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GAUTENG DEPARTMENT OF EDUCATION

PREPARATORY EXAMINATION

2018

10052

ENGLISH
FIRST ADDITIONAL LANGUAGE

PAPER 2

TIME: 2 hours

MARKS: 70

24 pages

ENGLISH FIRST ADDITIONAL LANGUAGE: Paper 2
1005
10052

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TIME: 3 hours

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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 that you have studied this year. Read these questions and choose those that 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 only 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 the next page 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 the answer to each section on a NEW page.

7. Spend approximately 60 minutes on each question.

8. Write neatly and legibly.

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SECTION B: DRAMA **Answer ANY ONE question.**			
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SECTION C: SHORT STORIES **Answer the questions set on BOTH extracts.**			
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SECTION D: POETRY **Answer the questions set on BOTH poems.**			
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CHECKLIST

NOTE:

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: Novel		1	
B: Drama		1	
C: Short stories		1	
D: Poetry		1	
NOTE:	Ensure that you have answered questions on only TWO sections.		

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* by Alan Paton

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

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

1.1 EXTRACT A

[Stephen Kumalo is speaking to Msimangu after being shown his lodgings.]

— I have a brother also, here in Johannesburg. He too does not write any more. John Kumalo, a carpenter.
Msimangu smiled. I know him, he said. He is too busy to write. He is one of our great politicians.
— A politician? My brother?
— Yes, he is a great man in politics.
Msimangu paused. I hope I shall not hurt you further. Your brother has no use for the Church any more. He says that what God has not done for South Africa, man must do. That is what he says.
— This is a bitter journey.
— I can believe it.
— Sometimes I fear — what will the Bishop say when he hears? One of his priests.
— What can a Bishop say? Something is happening that no Bishop can stop. Who can stop these things from happening? They must go on.
— How can you say so? How can you say they must go on?
— They must go on, said Msimangu gravely. You cannot stop the world from going on. My friend, I am a Christian. It is not in my heart to hate a white man. It was a white man who brought my father out of darkness. But you will pardon me if I talk frankly to you. The tragedy is not that things are broken. The tragedy is that they are not mended again. The white man has broken the tribe.

[Book One, Chapter 5]

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

COLUMN A	COLUMN B
(a) Claremont	A Where Mrs Lithebe lives
(b) Sophiatown	B Where Jarvis and Kumalo come from
(c) Alexandra	C Where Arthur was killed
(d) Ndotsheni	D Where Gertrude lives
	E Where Absalom lived

(4x1) (4)

1.1.2 Refer to line 2. When Kumalo tells Msimangu that John also does not write anymore, who are the other two people he is referring to, who no longer write letters home? (2)

1.1.3 Refer to lines 3 – 5 ('I know him ... politician? My brother?'). What tone of voice would each of the speakers have used in this conversation with each other? Explain your answer. (4)

1.1.4 Refer to line 7 ('I hope I ... hurt you further.'). When Msimangu tells Kumalo that he hopes he does not hurt him further, what news had he told Kumalo about Gertrude? (2)

1.1.5 Refer to line 11 ('This is a bitter journey').

(a) Would you agree that the adjective 'bitter' best describes Kumalo's experience of Johannesburg thus far? Explain your answer. (2)

(b) Which theme of the novel is evident in this line? (1)

1.1.6 'The white man has broken the tribe.' (lines 25 – 26). Discuss your views. (3)

[18]

AND

1.2 **EXTRACT B**

[Jarvis is visiting the Smith household when Kumalo arrives.]

Jarvis dismissed the boy, and waited till he was gone.
— I know you, umfundisi, he said.
The suffering in the old man's face smote him, so that he said, Sit down, umfundisi. Then the old man would be able to look at the ground, and he would not need to look at Jarvis, and Jarvis would not need to look at him, for it was uncomfortable to look at him. So the old man sat down and Jarvis said to him, not looking at him, There is something between you and me, but I do not know what it is.
— Umnumzana.
— You are in fear of me, but I do not know what it is. You need not be in fear of me.
— It is true, umnumzana. You do not know what it is.
— I do not know but I desire to know.
— I doubt if I could tell it, umnumzana.
— You must tell it, umfundisi. Is it heavy?
— It is very heavy, umnumzana. It is the heaviest thing of all my years.
He lifted his face, and there was in it suffering that Jarvis had not seen before. Tell me, he said, it will lighten you.
— I am afraid, umnumzana.
— I see you are afraid, umfundisi. It is that which I do not understand. But I tell you, you need not be afraid. I shall not be angry.

[Book 2, Chapter 8]

1.2.1 Why is the following statement TRUE?

Stephen Kumalo did not expect to find James Jarvis at Barbara Smith's house. (1)

1.2.2 Why had Kumalo gone to the Smith household? (2)

1.2.3 Why is Kumalo afraid of Jarvis? (2)

1.2.4 Refer to lines 8 and 9 ('There is something ... what it is').

Describe the atmosphere that is evident in the exchange between the two men. (2)

1.2.5 Explain the irony contained in, 'You are in fear of me.' (line 12). (2)

1.2.6 Refer to lines 16 –18 ('You must tell ... all my years'). The word 'heavy' is used here to mean …?

Write only the letter of your choice next to the question number in your ANSWER BOOK.

A to measure the mass of an object.
B to carry a very heavy burden.
C to carry a huge responsibility.
D to measure the depth of an object. (1)

1.2.7 Discuss the theme of suffering by referring to Stephen Kumalo. (3)

1.2.8 James Jarvis is an honourable man. Discuss your view. (4)
[17]

[35]

OR

QUESTION 2

***THE STRANGE CASE OF DR JEKYLL AND MR HYDE* by Robert Louis Stevenson**

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 and Dr Jekyll are having a conversation.]

‘And now,’ said Mr Utterson, as soon as Poole had left them, ‘you have heard the news?’
The doctor shuddered. ‘They were crying it in the square,’ he said. ‘I heard them in my dining-room.’
‘One word,’ said the lawyer. ‘Carew was my client, but so are you, and I want to know what I am doing. You have not been mad enough to hide this fellow?’
‘Utterson, I swear to God,’ cried the doctor, ‘I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of.’
The lawyer listened gloomily; he did not like his friend’s feverish manner. ‘You seem pretty sure of him,’ said he; ‘and for your sake, I hope you may be right. If it came to a trial your name might appear.’
‘I am quite sure of him,’ replied Jekyll; ‘I have grounds for certainty that I cannot share with any one. But there is one thing on which you may advise me. I have – I have received a letter; …

[The Incident of the Letter]

2.1.1 Describe the differences between the physical appearances of Mr Utterson and Dr Jekyll. (4)

2.1.2 Refer to lines 3 – 4 (‘The doctor shuddered … in my dining-room’).

(a) Who are ‘they’, as referred to in line 3? (1)

(b) What were they crying about? (2)

(c) Explain the reason for the doctor’s physical reaction in these lines. (2)

2.1.3 Refer to lines 7 – 10 (‘Utterson, I swear … be heard of’).

(a) Identify Dr Jekyll’s tone in these lines. (1)

(b) What does this tone suggest about Dr Jekyll’s feelings? (1)

(c) Why does he repeat the words ‘I swear to God’? (1)

(d) Explain the irony of his words. (2)

2.1.4 The extract is taken from a chapter titled ‘Incident of the Letter’. Discuss the suitability of this title. (4)
[18]

AND

2.2 **EXTRACT D**

[Mr Utterson and Poole are having a conversation.]

‘This glass has seen some strange things, sir,’ whispered Poole.
‘And surely none stranger than itself,’ echoed the lawyer in the same tones.
‘For what did Jekyll’ – he caught himself up at the word with a start, and then conquering the weakness: ‘what could Jekyll want with it?’ he said.
‘You may say that!’ said Poole.
Next they turned to the business-table. On the desk, among the neat array of papers, a large envelope was uppermost, and bore, in the doctor’s hand, the name of Mr Utterson. The lawyer unsealed it, and several enclosures fell to the floor. The first was a will, drawn in the same eccentric terms as the one which he had returned six months before, to serve as a testament in case of death and as a deed of gift in case of disappearance; but in place of the name of Edward Hyde, the lawyer, with indescribable amazement, read the name of Gabriel John Utterson. He looked at Poole, and then back at the paper, and last of all at the dead malefactor stretched upon the carpet.
‘My head goes round,’ he said. ‘He has been all these days in possession; he had no cause to like me; he must have raged to see himself displaced; and he has not destroyed this document.’
He caught up the next paper; …

[The Last Night]

2.2.1 Choose the correct answer to complete the following sentence.
Write only the letter (A – D) next to the question number (2.2.1) in the ANSWER BOOK.

Mr Utterson and Poole are at the moment in …

A the kitchen of Dr Jekyll's house.
B the parlour in Mr Utterson's house.
C the theatre in Dr Jekyll's house.
D a cabinet in Dr Jekyll's house. (1)

2.2.2 Where is Dr Jekyll at this moment? (2)

2.2.3 Refer to line 1 ('This glass has … sir,' whispered Poole).

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

(b) Explain what the speaker means in these lines. (2)

2.2.4 Why was Mr Edward Hyde the original beneficiary in the will? (2)

2.2.5 Discuss how Mr Utterson's reaction differs from his normal behaviour. (2)

2.2.6 One of the themes in the novel is loyalty.

Discuss this theme. (3)

2.2.7 Refer to the novel as a whole.

Discuss whether Dr Jekyll deserves sympathy from the reader. (4)
[17]

TOTAL SECTION A: 35

SECTION B: DRAMA

QUESTION 3: *MACBETH* by William Shakespeare

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 3.1 AND Question 3.2

3.1 EXTRACT E

[A sergeant is reporting to King Duncan on the progress of the battle.]

[A camp near Forres. Alarum within. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, with Attendants, meeting a bleeding Sergeant]

DUNCAN What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

MALCOLM This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.

SERGEANT Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald–
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him–from the Western Isles
Of kerns and gallowglasses is supplied;
And Fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak;
For brave Macbeth–well he deserves that name–
Disdaining Fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chops,
And fix'd his head upon our battlements.

DUNCAN O valiant cousin! Worthy gentleman!

[Act I Scene II]

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

COLUMN A	COLUMN B
(a) Malcolm	A Donalbain's father
(b) Duncan	B Thane of Cawdor
(c) Lennox	C Future King of Scotland
(d) Macdonwald	D Macbeth's brother
	E A noble lord of Scotland

(4x1) (4)

3.1.2 In the stage directions, we are told that the Sergeant is 'bleeding'. Explain why the sergeant is bleeding. (2)

3.1.3 What is the Sergeant referring to when he says, 'Doubtful it stood'? (line 10). (2)

3.1.4 Refer to lines 11 and 12 ('As two spent ... choke their art').

How does the metaphor contained in this image affect your understanding of the remaining soldiers' energy levels on the battlefield? (2)

3.1.5 Explain why the following statement is TRUE.

Macdonwald had assistance in battle, from foreigners. (2)

3.1.6 Refer to line 19 ('with his brandish'd steel').

What is the 'brandished steel'? (1)

3.1.7 Refer to line 26 ('O valiant cousin! Worthy gentleman!).

Discuss how Macbeth's character changes by the end of the play. (2)

3.1.8 Discuss how the theme of 'Appearance versus Reality' is evident in the play. (3)

[18]

AND

3.2 **EXTRACT F**

[The assassins that Macbeth hired are waiting for Banquo.]

[*A park near the palace*. *Enter* Three Murderers]

First Murderer But who did bid thee join us?
Third Murderer Macbeth.
Second Murderer He needs not our mistrust; since he delivers
Our offices, and what we have to do,
To the direction just.
First Murderer Then stand with us.
The west yet glimmers with some streaks of day.
Now spurs the lated traveller apace
To gain the timely inn, and near approaches
The subject of our watch.
Third Murderer Hark! I hear horses.
BANQUO [*Within*] Give us a light there, ho!
Second Murderer Then 'tis he; the rest
That are within the note of expectation
Already are i' th' court.
First Murderer His horses go about.
Third Murderer Almost a mile, but he does usually –
So all men do from hence to the palace gate
Make it their walk.
Second Murderer A light, a light!

[*Enter* BANQUO, and FLEANCE with a torch]

Third Murderer 'Tis he.
First Murderer Stand to't
BANQUO It will rain tonight.
First Murderer Let it come down.

[They set upon BANQUO]

BANQUO O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave!

[BANQUO *dies*. FLEANCE escapes]

Third Murderer Who did strike out the light?
First Murderer Was't not the way?
Third Murderer There's but one down; the son is fled.
Second Murderer We have lost
Best half of our affair.
First Murderer Well, let's away, and say how much is done.
[*Exeunt*]

[Act III Scene III]

3.2.1 Refer to line 7. ('The west yet ... Streaks of day').

(a) At what time of the day does the setting of this scene occur? (1)

(b) How is the time of day directly linked to the evil events that take place in the play? (2)

3.2.2 Macbeth sends a third murderer to kill Banquo and Fleance. What does this tell you about Macbeth's state of mind? Explain your answer. (2)

3.2.3 Refer to lines 23 – 24 ('It will rain ... it come down.'). Banquo's words are literal while the first murderer is being figurative. What does the first murderer mean? (2)

3.2.4 Choose the correct answer to complete the following sentence:

Write only the letter (A – D) next to the question number (3.2.4) in the ANSWER BOOK.

The question 'Who did strike out the light?' in line 27 is an example of …

A a simile.
B personification.
C a metaphor.
D alliteration. (1)

3.2.5 Explain why this scene is written in short sentences. (2)

3.2.6 If you were the stage director of this play, explain where you would position the murderers in this scene in relation to Banquo and Fleance in order to achieve optimal dramatic effect. (3)

3.2.7 Do you think the witches' predictions have helped the progression of the play? (4)
[17]
[35]

OR

QUESTION 4

***MY CHILDREN! MY AFRICA!* by Athol Fugard**

EXTRACT G

Read the extract from the play below and answer the set questions. The number of marks allocated to each question serves as a guide to the length of your answer.

NOTE: Answer the questions set on BOTH extracts, i.e. Question 4.1 AND Question 4.2

[Thami and Isabel in 'number one' class at Zolile High.]

THAMI: [*Sharply*] What I do with my life has got nothing to do with him.
ISABEL: Sorry.
THAMI: I don't listen to what he says and I don't do what he says.
ISABEL: I said I am sorry. I didn't mean to interfere.
THAMI: That's all right. It's just that he makes me so mad sometimes. He always thinks he knows what is best for me. He never tries to ask me how I feel about things, I know he means well, but I'm not a child anymore. I've got ideas of my own now.
ISABEL: [*Placating*] Ja, I know what you mean. I've had them in my life as well. They always know what is best for you, don't they? So anyway, listen … I'm going to write up the debate for our school newspaper. I'll send you a copy if you like.
THAMI: You got a school newspaper! How about that!
ISABEL: It's a bit unethical reporting on a contest in which I took part, and won, but I promise to be **objective**. I made notes of most of your main points.
THAMI: You can have my speech if you want it.
ISABEL: Hell, thanks. That will make it much easier…and guarantee there won't be any **misquotes**! [*Thami hands over the speech. It is obvious that they both want to **prolong** the conversation, but this is prevented by the sound of Mr M's bell being rung …*]

[Act 1, Scene 1]

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

4.1.1

COLUMN A	COLUMN B
(a) Mr. M	A believes Africa has changed, intelligence is evident
(b) Isabel	B believes women's liberation is a Western concept
(c) Thami	C is a passionate and enthusiastic teacher
(d) David	D wants all the people of Africa to share in the future
	E devastating effect of apartheid education

(4)

4.1.2 Refer to line 1 ('What I do ... to do with him'). To whom is Thami referring? (1)

4.1.3 Explain why there is tension between Isabel and Thami. (2)

4.1.4 Describe the area where Zolile High School is situated. (2)

4.1.5 Refer to lines 6 – 8 ('He never tries … my own now').
Identify and discuss the theme that is evident in these lines. (4)

4.1.6 Write down ONE word which best describes Isabel's tone of voice in line 10. ('They always know ... you, don't they?') (1)

4.1.7 Throughout the play, the bell has been mentioned several times.
State TWO symbolic meanings of what the bell represents in the play. (2)

4.1.8 Consider the play as a whole. Do you sympathise with both characters on how their relationship ends? (2)
[18]

AND

4.2 **EXTRACT H**

[Thami and Isabel meet after the death of Mr M.]

THAMI: Thank you for coming.
ISABEL: [*She is tense*. *Talking to him is not easy*.] I wasn't going to. Let me tell you straight out that there is nothing in this world…nothing! … that I want to see less at this moment than anything or anybody from the location. But you said in your note that it was urgent, so here I am. If you've got something to say I'll listen.
THAMI: Are you in a hurry?
ISABEL: I haven't got to be somewhere else, if that's what you mean. But if you're asking because it looks as if I would like to run away from here, from you ! … very fast, then the answer is yes. But don't worry, I'll be able to control the urge as long as you need to say what you want to.
THAMI: [*Awkward in the face of Isabel's severe and unyielding attitude*] I just wanted to say goodbye.
ISABEL: Again?
THAMI: What do you mean?
ISABEL: You've already done that, Thami. Maybe you didn't use that word, but you turned your back on me and walked out of my life that last afternoon the three of us… [*She can't finish*]. How long ago was that?
THAMI: Three weeks, I think.
ISABEL: So why do you want to do it again? Aren't you happy with that last time? ... It was so dramatic Thami!
THAMI: [*Patiently*] I wanted to see you because I'm leaving the town …

[Act 2 Scene 4]

4.2.1 Why does Thami communicate with Isabel? (1)

4.2.2 Refer to line 1('Thank you for coming').
Why is Thami thanking Isabel for agreeing to meet him on this occasion? (2)

4.2.3 Quote to show that Isabel is in a hurry to get away from her meeting with Thami. (1)

4.2.4 If you were the stage director of this play, what would you tell Isabel to do in lines 3 – 5, 'there is nothing … from the location'? (2)

4.2.5 Identify Isabel's tone in this extract. (1)

4.2.6 Describe the atmosphere that is evident in this extract. (1)

4.2.7 Discuss the irony in this meeting between Thami and Isabel. (3)

4.2.8 Discuss the theme of anger / bitterness that is evident in this extract. (3)

4.2.9 Is Isabel justified when she says: 'turned your back on me' (line 19)? (3)
[17]

TOTAL SECTION B: 35

SECTION C: SHORT STORIES

5.1 **EXTRACT I**

***A CHIP OF GLASS RUBY* by Nadine Gordimer**

[The policemen arrest Mrs Bamjee.]

'There you are! he shouted, standing away from her. 'That's what you've got for it. Didn't I tell you? Didn't I? That's the end of it now. That's the finish. That's what it's come to.' She listened with her head at the slightest tilt to one side, as if to ward off a blow, or in compassion.
Jimmy, Pahad's son, appeared at the door with a suitcase; two or three of the girls were behind him. 'Here, ma, you take my green jersey.' 'I've found your clean blouse.' Bamjee had to keep moving out of their way as they helped their mother to make ready. It was like the preparation for one of the family festivals his wife made such a fuss over; wherever he put himself, they bumped into him. Even the two policemen mumbled, 'Excuse me,' and pushed past into the rest of the house to continue their search. They took with them a tome that Nehru had written in prison; it had been bought from a persevering travelling salesman and kept, for years, on the mantelpiece. 'Oh, don't take that, please,' Mrs. Bamjee said suddenly, clinging to the arm of the man who had picked it up.
The man held away from her.
'What does it matter, Ma?'
It was true that no one in the house had ever read it; …

5.1.1 What is the setting of this extract? (1)

5.1.2 Briefly outline the events that lead to Mrs. Bamjee's arrest. (3)

5.1.3 Refer to line 2 'That's what you've got for it'.
What does the above phrase mean? (1)

5.1.4 Explain why the following statement is FALSE.

Paul is Mr and Mrs Pahad's first son. (1)

5.1.5 (a) Identify the figure of speech in lines 8 – 9. 'It was like … a fuss over'. (1)

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

5.1.6 How does attending the meeting with natives have both good and bad consequences? (4)

5.1.7 Refer to the story as a whole. Discuss the reasons why the reader feels sorry for Mrs Bamjee. (2)

5.1.8 Discuss why the title of this short story is relevant. (3)
[18]

AND

5.2 **EXTRACT J**

***NEXT DOOR* by Kurt Vonnegut**

[The blonde woman bribes Paul.]

She dug into her purse, and brought out a perfumed mulch of face tissues, bobby pins and cash. 'Here!' She panted. 'It's yours! And there's more here where that came from, if you keep your mouth shut,' She stuffed it into the trousers pocket.
She looked at him fiercely, then fled into the street.
Paul ran back into his apartment, jumped into bed, and pulled the covers up over his head. In the hot, dark cave of the bed, he cried because he and All-Night Sam had helped to kill a man.
A policeman came clumping into the house very soon, and he knocked on both apartment doors with his billyclub.
Numb, Paul crept out of the hot, dark cave, and answered the door.
Just as he did, the door across the hall opened, and there stood Mr. Harger, haggard but whole.
'Yes, sir?' Said Harger. He was a small, balding man, with a hairline mustache.
'Can I help you?'
'The neighbours heard some shots,' said the policeman.
'Really?' said Harger urbanely. He dampened his mustache with the tip of his little finger. 'How bizarre. I heard nothing.' He looked at Paul sharply. 'Have you been playing with your father's gun again, young man?'

5.2.1 Refer to lines 1 – 2 ('She dug into … pins and cash').

(a) Who is being referred to in line 1? (1)

(b) Explain why the lady is bribing Paul. (2)

5.2.2 Why does Paul run into his apartment? (1)

5.2.3 Briefly outline the events that lead to the bribing of Paul. (2)

5.2.4 Why is the following statement FALSE?

Rose ran into the street after shooting Lemuel K Harger. (1)

5.2.5 Refer to lines 7 – 8: ('In the hot dark … kill a man').

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

(b) Explain the figure of speech using your own words. (2)

5.2.6 Why can Night Sam's actions, when he shoots a man, be considered innocent? (2)

5.2.7 Discuss the theme of conflict in the story. (3)

5.2.8 Comment on the relevance of the title: 'Next Door'. (2)

[17]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Sonnet 18' ('Shall I compare thee to a summer's day?') by William Shakespeare
- 'Still I rise' by Maya Angelou.

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.

Shall I compare thee to a summer's day? – William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

6.1.1 Describe the structure of the poem fully. (4)

6.1.2 Using your own words, state why the lady is <u>better</u> than a summer's day, according to line 2. (2)

6.1.3 Refer to line 4 ('And summer's lease … short a date').

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

(b) Explain why this figure of speech is appropriate. (2)

6.1.4 Refer to line 5 ('Sometime too hot … of heaven shines').

(a) What is the eye of heaven? (1)

(b) Explain the contrast between this line and the lady in the poem. (2)

6.1.5 Explain, in your own words, why Death will not be able to brag in line 11. (2)

6.1.6 In your opinion, does the speaker succeed in immortalizing the lady's beauty? Discuss your view. (3)
[17]

AND

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.

Still I rise – Maya Angelou

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

25	Does my sexiness upset you?
26	Does it come as a surprise
27	That I dance like I've got diamonds
28	At the meeting of my thighs?
29	Out of the huts of history's shame
30	I rise
31	Up from a past that's rooted in pain
32	I rise
33	I'm a black ocean, leaping and wide,
34	Welling and swelling I bear in the tide.
35	Leaving behind nights of terror and fear
36	I rise
37	Into daybreak that's wondrously clear
38	I rise
39	Bringing the gifts that my ancestors gave,
40	I am the dream and the hope of the slave.
41	I rise
42	I rise
43	I rise.

6.2.1 To what do the 'oil wells' (line 7) refer? (1)

6.2.2 What is being compared in lines 9 – 12 ('Just like moons … Still I'll rise')? (2)

6.2.3 Quote TWO consecutive words that are *auditory images* from lines 9 – 16 'Just like moons … my soulful cries?' (1)

6.2.4 Refer to lines 17 – 20 'Does my haughtiness … my own backyard'.

(a) Choose the correct answer to complete the following sentence. Write only the letter (A – D) next to the question number (6.2.4 a) in the ANSWER BOOK.

In the context of the poem 'haughtiness' (line 17) means …

A sadness.
B pride.
C friendliness.
D insanity. (1)

(b) Identify the speaker's tone in these lines. (1)

6.2.5 Refer to lines 32 – 34 ('I rise I'm … in the tide').

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

(b) Explain why this figure of speech is appropriate. (2)

6.2.6 Give TWO reasons why the line 'Still I rise' is repeated throughout the poem. (2)

6.2.7 Discuss how the mining images are used effectively in the poem. (3)

6.2.8 Discuss the relevance of this poem in the South African context. (4)
[18]

TOTAL SECTION D: 35

TOTAL: 70

END