DR JEKYLL AND MR HYDE* by Robert Louis Stevenson

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

QUESTION 1: *CRY, THE BELOVED COUNTRY*

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**

[Msimangu and Stephen Kumalo meet Mrs Hlatshwayo.]

But I am sorry to tell you that they took him away, and I heard that the magistrate had sent him to the reformatory.
– The reformatory?
– Yes, the big school over there, beyond the soldiers' hospital. It is not too far to walk.
– I must thank you, mother. Stay well. Come, my friend.
They walked on in silence, for neither of them had any words. Kumalo would have stumbled, though the road was straight and even, and Msimangu took his arm.
– Have courage, my brother.
He glanced at his friend, but Kumalo's eyes were on the ground. Although Msimangu could not see his face, he could see the drop that fell on the ground, and he tightened his grip on his arm.
– Have courage, my brother.
– Sometimes it seems that I have no more courage.
– I have heard of this reformatory. Your friend the priest from England speaks well of it. I have heard him say that if any boy wishes to amend, there is help for him there. So take courage.
– I was afraid of this.
– Yes, I too was afraid of it.
– Yes, I remember when you first became afraid. The day at Alexandra, when you sent me on, and you returned to speak again to the woman.
– I see that I cannot hide from you.

[Book 1, Chapter 10]

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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 numbers (1.1.1(a) to 1.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	James Jarvis	A	Mary's husband
(b)	Matthew Kumalo	B	Absalom's lawyer
(c)	John Kumalo	C	Stephen's nephew
(d)	Mr Carmichael	D	Gertrude's brother
		E	Margaret's husband

(4 x 1) (4)

1.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.2) in the ANSWER BOOK.

The reformatory (line 2) is a …

A school for gifted learners.
B school for young soldiers.
C school for technical experts.
D school for young offenders. (1)

1.1.3 Refer to lines 3–9 ('The reformatory? Yes, … took his arm').

What do these lines tell us about Stephen Kumalo's state of mind?

Substantiate your answer. (2)

1.1.4 Refer to the novel as a whole.

What does Stephen discover about Absalom which requires him to 'have courage' (line 10)?

State TWO points. (2)

1.1.5 Explain the irony in Msimangu's words, 'Your friend the … for him there' (lines 16–18). (2)

1.1.6 Why is the following statement FALSE?

Arthur Jarvis is stabbed to death. (1)

1.1.7 Explain why, according to the young white man, Absalom's arrest will be bad for the reformatory. (2)

1.1.8 Reverend Msimangu really cares about others.

Discuss your view. (3)

AND

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1.2 **EXTRACT B**

[Stephen Kumalo and Msimangu have a conversation.]

– Now you have heard him, said Msimangu.
Stephen Kumalo nodded his head. I have never heard its like, he said.
Even I – his brother – he played with me as though I were a child.
– Power, said Msimangu, power. Why God should give such power is not for us to understand. If this man were a preacher, why, the whole world would follow him.
– I have never heard its like, said Kumalo.
– Perhaps we should thank God he is corrupt, said Msimangu solemnly. For if he were not corrupt, he could plunge this country into bloodshed. He is corrupted by his possessions, and he fears their loss, and the loss of the power he already has. We shall never understand it. Shall we go, or shall we listen to this man Tomlinson?
– I could listen to him.
– Then let us go nearer. He is difficult to hear.

– Shall we go, Mr. Jarvis?
– Yes, John, let's go.
– What did you think of it, Mr. Jarvis?
– I don't care for that sort of thing, said Jarvis briefly.
– I don't quite mean that. I mean, it's happening, isn't it?
Jarvis grunted. I don't care for it, John. Let's go on to your Club.
– He's too old to face it, thought John Harrison to himself. Just like my father.

[Book Two, Chapter 9]

1.2.1 Describe the time and place where this extract is set. (2)

1.2.2 Refer to line 3 ('Even I – his … were a child').

(a) Identify the figure of speech used in this line. (1)

(b) Explain why this figure of speech is relevant in this extract. (2)

1.2.3 Refer to line 7 ('I have never … like, said Kumalo').

(a) What tone would Stephen Kumalo use in this line? (1)

(b) Why would Stephen Kumalo use this tone in this line? (1)

1.2.4 Explain why Msimangu is grateful that John Kumalo 'is corrupt' (line 8). (2)

1.2.5 What does, 'I don't care … for it, John' (lines 18–20), reveal about James Jarvis's character?

Substantiate your answer. (2)

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1.2.6 Which 'Club' is referred to in line 20? (1)

1.2.7 One of the themes in *Cry, the Beloved Country* is father and son relationships.

Discuss this theme. (3)

1.2.8 In *Cry, the Beloved Country* living in the city leads to corruption.

Discuss your view. (3)
[35]

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QUESTION 2: *STRANGE CASE OF DR JEKYLL AND MR HYDE*

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**

[Mr Utterson is concerned about Dr Jekyll.]

He was ashamed of his relief, when Poole presently returned to announce that Dr Jekyll was gone out.

'I saw Mr Hyde go in by the old dissecting-room door, Poole,' he said. 'Is that right, when Dr Jekyll is from home?'

'Quite right, Mr Utterson, sir,' replied the servant. 'Mr Hyde has a key.'

'Your master seems to repose a great deal of trust in that young man, Poole,' resumed the other musingly.

'Yes, sir, he do indeed,' said Poole. 'We have all orders to obey him.'

'I do not think I ever met Mr Hyde?' asked Utterson.

'O dear no, sir. He never *dines* here,' replied the butler. 'Indeed, we see very little of him on this side of the house; he mostly comes and goes by the laboratory.'

'Well, good-night, Poole.'

'Good-night, Mr Utterson.'

And the lawyer set out homeward with a very heavy heart. 'Poor Harry Jekyll,' he thought, 'my mind misgives me he is in deep waters! He was wild when he was young; a long while ago, to be sure; but in the law of God there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punishment coming, *pede claudo*, years after memory has forgotten and self-love condoned the fault.'

[Search for Mr Hyde]

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

COLUMN A	COLUMN B
(a) Hyde	A Jekyll's estranged friend
(b) Lanyon	B Utterson's distant relative
(c) Enfield	C a repulsive-looking man
(d) Jekyll	D legal firm employee
	E an unethical scientist

(4 x 1) (4)

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2.1.2 Describe the time and place where this extract is set. (2)

2.1.3 Explain the irony in Mr Utterson's words, ' "I do not … met Mr Hyde?" ' (line 9). (2)

2.1.4 Refer to line 10 (' "O dear no, …" replied the butler').

(a) What tone would Poole use in this line? (1)

(b) Why would Poole use this tone in this line? (1)

2.1.5 Explain why Mr Utterson believes that Dr Jekyll is 'in deep waters!' (line 16). (2)

2.1.6 Refer to lines 18–19 ('the cancer of some concealed disgrace').

(a) Identify the figure of speech used in this line. (1)

(b) Explain why the figure of speech is relevant in this extract. (2)

2.1.7 Mr Utterson is a respectable man.

Discuss your view. (3)

AND

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2.2 **EXTRACT D**

[Henry Jekyll confesses the truth about Mr Hyde.]

Once a woman spoke to him, offering, I think, a box of lights. He smote her in the face, and she fled.

When I came to myself at Lanyon's, the horror of my old friend perhaps affected me somewhat: I do not know; it was at least but a drop in the sea to the abhorrence with which I looked back upon these hours. A change had come over me. It was no longer the fear of the gallows, it was the horror of being Hyde that racked me. I received Lanyon's condemnation partly in a dream; it was partly in a dream that I came home to my own house and got into bed. I slept after the prostration of the day, with a stringent and profound slumber which not even the nightmares that wrung me could avail to break. I awoke in the morning shaken, weakened, but refreshed. I still hated and feared the thought of the brute that slept within me, and I had not, of course, forgotten the appalling dangers of the day before; but I was once more at home, in my own house and close to my drugs; and gratitude for my escape shone so strong in my soul that it almost rivalled the brightness of hope.

[Henry Jekyll's Full Statement of the Case]

2.2.1 What do these words, 'Once a woman … and she fled' (lines 1–2) tell us about Hyde's character?

Substantiate your answer. (2)

2.2.2 Refer to lines 3–5 ('When I came … upon these hours').

(a) Explain the cause of the 'horror' (line 3) to which Dr Jekyll refers. (2)

(b) State TWO other horrors that Mr Hyde has committed. (2)

2.2.3 Refer to lines 6–7 ('It was no … that racked me').

What do these lines reveal about Dr Jekyll's state of mind?

Substantiate your answer. (2)

2.2.4 Why does Dr Jekyll need to be close to his drugs (lines 13–14)? (1)

2.2.5 Why is the following statement FALSE?

Dr Jekyll is related to Mr Utterson. (1)

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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.

Dr Lanyon is a doctor of …

A law.
B science.
C medicine.
D arts. (1)

2.2.7 One of the themes in *Strange Case of Dr Jekyll and Mr Hyde* is secrecy.

Discuss this theme. (3)

2.2.8 Dr Jekyll succeeds with his scientific experiment.

Discuss your view. (3)
[35]

TOTAL SECTION A: 35

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SECTION B: DRAMA

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

- *MACBETH* by William Shakespeare
- *MY CHILDREN! MY AFRICA!* by Athol Fugard

Answer the question on the drama that you have studied.

QUESTION 3: *MACBETH*

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 3.1 AND QUESTION 3.2.

3.1 **EXTRACT E**

[Macbeth and Banquo are talking.]

ROSS: And for an earnest of a greater honour,
He bade me, from him, call thee Thane of Cawdor.
In which addition, hail, most worthy Thane,
For it is thine.
BANQUO: *(aside)* What, can the Devil speak true? 5
MACBETH: The Thane of Cawdor lives; why do you dress me
In borrowed robes?
ANGUS: Who was the Thane lives yet,
But under heavy judgement bears that life
Which he deserves to lose. Whether he was combined 10
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He laboured in his country's wrack, I know not;
But treasons capital, confessed and proved,
Have overthrown him. 15
MACBETH: *(aside)* Glamis, and Thane of Cawdor;
The greatest is behind.
(to Ross and Angus) Thanks for your pains.
(*to Banquo)* Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me 20
Promised no less to them?
BANQUO: That, trusted home,
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But 'tis strange.
And oftentimes, to win us to our harm, 25
The Instruments of Darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.
Cousins, a word, I pray you.

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MACBETH: *(aside)* Two truths are told, As happy prologues to the swelling act Of the imperial theme. I thank you, gentlemen. [Act 1, Scene 3]		30

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 numbers (3.1.1(a) to 3.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Ross	A an army general
(b) Macbeth	B nobleman of Scotland
(c) Cawdor	C son of Duncan
(d) Duncan	D traitor of Scotland
	E king of Scotland

(4 x 1) (4)

3.1.2 Describe the time and place where this extract is set. (2)

3.1.3 Refer to lines 1–3 ('And for an … most worthy Thane').

(a) What tone would Ross use in these lines? (1)

(b) Why would Ross use this tone in these lines? (1)

3.1.4 Refer to lines 6–7 ('The Thane of … in borrowed robes?').

(a) Identify the figure of speech in these lines. (1)

(b) Explain why this figure of speech is relevant in this extract. (2)

3.1.5 Refer to lines 16–17 ('Glamis, and Thane … greatest is behind').

What do these lines reveal about Macbeth's state of mind?

Substantiate your answer. (2)

3.1.6 Refer to lines 26–28 ('The Instruments of … In deepest consequence').

What do these lines reveal about Banquo's character?

Substantiate your answer. (2)

3.1.7 The witches' predictions influence the events in the play.

Discuss your view. (3)

AND

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3.2 **EXTRACT F**

[Macbeth and Lennox discuss the witches.]

1ST WITCH: That this great King may kindly say
Our duties did his welcome pay.

Music. The Witches dance, and then vanish.

MACBETH: Where are they? Gone? Let this pernicious hour
Stand aye accursed in the calendar! 5
Come in, without there!

Enter Lennox.

LENNOX: What's your grace's will?
MACBETH: Saw you the Weird Sisters?
LENNOX: No, my lord. 10
MACBETH: Came they not by you?
LENNOX: No, indeed, my lord.
MACBETH: Infected be the air whereon they ride,
And damned all those that trust them! I did hear
The galloping of horse; who was't came by? 15
LENNOX: 'Tis two or three, my lord, that bring you word
Macduff is fled to England.
MACBETH: Fled to England!
LENNOX: Ay, my good lord.
MACBETH: *(aside)* Time, thou anticipatest my dread exploits. 20
The flighty purpose never is o'ertook
Unless the deed go with it; from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done: 25
The castle of Macduff I will surprise,
Seize upon Fife, give to the edge of the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool,
This deed I'll do before this purpose cool! 30
But no more sights! Where are these gentlemen?
Come, bring me where they are.

Exeunt.

[Act 4, Scene 1]

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.

Lennox (line 7) is …

A a thane of Ireland.
B a thane of Scotland.
C an earl of Scotland.
D the king of Ireland. (1)

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3.2.2 Apart from the apparition of the crowned child holding a branch, which other apparitions do the 'Weird Sisters' (line 9) show to Macbeth at this point in the play? (2)

3.2.3 Refer to lines 13–14 ('Infected be the … that trust them!').

(a) If you were the director of this play, what would you tell Macbeth to do when saying these lines?

State TWO actions. (2)

(b) Explain the irony in these lines. (2)

3.2.4 What does Macbeth mean in lines 20–22 ('*(aside)* Time, thou … go with it')? (2)

3.2.5 In which way will Macbeth 'surprise' (line 26) Macduff's castle? (1)

3.2.6 Why is the following statement FALSE?

Donalbain flees to England. (1)

3.2.7 One of the themes in *Macbeth* is wickedness.

Discuss this theme. (3)

3.2.8 Macduff is brave.

Discuss your view. (3)
[35]

TOTAL SECTION B: 35

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QUESTION 4: *MY CHILDREN! MY AFRICA!*

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**

[Thami and Isabel discuss Mr M.]

THAMI: He doesn't open his eyes and ears and see what is happening around him or listen to what the people are saying.
ISABEL: What are they saying?
THAMI: They've got no patience left, Isabel. They want change. They want it now!
ISABEL: But he agrees with that. He never stops saying it himself.
THAMI: No. His ideas about change are the old-fashioned ones. And what have they achieved? Nothing. We are worse off now than we ever were. The people don't want to listen to his kind of talk any more.
ISABEL: I'm still lost, Thami. What sort of talk is that?
THAMI: You've just heard it, Isabel. It calls our struggle vandalism and lawless behaviour. It's the sort of talk that expects us to do nothing and wait quietly for White South Africa to wake up. If we listen to it our grandchildren still won't know what it means to be free.
ISABEL: And those old-fashioned ideas of his … are we one of them?
THAMI: What do you mean?
ISABEL: You and me. The competition.
THAMI: Let's change the subject, Isabel. *[His notebook]* Charles Dickens … Thomas Hardy … Jane Austen …
ISABEL: No! You can't do that! I'm involved. I've got a right to know. Are we an old-fashioned idea?
THAMI: Not our friendship. That is our decision, our choice.
ISABEL: And the competition?
THAMI: *[Uncertain of himself]* Maybe …

[Act 1, Scene 5]

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4.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (4.1.1(a) to 4.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Mr Mbikwana	A English teacher at Zolile High
(b) Miss Brockway	B a political and community leader
(c) Mr Myalatya	C a teacher at Camdeboo High
(d) Mrs Makatini	D a learner at Zolile High
	E sells vetkoek to bus passengers

(4 x 1) (4)

4.1.2 Why does Thami refer to Mr M's ideas as 'old-fashioned' (line 7)? (2)

4.1.3 Why is the following statement FALSE?

Thami and his comrades refer to the Struggle as *Isiqalo* which means 'The Movement'. (1)

4.1.4 Refer to lines 11–13 ('You've just heard … to wake up').

(a) What tone would Thami use in these lines? (1)

(b) Why would Thami use this tone in these lines? (1)

4.1.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.1.5) in the ANSWER BOOK.

The 'competition' Isabel mentions in line 18 is a …

A spelling quiz.
B speech contest.
C literature quiz.
D literary debate. (1)

4.1.6 Explain the irony in Thami's words, 'That is our decision, our choice' (line 23). (2)

4.1.7 One of the themes in *My Children! My Africa!* is friendship.

Discuss this theme. (3)

4.1.8 Do you admire Thami?

Discuss your view. (3)

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4.2 **EXTRACT H**

[Mr M shouts at Thami.]

MR M:	But unhappily so! Most unhappily, unhappily so! Don't you know that? Did you have your fingers in your ears the thousand times I've said so in the classroom? Where were you when I stood there and said that I regarded it as my duty, my deepest obligation to you young men and women to sabotage it, and that my conscience would not let me rest until I had succeeded? And I have! Yes, I have succeeded! I have got irrefutable proof of my success. You! Yes. You can stand here and accuse me, unjustly, because I have also had a struggle and I have won mine. I have liberated your mind in spite of what the Bantu Education was trying to do to it. Your mouthful of big words and long sentences which the not-so-clever Comrades are asking you to speak and write for them, your wonderful eloquence at last night's meeting which got them all so excited – yes, I heard about it! – you must thank me for all that, Thami.	5 10 15
THAMI:	No I don't. You never taught me those lessons.	
MR M:	Oh I see. You have got other teachers, have you?	
THAMI:	Yes. Yours were lessons in whispering. There are men now who are teaching us to shout. Those little tricks and jokes of yours in the classroom liberated nothing.	20
	[Act 2, Scene 1]	

4.2.1 Describe the time and place where the extract is set. (2)

4.2.2 To what does 'it' refer in line 5? (1)

4.2.3 Refer to lines 5–6 ('and that my … I had succeeded?').

(a) Identify the figure of speech used in these lines. (1)

(b) Explain why this figure of speech is relevant in this extract. (2)

4.2.4 Refer to lines 6–8 ('And I have! … of my success').

If you were the director of this play, what would you tell Mr M to do when saying these lines?

State TWO actions (2)

4.2.5 Refer to lines 11–15 ('Your mouthful of … all that, Thami').

What do these lines tell us about Mr M's state of mind?

Substantiate your answer. (2)

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4.2.6 Explain what Thami means when he says, 'Yours were lessons … us to shout' in lines 18–19. (2)

4.2.7 What does this extract reveal about Thami's character?

Substantiate your answer. (2)

4.2.8 Isabel discriminates against others.

Discuss your view. (3)
[35]

TOTAL SECTION B: 35

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SECTION C: SHORT STORIES

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

- 'FORBIDDEN LOVE' by Can Themba
- 'CLASS ACT' by Namhla Tshisana

QUESTION 5

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 5.1 AND QUESTION 5.2.

5.1 **'FORBIDDEN LOVE'**

EXTRACT I

[Michael confronts Salome once again.]

Michael was again nagging his sister about the one thing that was eating into his peace of mind.
'You keep stalling, dodging me, but do you think it is really in the best interests of the child that you hide its name? After all, I've been thinking of getting married myself … sometime soon …' and his voice trailed off.
'Don't you worry, Mike,' Salome said. 'I've the child's true interest at heart. But there are times when there is good reason for not doing the obvious thing. I assure you the child's father is an honourable man. That is all I can say for the moment. You must trust me.'
Michael looked into the fire in the stove, his mouth twisted into a strained grimace of concentrated thinking.
'I still don't like it,' he said at length. 'What about you, what about your future? However romantic, I don't like the picture of a man who will not stand up to his responsibilities.'
'You don't understand.' And she began to hum one of those catchy songs that fill the streets of Sophiatown now and then for a brief spell.
Michael felt beaten again. He was always beaten in this game. The trouble was that he had full confidence in his sister's intelligence. But this, she was right, he could not understand.

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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 numbers (5.1.1(a) to 5.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Mr Phillips	A tries restoring his family's honour
(b) Meneer Carelse	B a victim of Bobby's teasing
(c) David Randolph	C the headmaster of Noordgesig Primary
(d) Dick Peters	D works at the Rhythmic Cinema
	E a teacher at Noordgesig Primary

(4 x 1) (4)

5.1.2 Refer to lines 1–2 ('Michael was again … peace of mind').

(a) Identify the figure of speech used in these lines. (1)

(b) Explain why the figure of speech is relevant in this extract. (2)

5.1.3 What does Michael mean when he says, 'You keep stalling, … hide its name?' (lines 3–4)? (2)

5.1.4 Explain the irony in Salome's words when she says, 'I assure you … an honourable man' (line 8). (2)

5.1.5 QUOTE THREE CONSECUTIVE words from the extract to show that Michael once again loses the argument with Salome. (1)

5.1.6 One of the themes in 'Forbidden Love' is defiance.

Discuss this theme. (3)

5.1.7 Refer to the short story as a whole.

Do you admire Salome?

Discuss your view. (3)

AND

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5.2 **'CLASS ACT'**

EXTRACT J

[The narrator describes her first week at school.]

'The white is going to stick out if I do it by hand.'
I could have asked my sister Ayanda but she was in Alice for the weekend. She had to submit her application at the university because she applied late. And Mama had to work.
I've had a terrible time at school this week. My classmates are rude and make a lot of noise. Dino brought a small battery operated radio to school and played it in class. Our English teacher, Mr Sauls, couldn't get the class to keep quiet during the last period so he took his briefcase from the cupboard, put it on his desk and laid his head on it.
There are at least ten repeaters in class. Some, like Renato, have failed Standard 6 three times. He made us – the freshers – stand in front of the blackboard while he surveyed our uniforms. 'The tunic should be a respectable length. At least three fingers above the knee,' he said pacing up and down, all the while pinching his nose. With a piece of chalk in his hand he turned, and pointed at me. 'Tell me, tell us, Sister Mary Clarence, what's your excuse? This is not a convent.'
The class's laughter sounded like thunder in my ears and I could feel my head spinning.

5.2.1 Describe the time and place where lines 1–4 ('The white is … had to work') is set. (2)

5.2.2 Why is the following statement FALSE?

The narrator's mother is a social worker. (1)

5.2.3 Refer to lines 6–9 ('Dino brought a … head on it').

(a) What does the fact that Dino brings a radio into the class tell us about the atmosphere in the classroom? (1)

(b) What do these lines reveal about Mr Sauls's character?

Substantiate your answer. (2)

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5.2.4 Refer to lines 11–12 ('He made us … surveyed our uniforms').

(a) What does the narrator mean by 'the freshers'? (1)

(b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.4(b)) in the ANSWER BOOK.

When the narrator says ' … while he surveyed our uniforms', she means Renato ... their uniforms.

A measured
B examined
C counted
D shredded (1)

5.2.5 Why does Renato have 'a piece of chalk in his hand' (line 14)?

State TWO points. (2)

5.2.6 Refer to lines 15–16 ('Tell me, tell … not a convent').

(a) What tone would Renato use in these lines? (1)

(b) Why would Renato use this tone in these lines? (1)

5.2.7 Refer to lines 17–18 ('The class's laughter … my head spinning').

What do these lines tell us about the narrator's state of mind?

Substantiate your answer. (2)

5.2.8 The title, 'Class Act', is suitable for this short story.

Discuss your view. (3)
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TOTAL SECTION C: 35

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SECTION D: POETRY

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

- 'On the grasshopper and cricket' by John Keats
- 'Reciprocities' by Cathal Lagan

NOTE: Answer the questions set on BOTH poems, i.e. QUESTION 6.1 AND QUESTION 6.2.

QUESTION 6

6.1 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.

On the grasshopper and cricket – John Keats

1 The poetry of earth is never dead:
2 When all the birds are faint with the hot sun,
3 And hide in cooling trees, a voice will run
4 From hedge to hedge about the new-mown mead;
5 That is the Grasshopper's–he takes the lead
6 In summer luxury,–he has never done
7 With his delights; for when tired out with fun
8 He rests at ease beneath some pleasant weed.
9 The poetry of earth is ceasing never:
10 On a lone winter evening, when the frost
11 Has wrought a silence, from the stove there shrills
12 The Cricket's song, in warmth increasing ever,
13 And seems to one in drowsiness half lost,
14 The Grasshopper's among some grassy hills.

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

three; octave; English; two; quatrain; sestet; Italian; couplet

This is a/an (a) … sonnet. It is divided into (b) … sections. The first 8 lines are referred to as the (c) … and the last 6 lines are referred to as the (d) … (4)

6.1.2 What is the meaning of line 1 ('The poetry of earth is never dead')? (1)

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6.1.3 Refer to line 3 ('a voice will run').

(a) Identify the figure of speech used in this line. (1)

(b) Explain why the figure of speech is relevant in this poem. (2)

6.1.4 Explain the meaning of 'new-mown mead' in line 4. (2)

6.1.5 Identify the sound device used in line 8 ('He rests at … some pleasant weed'). (1)

6.1.6 Refer to lines 10–12 ('On a lone … warmth increasing ever').

(a) Identify the tone the speaker would use in these lines. (1)

(b) Why would the speaker use this tone in these lines? (1)

6.1.7 Explain the meaning of lines 13–14 ('And seems to … some grassy hills'). (2)

6.1.8 The title, 'On the grasshopper and cricket', is suitable for this poem.

Discuss your view. (3)

AND

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6.2 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.

Reciprocities – Cathal Lagan
for my mother

She gave me skeins of wool
To hold out (like a priest at Mass),
With stern rubrics not to fidget, while she
Wound it into a ball, unwinding me,
Unravelling my hands and arms, checking
My lapses with a gentle tug
When I wandered off through images
Her chat had made, for though
She kept the line between us taut
She kept my heart at ease with all her talk.

And when her ball compacted grew,
And my few strands fell limp away,
I knew there was no loss, for she
Would knit it back again to fit me perfectly.

But richer still,
I see today these lines are drawn out from me
To knit through this faltering verse
A thread of memory
Time has pulled away from consciousness.

6.2.1 Describe the time and place where stanza 1 is set. (2)

6.2.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (6.2.2) in the ANSWER BOOK.

The word 'skeins' (line 1) refers to the … of the wool.

A width
B length
C breadth
D height (1)

6.2.3 Refer to line 2 ('To hold out … priest at Mass').

(a) Identify the figure of speech used in this line. (1)

(b) Explain why the figure of speech is relevant in this poem. (2)

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6.2.4 Refer to stanza 2 ('And when her … fit me perfectly').

What does this stanza tell us about the speaker's state of mind?

Substantiate your answer. (2)

6.2.5 Why is the following statement FALSE?

The speaker was tense when he had conversations with his mother. (1)

6.2.6 What does this poem reveal about the character of the speaker's mother?

Substantiate your answer. (2)

6.2.7 One of the themes in this poem is nostalgia.

Discuss this theme. (3)

6.2.8 The title, 'Reciprocities', is suitable for this poem.

Discuss your view. (3)
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TOTAL SECTION D: 35
GRAND TOTAL: 70

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