GAUTENG PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

PREPARATORY EXAMINATION
2025

10052

ENGLISH
FIRST ADDITIONAL LANGUAGE

PAPER 2

TIME: 2½ hours

MARKS: 70

28 pages

X05

INSTRUCTIONS AND INFORMATION

Read these instructions 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 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 only TWO QUESTIONS, ONE question each from ANY TWO sections.

   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 set on BOTH short stories.

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

   Use the checklist on page 3 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 Suggested time management: Spend approximately 75 minutes on EACH section.

8. Write neatly and legibly.

TABLE OF CONTENTS

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QUESTION	**MARKS**	**PAGE NO.**
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SECTION B: DRAMA **Answer ANY ONE question.**		
3. *Macbeth*	35	12
4. *My Children! My Africa!*	35	16
SECTION C: SHORT STORIES **Answer the questions set on BOTH extracts.**		
5.1 'A bag of sweets'	17	20
AND		
5.2 'The girl who can'	18	22
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6.1 'The night-jar and Inkosazana Yasezulwini'	18	24
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CHECKLIST

NOTE:

- Answer questions from ANY TWO relevant sections.
- Tick (✓) the sections that 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.

SECTION A: NOVEL

In this section, questions are 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**

[Stephen Kumalo found his sister Gertrude.]

The fear in her eyes is unmistakable. Now she will reveal herself, but his anger masters him, and he does not wait for it.

- You have shamed us, he says in a low voice, not wishing to make it known to the world. A liquor seller, a prostitute, with a child and you do not know where it is. Your brother a priest. How could you do this to us?

She looks at him sullenly, like an animal that is tormented.

- I have come to take you back. She falls on the floor and cries; her cries become louder and louder, she has no shame.
- They will hear us, he says urgently.

She tries to control her sobs.

- Do you wish to come back?

She nods her head. I do not like Johannesburg, she says, I am sick here. The child is sick also.

- Do you wish with your heart to come back?

She nods her head again. She sobs too. I do not like Johannesburg, she says. She looks at him with eyes of distress and his heart quickens with hope. I am a bad woman, my brother. I am no woman to go back.

His eyes fill with tears, his deep gentleness returns to him. He goes to her and lifts her from the floor to the chair. Inarticulately he strokes her face …

[Book 1, Chapter 6]

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

COLUMN A	COLUMN B
(a) John Harrison	A organises the bus boycott to protest the increase in bus fares
(b) Dubula	B accompanies the reverend to the mission house
(c) Mr Mafolo	C supports James Jarvis after Arthur's death
(d) Barbara Smith	D masterminds the scheme of breaking into Jarvis's house
	E dismisses Sibeko's daughter for brewing liquor in her room

(4 x 1) (4)

1.1.2 Refer to lines 1 – 2 ('The fear in … wait for it').

Explain why Gertrude is afraid of her brother. (2)

1.1.3 Refer to lines 3 – 5 ('You have shamed … this to us').

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

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

1.1.4 Refer to line 6 ('She looks at … that is tormented').

What does this line reveal about Gertrude's state of mind?

Substantiate your answer. (2)

1.1.5 Refer to line 9 ('They will hear us, he says urgently').

To whom is Kumalo referring when he says 'They'? (1)

1.1.6 Refer to lines 18 – 19 ('His eyes fill … strokes her face').

What do these lines reveal about Reverend Kumalo's character?

Substantiate your answer. (2)

1.1.7 Change ONE word to make this statement TRUE:

Gertrude lives in Doornfontein. (1)

1.1.8 Refer to the novel as a whole.

Gertrude is a deceitful woman.

Discuss your view. (3)

AND

1.2 **EXTRACT B**

[John Harrison and James Jarvis are talking.]

For this boy of his had gone journeying in strange waters, further than his parents had known. Or perhaps his mother knew. It would not surprise him if his mother knew. But he himself had never done such journeying, and there was nothing he could say.

- Am I tiring you, Jarvis? Or is there perhaps something else you'd like to talk about? Or go to bed, perhaps?
- Harrison, you're doing me more good by talking.
- Well, that's how he was. He and I didn't talk much about these things. It's not my line of country. I try to treat a native decently, but he's not my food and drink. And to tell you the truth, these crimes put me off. I tell you, Jarvis, we're scared stiff at the moment in Johannesburg.
- Of crime?
- Yes, of native crime. There are too many of these murders and robberies and brutal attacks. I tell you we don't go to bed at night without barricading the house. It was at the Phillipsons, three doors down, that a gang of these roughs broke in; they knocked old Phillipson unconscious and beat up his wife. It was lucky the girls were out at a dance, or one doesn't know what might have happened. I asked Arthur about that, but he reckoned we were to blame somehow.

[Book 2, Chapter 2]

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

1.2.2 Explain what the phrase 'journeying in strange waters' (line 1) means. (2)

1.2.3 How does Jarvis's inability to relate to his son's experiences affect him? (2)

1.2.4 Choose the correct answer to complete the following sentence.
Write only the letter (A – D) next to the question number (1.2.4) in the ANSWER BOOK.

Barbara Smith is Margaret Jarvis's …

A cousin.
B niece.
C daughter-in-law.
D granddaughter. (1)

1.2.5 Refer to lines 9 – 10 ('I try to … food and drink').

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

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

1.2.6 Refer to lines 18 – 19 ('I asked Arthur … to blame somehow').

Explain the irony in these lines. (2)

1.2.7 One of the themes in the novel *Cry, the Beloved Country* is fear.

Discuss this theme. (3)

1.2.8 Refer to the novel as a whole.

Arthur Jarvis is a visionary man.

Discuss your view. (3)
[35]

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 Enfield relates the incident with the girl.]

Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red-hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness – frightened, too, I could see that – but carrying it off, sir, really like Satan. "If you choose to make capital out of this accident," said he, "I am naturally helpless. No gentleman but wishes to avoid a scene," says he. "Name your figure." Well, we screwed him up to a hundred pounds for the child's family; he would have clearly liked to stick out; but there was something about the lot …

[Story of the Door]

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

COLUMN A		COLUMN B	
(a)	Mr Utterson	A	Blackmail House
(b)	Mr Enfield	B	Cavendish Square
(c)	Dr Lanyon	C	Gaunt Street
(d)	Mr Hyde	D	Queer Street
		E	Soho

(4 x 1) (4)

2.1.2 Change ONE word to make the following statement TRUE:

The word "Sawbones" is a term used for a butcher. (1)

2.1.3 Refer to lines 1 – 2 (‘Well, sir, he … to kill him’).

Explain why Sawbones feels this way about the prisoner. (2)

2.1.4 Refer to lines 4 – 6 (‘We told the ... should lose them’).

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

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

2.1.5 Refer to lines 6 – 8 (‘And all the ... wild as harpies’).

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

Substantiate your answer. (2)

2.1.6 To whom is Mr Enfield referring when he says, ‘the man in the middle’ in line 9? (1)

2.1.7 Refer to lines 11 – 13 (‘If you choose … Name your figure.’).

What do these lines reveal about Mr Hyde’s character?

Substantiate your answer. (2)

2.1.8 Refer to the novel as a whole.

The door serves as a symbol of transformation.

Discuss your view. (3)

AND

2.2 **EXTRACT D**

[Mr Pool calls for Mr Utterson's help.]

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business-table and, nearer the fire, the things laid out for tea: the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the midst there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor's bigness: the cords of his face still moved with a semblance of life, but life was quite gone; and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer.

'We have come too late,' he said sternly, 'whether to save or punish. Hyde is gone to his account; and it only remains for us to find the body of your master.'

[The last night]

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

2.2.2 Explain what the phrase 'the stillness that had succeeded' (line 1) means. (2)

2.2.3 Refer to line 3 ('a good fire … on the hearth').

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

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

2.2.4 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 phrase 'crushed phial' in line 12 suggests that …

A Sir Carew has accidentally broken the phial.
B Mr Utterson has destroyed evidence of the experiments.
C Dr Lanyon has spilled the potion.
D Mr Hyde has committed suicide. (1)

2.2.5 Refer to lines 15 – 16 ('We have come … of your master').

Explain the irony in Mr Utterson's reaction to finding Hyde's body. (2)

2.2.6 Why does Mr Utterson believe that Mr Hyde deserves to be punished?

State TWO points. (2)

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

Discuss this theme. (3)

2.2.8 Refer to the novel as a whole.

Dr Jekyll is a tragic character.

Discuss your view. (3)
[35]

TOTAL SECTION A: 35

SECTION B: DRAMA

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

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

Answer ALL the questions 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 returns from murdering the king.]

MACBETH: '… Cawdor
Shall sleep no more, Macbeth shall sleep no more.'

LADY MACBETH: Who was it that thus cried? Why, worthy Thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there! Go carry them, and smear
The sleepy grooms with blood.

MACBETH: I'll go no more.
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH: Infirm of purpose!
Give me the daggers; the sleeping and the dead
Are but as pictures. 'Tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt. *Exit. Knocking within*

MACBETH: Whence is that knocking?
How is't with me, when every noise appals me?
What hands are these? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.
Re-enter Lady Macbeth.

LADY MACBETH: My hands are of your colour, but I shame
To wear a heart so white. *Knocking.*
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed.
How easy is it then!

[Act 2, Scene 2]

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)	Lennox	A	strong, ruthless and ambitious wife
(b)	Lady Macbeth	B	protective mother and loyal wife
(c)	Young Siward	C	loyal, observant, cautious nobleman
(d)	Lady Macduff	D	honourable and brave young soldier
		E	rightful heir to the Scottish throne

(4 x 1) (4)

3.1.2 Why is Duncan visiting Inverness? (1)

3.1.3 Refer to line 2 ('Macbeth shall sleep no more!').

Explain what Macbeth means when he says, 'Macbeth shall sleep no more!'. (2)

3.1.4 Refer to line 6 ('wash this filthy witness from your hand').

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

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

3.1.5 Refer to lines 19 – 20 ('Whence is that … noise appals me').

What does this line reveal about Macbeth's state of mind?

Substantiate your answer. (2)

3.1.6 Refer to lines 27 – 28 ('My hands are … heart so white.')

What do these lines reveal about Lady Macbeth's character?

Substantiate your answer. (2)

3.1.7 Change ONE word to make this statement TRUE:

Banquo is the Thane of Glamis. (1)

3.1.8 Lady Macbeth's ambition is her greatest strength.

Discuss your view. (3)

AND

3.2 EXTRACT F

[The thanes discuss the approaching English forces.]

MENTEITH: Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.
ANGUS: Near Birnam Wood
Shall we meet them; that way are they coming.
CAITHNESS: Who knows if Donalbain be with his brother?
LENNOX: For certain, sir, he is not. I have a file
Of all the gentry: there is Siward's son,
And many unrough youths that even now
Protest their first of manhood.
MENTEITH: What does the tyrant?
CAITHNESS: Great Dunsinane he strongly fortifies:
Some say he's mad; others, that lesser hate him,
Do call it valiant fury; but, for certain,
He cannot buckle his distempered cause
Within the belt of rule.
ANGUS: Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach.
Those he commands move only in command,
Nothing in love. Now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.
MENTEITH: Who then shall blame
His pestered senses to recoil and start,
When all that is within him does condemn
Itself for being there?

CAITHNESS: Well, march we on,
To give obedience where 'tis truly owed.
Meet we the medicine of the sickly weal,
And with him pour we in our country's purge,
Each drop of us.
LENNOX: Or so much as it needs,
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam.

[Act 5, Scene 2]

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

3.2.2 Explain the meaning of the phrase 'Revenges burn in them' (line 1). (2)

3.2.3 Refer to line 11 'What does the tyrant?'.

If you were the director of the play, what would you tell Menteith to do when saying these words?

State TWO actions. (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 'tyrant' referred to in the extract is ...

A Malcolm.
B Donalbain.
C Macbeth.
D Siward. (1)

3.2.5 Explain the irony in Angus's words in 'Those he commands move only in command' (line 20). (2)

3.2.6 Refer to lines 21 – 23 ('Now does he … a dwarfish thief').

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

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

3.2.7 One of the themes in *Macbeth* is order and disorder.

Discuss this theme. (3)

3.2.8 Refer to the play as a whole.

Macduff is noble.

Discuss your view. (3)

[35]

QUESTION 4: ***MY CHILDREN! MYAFRICA!***

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**

[Isabel and Thami discuss Mr M.]

THAMI: That classroom is a political reality in my life … it's part of the whole political system we're up against and Mr M has chosen to identify himself with it.

ISABEL: *[Trying a new tack]* All right. I believe you. I accept everything you Said … about him, your relationship, the situation … no arguments. Okay? But doesn't all of that only make it still more important that the two of you start talking to each other? I know he wants to, but he doesn't know how to start. It's so sad … because I can see him trying to reach out to you. Show him how it's done. Make the first move, Oh Thami, don't let it go wrong between the two of you. That's just about the worst thing I could imagine. We all need each other.

THAMI: I don't need him.

ISABEL: I think you do, just as much as he …

THAMI: Don't tell me what I need, Isabel! And stop telling me what to do! You don't know what my life is about, so keep your advice to yourself.

ISABEL: I'm sorry, I didn't mean to interfere. I thought we were a team and that what involved you two concerned me as well. I'll mind my own business in the future. *[She is deeply hurt. She collects her things]*

[Act 1, Scene 5]

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

COLUMN A	COLUMN B
(a) Renee Vermaas	A rents out a room to Mr M
(b) Oom Dawie	B colleague of Mr M
(c) Reverend Mbopa	C plays a poor hockey game
(d) Hillary Castle	D member of debating team
	E inspector of education

(4 x 1) (4)

4.1.2 In which township is Thami's school situated? (1)

4.1.3 Refer to line 1 ('That classroom is a political reality').

Explain Thami's view. (2)

4.1.4 Refer to lines 4 – 5 ('I accept everything … no arguments').

What is Isabel's intention in saying these words? (2)

4.1.5 Refer to line 13 ('I don't need him').

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

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

4.1.6 Refer to line 15 ('Don't tell me … what to do').

What does this line tell us about Thami's state of mind?

Substantiate your answer. (2)

4.1.7 Change ONE word to make this statement TRUE:

Isabel's favourite sport is soccer. (1)

4.1.8 Refer to the play as a whole.

Isabel's open-mindedness is her greatest strength.

Discuss your view. (3)

AND

4.2 **EXTRACT H**

[Mr M and Thami discuss the school boycott.]

MR M: Talk to others. Bring them back into the classroom. They will listen to you. They look up to you as a leader.

THAMI: No, I won't. You talk about them as if they were a lot of sheep waiting to be led. They know what they are doing. They'd call me a **traitor** if I tried to persuade them otherwise.

MR M: Then listen carefully, Thami, I have received instructions from the department to make a list of all those who take part in the boycott. Do you know what they will do with that list when all this is over … because don't fool yourself, Thami, it will be. When your boycott comes to an **inglorious** end like all the others … they will make all of you apply for re-admission and if your name is on that list … *[He leaves the rest unspoken]*

THAMI: Will you do it? Will you make that list for them?

MR M: That is none of your business.

THAMI: Then don't ask me questions about mine.

MR M: *[His control finally snaps. He explodes with anger and bitterness]* Yes, I will! I will ask you all the questions I like. And you know why? Because I am a man and you are a boy. And if you are not in that classroom tomorrow you will be a very, very silly boy.

THAMI: Then don't call me names, Mr M.

[Act 2, Scene 1]

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

4.2.2 Refer to line 2 ('They look up to you as a leader').

What does this line reveal about Thami's character? (2)

4.2.3 Refer to lines 3 – 4 ('You talk about … to be led').

(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 8 – 9 ('Do you know ... it will be').

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

State TWO actions. (2)

4.2.5 Choose the correct answer to complete the following sentence. Write only the letter (A – D) next to the question number (4.2.5) in the ANSWER BOOK.

The 'list' referred to in the extract is a list of ...

A teachers who offered extra help.
B students who participated in the boycott.
C teachers who supported the boycott.
D students who need extra help. (1)

4.2.6 Explain the irony in Mr M's words, 'Because I am a man and you are a boy' (line 18). (2)

4.2.7 One of the themes in *My Children! My Africa!* is the conflict between generations.

Discuss this theme. (3)

4.2.8 Refer to the play as a whole.

Thami is a committed activist.

Discuss your view. (3)
[35]

TOTAL SECTION B: 35

SECTION C: SHORT STORIES

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

- 'A BAG OF SWEETS' by Agnes Sam
- 'THE GIRL WHO CAN' by Ama Ata Aidoo

QUESTION 5

Read the following 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 5.1 AND QUESTION 5.2.

5.1 A BAG OF SWEETS

EXTRACT I

[A surprising reunion between Khadija and Kaltoum]

You would have thought the past three years had never happened, the way my sister Khadija breezed into the family shop and stood beaming at me, radiating that glow that comes from knowing someone is surprised and overjoyed to see you.

Like a good Muslim woman, her hair was tucked under a blue chiffon scarf, she wore a delicate peach lipstick – but her legs were bare. She had discarded the traditional trousers Muslim women wear with a dress.

Looking at her, standing there not attempting to hide her delight at surprising me, nor her own joy at seeing me, I marvelled at all she had forgotten.

After several minutes delighting in the joy of that meeting, her voice burst from her, as if a hand clamped over her mouth the past three years had just been removed. 'Kal-toum!' she said, stepping forward to embrace me.

Without thinking, I side stepped, moving out of her reach. She knew I was never any good at pretending to be civil or courteous. Social niceties were never important to me. Khadija knew that. Safely behind the counter I made a pretext of flipping idly through a magazine, the way I would have done if there was no-one in the shop with me.

I have to say this for Khadija, she was blessed with humility.

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) Khadija	A place of tension and unresolved issues
(b) The shop	B brings shame on her family
(c) Kaltoum	C place of Friday prayers
(d) Mosque	D discards traditional family values
	E mother of two daughters

(4 x 1) (4)

5.1.2 Refer to lines 5 – 6 ('Like a good … legs were bare').

What do these lines reveal about Kaltoum's attitude towards Khadija's choice of clothing?

Substantiate your answer. (2)

5.1.3 What happened to Kaltoum's parents? (1)

5.1.4 Refer to line 13 ('Kal-toum!' she said, stepping forward to embrace me').

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

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

5.1.5 Refer to lines 15 – 16 ('She knew I … civil or courteous').

What does this line reveal about Kaltoum's state of mind?

Substantiate your answer. (2)

5.1.6 Refer to line 20 ('I have to … blessed with humility').

What do these lines reveal about Khadija's character?

Substantiate your answer. (2)

5.1.7 Change ONE word to make this statement TRUE:

Khadija visits the shop on Sundays. (1)

5.1.8 Refer to the short story as a whole.

Khadija is a manipulative woman.

Discuss your view. (3)

AND

5.2 **THE GIRL WHO CAN**

EXTRACT J

[Maami and Nana are discussing Adjoa.]

When I think back on it now, those two, Nana and my mother, must have been discussing my legs from the day I was born. What I am sure of is that when I came out of the land of sweet soft silence into the world of noise and comprehension, the first topic I met was my legs.
That discussion was repeated very regularly.
Nana: "Ah, ah, you know, I thank my God that your very first child is female. But, Kaya, I'm not sure about her legs. Hm … hm … hm …"
And Nana would shake her head.
Maami: "Mother, why are you always complaining about Adjoa's legs? ... If you ask me …"
Nana: They are too thin. And I am not asking you!"
Nana has many voices. There is a special one she uses to shut everyone up.
"Some people have no legs at all," my mother would try again with all her small courage.
"But Adjoa has legs," Nana would insist; "except that they are too thin. And also too long for a woman. Kaya, listen. Once in a while, but only once in a very long while, somebody decides nature, a child's spirit mother, an accident happens, and somebody gets born without arms or legs, or both sets of limbs. And then let me touch wood: it is a sad business.

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

5.2.2 Refer to lines 3 – 4 ('when I came … was my legs').

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

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

5.2.3 Refer to line 11 (‘They are too thin’).

Why does Nana repeat this statement regularly? (2)

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

Nana's special voice (line 12) is used to …

A encourage Adjoa.
B praise Maami.
C teach Adjoa.
D silence Maami. (1)

5.2.5 Discuss how Maami defends Adjoa against Nana's criticism. (2)

5.2.6 Explain the irony in Nana's words, ‘But Adjoa has … for a woman.’ (lines 16 – 17). (2)

5.2.7 One of the themes in ‘The Girl Who Can’ is societal expectations.

Discuss this theme. (3)

5.2.8 Refer to the short story as a whole.

Adjoa is a determined and insightful girl.

Discuss your view. (3)
[35]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'The night-jar and Inkosazana Yasezulwini' by Chris Mann
- 'What life is really like' by Beverly Rycroft

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

QUESTION 6

6.1 Read the poem below carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

The night-jar and Inkosazana Yasezulwini – Chris Mann

The Princess of the Heavens – Zulu

The speckled bird as brown as dust
which roosts inside a bush by day,
hiding its head against the glare,
at midnight pecked against the pane,
and gently pecked, until I saw
the starlight glitter through its beak.

On calm and tender summer nights,
when fishes bite the wobbling moon,
and moths rise to silvery fruit
sprinkling the space among the boughs,
it wakes and glides from sill to sill
across the worn-out, curtained town.

It shook the sandman from my sight,
and when the tar-bound slope had turned
to bush and rocky hill it said,
'There is a grass-house in the hills,
above the coast where sugar spumes,
and lilies sprout, and no storms fly.

'There, the Princess of the Heavens,
beside her dark as honey feet,
gathers up the dreams which reach her
and stooping to her woven pots
rinses them in rainbow water,
or stores them with the morning mist.

25 'Go, waking sleeper, call to her,
26 and wading through the icy stream
27 in which the golden pebbles shine,
28 ask her if her power is love,
29 for she is old as she is young,
30 and without her, no one dreams.'

31 She leaned against a leafless tree
32 on which a crown of crimson burned,
33 and then the hill began to dim,
34 and standing in the greying rocks,
35 I heard the nightjar fade, from sill
36 to sill, across the windowed town.

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.

lyric; myth; nocturnal; supernatural;
human; ballad; method; diurnal

This poem is a (a) … based on a Zulu (b) … . The bird in this poem is (c) … and the Princess is believed to have (d) … power. (4 x 1) (4)

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

6.1.3 Identify the figure of speech used in line 1 ('The speckled bird as brown as dust'). (1)

6.1.4 Explain why the speaker says, 'It shook the sandman from my sight' (line 13). (2)

6.1.5 Explain the oxymoron in line 25 ('Go, waking sleeper, call to her'). (2)

6.1.6 Change ONE word to make the following statement TRUE:

The Princess of the Heavens is mortal. (1)

6.1.7 One of the themes in *The night-jar and Inkosazana Yasezulwini* is hope.

Discuss this theme. (3)

6.1.8 The Princess of Heavens can be seen as the keeper of dreams and love.

Discuss your view. (3)

AND

6.2 Read the poem below 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.

What life is really like – Beverly Rycroft

You need to toughen up
my father would complain
when I was small
I ought to take you to see
chickens having their heads
chopped off.
That'd teach you
*what life is **really** like.*

He'd seek me out
when one of his pigeons
– crazed for home or
mad with terror from a
roaming hawk –
would tumble into
the loft
mutilated by
wire or beak.

I was the one made to
clench my palms round
its pumping chest,
to keep it still while
my father's hairy fingers stitched
its garotted throat
angrily to rights again.

You see life is a fight for survival
he'd shout, forgetting
he was not lecturing his students
or giving his inaugural address
You gotta roll with the punches.

i waited and waited for that bitter
roughness to spy me and circle
in to land
years and years
of flinching anticipation until
the day i came home from hospital

36 and my father dressed my wound.

37 Easing with practiced hands
38 the drip from my bulldozed chest
39 he renewed the plaster in breathing silence
40 never speaking never
41 once saying

42 *Life's a bastard*
43 *Toughen Up.*

6.2.1 What is meant by 'toughen up' (line 1)? (1)

6.2.2 Refer to lines 11 – 13 ('– crazed for home … a roaming hawk –').

(a) What does the phrase 'crazed for home' suggest about the pigeons' behaviour? (1)

(b) Explain the meaning of the term 'roaming hawk.' (2)

6.2.3 In the context of the poem, explain why the speaker says, ' ***I*** was the one made to' (line 18).

State TWO points. (2)

6.2.4 Refer to lines 30 – 35 ('I waited and … home from hospital').

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

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

6.2.5 Refer to line 38 ('the drip from my bulldozed chest').

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

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

6.2.6 Choose the correct answer to complete the following sentence.
Write only the letter (A – D) next to the question number (6.2.6) in the ANSWER BOOK.

'breathing silence' (line 39), is an example of ...

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

6.2.7 Refer to lines 37 – 41 ('Easing with practiced … never once saying').

What does the father's silence while dressing the speaker's wound reveal about his state of mind?

Substantiate your answer. (2)

6.2.8 The title, 'What life is really like', is suitable for this poem.

Discuss your view. (3)
[35]

TOTAL SECTION D: 35

TOTAL: 70

END