GAUTENG PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

GAUTENG DEPARTMENT OF EDUCATION

PREPARATORY EXAMINATION

2015

10052

ENGLISH FIRST ADDITIONAL LANGUAGE

SECOND PAPER

MARKS: 70
TIME: 2 hours

Pages 27

ENGLISH FAL: P2
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INSTRUCTIONS AND INFORMATION

1. Read these instructions carefully before you begin to answer the questions.

2. 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.

3. This question paper consists of FOUR sections:

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

4. Answer only TWO QUESTIONS. 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.

5. Use the checklist to assist you.

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

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

8. Start EACH section on a NEW page.

9. Suggested time management: Spend approximately 60 minutes on each section.

10. Write neatly and legibly.

QUESTION NO.		QUESTION	PAGE NO
SECTION A: NOVEL **Answer the question on the novel you have studied.**			
1	TO KILL A MOCKINGBIRD	Contextual question	4
2	LORD OF THE FLIES	Contextual question	8
3	A GRAIN OF WHEAT	Contextual question	11
SECTION B DRAMA: **Answer the questions on the drama you have studied.**			
4	ROMEO AND JULIET	Contextual question	14
5	NOTHING BUT THE TRUTH	Contextual question	18
SECTION C SHORT STORIES: **Answer the questions on BOTH short stories.**			
6.1	MANHOOD	Contextual question	21
6.2	THE SOFT VOICE OF THE SERPENT	Contextual question	23
SECTION D POETRY: **Answer the questions on BOTH poems.**			
7.1	Cheetah	Contextual question	24
7.2	The Serf	Contextual question	26

CHECKLIST
NOTE:

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS ANSWERED	TICK
A: Novel (Contextual)	1-3	1	
AND/OR			
B: DRAMA (Contextual)	4-5	1	
AND/OR			
C: Short stories (Contextual)	6	1	
AND/OR			
D: Poetry (Contextual)	7	1	
NOTE: Ensure that you have answered questions on only TWO sections.			

SECTION A: NOVEL

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

- TO KILL A MOCKINGBIRD – Harper Lee
- LORD OF THE FLIES – William Golding
- A GRAIN OF WHEAT – Ngũgĩ wa Thiong'o

Answer ONE question, only on the novel that you have studied.

QUESTION 1

TO KILL A MOCKINGBIRD

CONTEXTUAL QUESTION

Read the following extracts from the novel and answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

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

1.1 [Atticus and Jem in conversation after Mrs Dubose has passed away]

Jem opened the box. Inside, surrounded by wads of damp cotton, was a white, waxy, perfect camellia. It was a Snow-on-the-Mountain.

Jem's eyes nearly popped out of his head. 'Old hell-devil, old hell-devil!' he screamed, flinging it down. 'Why can't she leave me alone?'

In a flash Atticus was up and standing over him. Jem buried his face in Atticus's shirt front. 'Sh-h,' he said. 'I think that was her way of telling you – everything's all right now, Jem, everything's all right. You know she was a great lady.'

'A lady?' Jem raised his head. His face was scarlet. 'After all those things she said about you, a lady?'
'She was. She had her own views about things, a lot different from mine, maybe…son, I told you that if you hadn't lost your head I'd have made you go read to her. I wanted you to see something about her – I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It's when you know you're licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do. Mrs Dubose won, all ninety-eight pounds of her. According to her views, she died beholden to nothing and nobody. She was the bravest person I ever knew.'

[Chapter 11]

1.1.1 Refer to an earlier incident in this chapter and briefly explain what Jem had done to Mrs Dubose's camellias. (2)

1.1.2 What did Jem have to do for Mrs Dubose in order to make up for the transgression mentioned in 1.1.1? (1)

1.1.3 In line 9 Atticus remarks: 'You know she was a great lady.'

Even though Mrs Dubose had nothing good to say about Atticus, he still regards her as a 'great lady.' What does this reveal about Atticus's character? (2)

1.1.4 In lines 10-11 Jem says: 'After all those things she said about you, a lady?'
What did Mrs Dubose say about Atticus that caused Jem to dislike her so much? (1)

1.1.5 Refer to lines 14 – 20 ('I wanted you…pounds of her.').
Atticus helps Jem understand something important about courage when he says that real courage is not 'a man with a gun in his hand', but that 'real courage' is 'when you know you're licked before you begin but you begin anyway and you see it through no matter what'.

(a) What **remarkable** thing has Atticus done earlier in the novel to make the children proud of their father? (2)

(b) Explain in your own words how Mrs Dubose has shown 'real courage' by referring to lines 19 – 21. (2)

(c) How does Jem's realization of the 'real' nature of 'courage' give him an understanding of Atticus's motivation in defending Tom? (2)

1.1.6 Briefly discuss the theme of prejudice as it is revealed in this extract. (3)

AND

1.2 [During Tom Robinson's testimony in court]

As Tom Robinson gave his testimony, it came to me that Mayella Ewell must have been the loneliest person in the world. She was even lonelier than Boo Radley, who had not been out of the house in twenty-five years. When Atticus asked had she any friends, she seemed not to know what he meant, then she thought he was making fun of her. She was as sad, I thought, as what Jem called a mixed child: white people wouldn't want anything to do with her because she lived among pigs; Negroes wouldn't have anything to do with her because she was white. She couldn't live like Mr Dolphus Raymond, who preferred the company of Negroes, because she didn't own a riverbank and she wasn't from a fine old family. Nobody said, 'That's just their way,' about the Ewells. Maycomb gave them Christmas baskets, welfare money, and the back of its hand. Tom Robinson was probably the only person who was ever decent to her. But she said he took advantage of her, and when she stood up she looked at him as if he were dirt beneath her feet.

[Chapter 19]

1.2.1 From this extract it is clear that there are social distinctions in Maycomb.

Match the people in Column A to their specific class description in Column B.
Write only the letter (A – F) next to your question number (1.2.1(a) – 1.2.1(e)).

COLUMN A		COLUMN B	
a.	Atticus Finch	A	Religiously bigoted
b.	Bob Ewell	B	Middle class, hard-working
c.	Tom Robinson	C	Poor country folk
d.	Arthur Radley	D	Upper class, landowner
e.	Dolphus Raymond	E	Racially unaccepted
		F	Lowest social class, lazy

(5)

1.2.2 Refer to lines 3 -4 ('She was even…in twenty-five years').

(a) Supply a suitable explanation as to why Boo Radley was kept inside his house for all these years. (2)

(b) In your OWN words explain why Scout considers Mayella to be lonelier than Boo Radley. (2)

1.2.3 Why does Mayella not have any friends? (1)

1.2.4 List TWO reasons that Mayella gives the court for inviting Tom into the house. (2)

1.2.5 Refer to line 14 (‘and the back of its hand’). Explain what is meant by this phrase. (1)

1.2.6 Why does Mayella look at Tom ‘as if he were dirt beneath her feet’- (line 17)? (2)

1.2.7 Complete the following sentences by choosing the correct answer.

Write only the letter (A – D) of your answer next to the question number.

Tom Robinson’s character can be described as …

A. compassionate.
B. self-confident.
C. complacent.
D. dignified. (1)

1.2.8 Identify and discuss the central theme of the novel that is symbolised by the image of the mockingbird and how it is realised in the situation in which Boo Radley and Tom Robinson find themselves. (4)

[35]

OR

QUESTION 2

***LORD OF THE FLIES* – William Golding**

CONTEXTUAL QUESTION

Read the following extracts from the novel and answer the questions that follow. The number of marks allocated to each question should serve 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 [Ralph has just been chosen as leader]

The boys round Simon giggled, and he stood up, laughing a little. Now that the pallor of his faint was over, he was a skinny, vivid little boy, with a glance coming up from under a hut of straight hair that hung down, black and coarse.
He nodded at Ralph.
'I'll come.'
'And I -----'
Jack snatched from behind him a sizable sheath-knife and clouted it into a trunk.
The buzz rose and died away.
Piggy stirred.
'I'll come.'
Ralph turned to him.
'You're no good on a job like this.'
'All the same -------'
'We don't want you,' said Jack, flatly. 'Three's enough.'
Piggy's glasses flashed.
'I was with him when he found the conch. I was with him before anyone else was.'
Jack and the others paid no attention. There was a general dispersal. Ralph, Jack and Simon jumped off the platform and walked along the sand past the bathing-pool. Piggy hung bumbling behind them.

[Chapter 1: The Sound of the Shell]

2.1.1 Refer to line 1 ('Simon giggled, and …laughing a little').
Why were the boys round Simon giggling? (2)

2.1.2 Why had Simon fainted? (2)

2.1.3 Refer to lines 7 – 8 ('Jack snatched from…and died away').
How do the other boys react to the sight of Jack's knife? (1)

2.1.4 Why would Piggy want to accompany Ralph in line 10 ('I'll come')? (2)

2.1.5 Refer to line 12 ('You're no good … job like this').

(a) Supply TWO reasons why Ralph says these words to Piggy. (2)

(b) What is this 'job' being spoken of here? (1)

2.1.6 Refer to line 15 ('Piggy's glasses flashed').
What is the author actually telling us with these words? (1)

2.1.7 Who would you have chosen as the leader here at the beginning of the novel? Supply a motivation for your choice. (2)

2.1.8 Choose the correct answer from those supplied. Write only the question number and the letter of your choice.

The conch is a symbol of …

A. learning.
B. education.
C. chaos.
D. order. (1)

2.1.9 Match the character in Column A with his characteristics in Column B. Write only the letter (A – F) next to the question number (2.1.9 (a) – 2.1.9 (e)) in the ANSWER BOOK.

COLUMN A	COLUMN B
a. Ralph	A. sly, devious
b. Jack	B. fun-loving, humorous
c. Simon	C. clever, scientific
d. Piggy	D. responsible, kind
e. Roger	E. good, shy
	F. assertive, cruel

(5)

AND

2.2 [The officer arrives on the island to rescue the boys.]

The fire reached the coco-nut palms by the beach and swallowed them noisily.
A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black.
The officer grinned cheerfully at Ralph.
'We saw your smoke. What have you been doing? Having a war or something?'
Ralph nodded.
The officer inspected the little scarecrow in front of him. The kid needed a bath, a hair-cut, a nose-wipe and a good deal of ointment.
'Nobody killed, I hope? Any dead bodies?'
'Only two. And they've gone.'
The officer leaned down and looked closely at Ralph.

'Two? Killed?'
Ralph nodded again. Behind him, the whole island was shuddering with flame.
The officer knew, as a rule, when people were telling the truth. He whistled softly.
Other boys were appearing now, tiny tots some of them, brown, with the distended bellies of small savages. One of them came close to the officer and looked up.
'I'm, I'm ----------'
But there was no more to come. Percival Wemys Madison sought in his head for an incantation that had faded clean away.
The officer turned back to Ralph.
'We'll take you off. How many of you are there?'
Ralph shook his head. The officer looked past him to the group of painted boys.
'Who's boss here?'
'I am,' said Ralph loudly.
A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still.

[Chapter 12: Cry of the Hunters]

2.2.1 What is **ironic** about, 'we saw your smoke', in line 5? (3)

2.2.2 Refer to line 8 ('…a hair-cut, a … deal of ointment').
The officer thinks that Ralph needed 'a good deal of ointment'.
Why would Ralph need 'ointment'? (2)

2.2.3 Refer to line 12 ('Two? Killed?').
Briefly explain how the two boys were killed. (2)

2.2.4 There was also a **third casualty**. Briefly explain how this third casualty was killed or how he disappeared. (2)

2.2.5 Does the officer believe Ralph? Quote briefly to prove your answer. (1)

2.2.6 Refer to line 27 ('…then changed his mind and stood still').
Why does Jack do this? (2)

2.2.7 This novel has to do with, in Golding's own words:
'…the problem of evil.'
How is this theme illustrated by BOTH extract 2.1 and extract 2.2? (4)

[35]

OR

QUESTION 3

A GRAIN OF WHEAT

Read the following extracts from the novel and answer the questions that follow. The number of marks allocated to each question should serve 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 Gikonyo and Mumbi talking

'Let us talk about it,' she whispered.
'About what?' he asked, and raised his head.
'The child.'
'There is nothing to talk about,' he said with acid emphasis.
'Then, come to my bed tonight. I have waited for you only, these years.'
'What is wrong with you?' Gikonyo pulled her arms from around his neck and slightly pushed her away. 'Please go and sit down. Or better, go to sleep. You are tired.'
Mumbi stood there, cold. Her breasts heaved up and down. She opened her mouth as if to shout. Then suddenly she grabbed her knitting from the ground and ran to her bedroom. In fact, it was Gikonyo who felt tired, tired and aged. He propped his head with his left hand, the elbow planted on the table. He lifted the pencil with the right hand and tried to scribble a figure. But his hand was not steady, he let the pencil drop. With effort he rose from the seat, took the lamp and for a few seconds stood outside Mumbi's door. Then he resolutely moved away, towards his bedroom.

[Chapter 3]

3.1.1 In line 1 of the extract, what does 'it' refer to? (1)

3.1.2 Explain why Gikonyo says, 'There is nothing to talk about' (line 4). (2)

3.1.3 Quote a line to show that Mumbi is **very** angry. (1)

3.1.4 Discuss the relationship between Mumbi and Gikonyo. (4)

3.1.5 Using your own words, explain the last two lines of the extract. ('with effort he … towards his bedroom'). (2)

3.1.6 Complete the following sentence.

The person responsible for the trouble between Mumbi and Gikonyo is …

A Mugo.
B Kihika.
C Karanja.
D Gitogo. (1)

3.1.7 Do you feel sorry for Mumbi and Gikonyo? Discuss your view. (4)

AND

3.2 [Karanja at the Thompson house]

Margery came back with two cups of coffee.
'Do you take sugar in your coffee?'
'No,' he said automatically, and knew, at the same time, he lacked the courage to ask her about the rumours. Karanja loathed coffee or tea without lots of sugar.
Margery sat opposite Karanja and crossed her legs. She put her cup on the arm of the chair. Karanja held his in both hands afraid of spilling a drop on the carpet. He winced every time he brought the cup near his lips and nostrils.
'How many wives have you?' she asked. This was her favourite question to Africans; it began the day she discovered her latest cook had three wives. Karanja started as if Margery had tickled a wound that had only healed at the surface. *Mumbi.*
'I am not married.'
'Not married? I thought you people – Are you going to buy a wife?'
'I don't know.'
'Have you a friend, a woman?' She pursued, her curiosity mounting; her voice was timbred with warmth. Something in the quality of her voice touched Karanja. Would she understand?
Would she?
'I had a woman. I – I loved her,' he said boldly. He closed his eyes and with sudden, huge effort, gulped down the bitter coffee.

[Chapter 4]

3.2.1 Choose a description in COLUMN B that matches a name in COLUMN A. Write only the letter (A – F) next to the question number (3.2.1 (a) – 3.2.1 (e)) in the ANSWER BOOK.

COLUMN A	COLUMN B
a. Mugo	A collaborates with the whites
b. Dr Lynds	B is seen as the mother of Kenya
c. Karanja	C deceives the entire village
d. Mumbi	D is a plant pathologist
e. Kihika	E is killed by a train
	F is the village hero

(5)

3.2.2 Why does Mrs Thompson invite Karanja to tea? (1)

3.2.3 Karanja is surprised to be invited into the Thompson house. Explain his emotion and his surprise. (2)

3.2.4 What is implied by the 'wound' in line 10? (1)

3.2.5 Identify and discuss the theme evident in this extract. (4)

3.2.6 What is the writer's intention in portraying the character of Karanja adopting a servile, sniveling role with whites, so much that he is not even honest enough to say that he would like sugar in his coffee? (2)

3.2.7 Do you think Karanja is a hero? Discuss your view. (2)

3.2.8 Explain the significance of the title of the book, *A Grain of Wheat.* (3)

[35]

SECTION B: DRAMA

QUESTION 4

ROMEO AND JULIET

Read the extracts from the play and answer the questions set on each. The number of marks allocated to each question should serve 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 [Friar Laurence and Romeo are waiting for Juliet.]

Enter FRIAR LAURENCE and ROMEO.

FRIAR: So smile the heavens upon this holy act
That after-hours with sorrow chide us not!
ROMEO: Amen, amen! But come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare –
It is enough I may but call her mine.
FRIAR: These violent delights have violent ends
And in their triumph die, like fire and powder,
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite.
Therefore love moderately. Long love doth so.
Too swift arrives as tardy as too slow.
*Enter **JULIET** somewhat fast. She embraces **ROMEO.***
Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint.
A lover may bestride the gossamers
That idles in the wanton summer air,
And yet not fall. So light is vanity.
JULIET: Good even to my ghostly confessor.
FRIAR: Romeo shall thank thee, daughter, for us both.
JULIET: As much to him, else is his thanks too much.
ROMEO: Ah, Juliet, if the measure of thy joy
Be heaped like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

JULIET:	Conceit, more rich in matter than in words,	
	Brags of his substance, not of ornament.	
	They are but beggars that can count their worth.	
	But my true love is grown to such excess	35
	I cannot sum up half my sum of wealth.	
FRIAR:	Come, come with me and we will make short work.	
	For, by your leaves, you shall not stay alone	
	Till Holy Church incorporate two in one.	
	[Act 2 Scene 6]	

4.1.1 Complete the following sentence by using the words in the list below. Write only the word next to the question number (4.1.1(a) – 4.1.1(c)) in the ANSWER BOOK.

Juliet	cursed	premonition	marriage	Rosaline	blessed

Friar Laurence hopes that the 4.1.1(a) _____ between Romeo and 4.1.1(b) _____ will be 4.1.1(c) _____ by the heavens. (3)

4.1.2 Refer to lines 2 – 3 ('So smile the … chide us not').

(a) Identify the figure of speech in line 2. (1)

(b) Explain how line 2 is ironic in terms of the events in the play so far. (2)

(c) Friar Laurence speaks about the duty he has to perform later in this scene.
How are his words in line 3 ominous? (1)

4.1.3 Quote ONE line from lines 1-9 to show that the following statement is FALSE:

Romeo is afraid of the sadness that the future may bring. (1)

4.1.4 Refer to lines 10 – 16 ('these violent delights…as too slow').

(a) These lines contain many contrasting ideas.
Name **and** discuss TWO themes expressed by these contrasts. (4)

(b) What is the Friar's advice for the two young lovers (lines 15 – 16)? (1)

4.1.5 This extract is an example of Romeo's impulsive behaviour.
In your opinion, does Juliet share this characteristic? Discuss your view. (2)

4.1.6 Describe Romeo's relationship with Friar Laurence. State TWO points. (2)

AND

4.2 [Romeo and Tybalt fight]

ROMEO: This gentleman, the Prince's near ally,
My very friend, hath got this mortal hurt
In my behalf – my reputation stained
With Tybalt's slander – Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper softened valour's steel!
*Enter **BENVOLIO***
BENVOLIO: O Romeo, Romeo, brave Mercutio is dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.
ROMEO: This day's black fate on more days doth depend.
This but begins the woe others must end.
*Enter **TYBALT***
BENVOLIO: Here comes the furious Tybalt back again.
ROMEO: Alive in triumph, and Mercutio slain!
Away to heaven respective lenity,
And fire-eyed fury be my conduct now!
Now, Tybalt, take the 'villain' back again
That late thou gavest me. For Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.
[Act 3 Scene 1]

4.2.1 Refer to lines 1-7 ('This gentleman, the ... softened valour's steel!').

(a) Who does Romeo refer to in line 1? (1)

(b) What makes 'this gentleman' an 'ally' of the Prince (line 1)? (1)

(c) Give TWO reasons why Romeo does not want to fight Tybalt. (2)

4.2.2 Refer to lines 12 – 13 ('This day's black ... others must end').
These lines foreshadow what is to happen later in the play.

(a) Briefly relate what happens directly after this altercation. (2)

(b) Is Romeo acting immaturely in this extract? Explain. (3)

4.2.3 Refer to line 15 ('Here comes the furious Tybalt back again').

(a) If you were the director of this play, what would you tell Benvolio to do when saying line 15? (1)

(b) Would this reaction suit Benvolio's character in general? Explain. (2)

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

In line 18 ('And fire-eyed fury be my conduct now'), Romeo may be described as …

A merciful.
B concerned.
C passive.
D passionate. (1)

4.2.5 Soon after this extract, Romeo calls himself 'fortune's fool'.

(a) What do you understand 'fortune' to mean in the context of the play? (1)

(b) Do you agree that fortune plays a role in events in this play? Discuss your view. (2)

4.2.6 Do you see revenge and violence as justifiable? Discuss your view in relation to the play. (2)

TOTAL: 35

OR

QUESTION 5

NOTHING BUT THE TRUTH

Read the extracts from the play and answer the questions that follow. The number of marks allocated to each question should serve 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 [Mandisa has just arrived with the urn that contains Sipho's ashes.]

SIPHO:	You burnt my brother.	
MANDISA:	Don't say burnt. He was cremated, and that was my mother's wish.	
SIPHO:	Your mother's wish. You burnt him to ashes.	
THANDO:	Daddy, please!	
SIPHO:	[*pointing to the urn*]: What is in this thing?	5
MANDISA:	His ashes.	
SIPHO:	All of him?	
MANDISA:	Some of him.	
SIPHO:	Where is the rest?	
MANDISA:	You don't take all the ashes from the oven. It's symbolic. The rest is … discharged is the word they use.	10
SIPHO:	You mean thrown away?	
MANDISA:	All right. Yes.	
SIPHO:	I want them all.	
MANDISA:	Oh this is ridiculous. I didn't come here to argue about ashes.	15
SIPHO:	What am I going to bury on Saturday? My uncles are going to want to see him. What is going to be in the coffin?	
THANDO:	Daddy! Some black people here are also going in for cremation these days.	
SIPHO:	I am not some black people. I am me. My family does not do that. The letter said 'Mandisa will be coming with him'.	20
	[Act 1 scene 2]	

5.1.1 Refer to lines 1 – 2 ('You burnt my brother…my mother's wish').

(a) Which of the following words best describe how Sipho feels about his brother being burnt?
Write only the question number and the letter (A – D) of your choice.

A Satisfied
B Excited
C Indignant
D Hurt (1)

(b) Give a reason for your answer to Question 5.1.1 (a). (1)

5.1.2 Complete the sentence by using the words in the list below.
Write only the word next to the question number (5.1.2 (a) – 5.1.2 (c)) in the ANSWER BOOK.

burial	burnt	wedding	culture	coffin	rituals

Mandisa is surprised at Sipho's anger because she does not understand African 5.1.2(a) _____ and the 5.1.2(b) _____ involved during a 5.1.2(c) _____. (3)

5.1.3 Refer to the extract as a whole.
Give TWO reasons why Sipho is so disappointed. (2)

5.1.4 Does Reverend Haya help Sipho come to terms with his brother's 'burnt' body? Discuss your view. (2)

5.1.5 'My name is McKay.'
Explain why Mandisa's surname is McKay and not Makhaya. (2)

5.1.6 Quote a line to prove that the following statement is FALSE:
Thelma McKay adheres to traditional African values. (1)

5.1.7 Refer to line 20 ('I am not … not do that').

(a) Identify the tone of voice in this line. (1)

(b) Do you think Sipho is justified to feel this way? (3)

5.1.8 Discuss how this extract relates to the theme of African tradition versus westernization. (4)

AND

5.2 [Sipho reacts to the news that he was not appointed as Chief Librarian.]

Sipho:	That's even better. I will prove to them that my crime too was politically motivated. They will have to grant me amnesty. They have no choice. I qualify, don't I Thando? You know these things.	
Thando:	This is silly. You are going to do no such thing! Stop laughing, Mandisa!	5
Sipho:	How are you going to stop me?	
Thando:	I'll tell the police to stop you.	
Sipho:	You will inform the police about me? You will sell me out?	
Thando:	It's not selling out. We will stop you.	
Sipho:	Why?	10
Thando:	Because what you want to do is wrong.	
Sipho:	What they did to me was wrong too. Why do you want to stop me?	
Thando:	Because I love you. I don't want to lose you.	

Mandisa:	She's right. I love you too, Uncle Sipho. You are the only father I have now.	15
	[*Pause*]	
Sipho:	You see what you have done to me Themba. Even when you are dead, ashes in the vase, you are still making my life a misery. Why? Why Themba?	
Mandisa:	Because he loved you!	20
Thando:	It's true, Daddy. People always hurt those they love the most. Especially family.	
Sipho:	Is that true, Mandisa? Did he ever say that? Did he ever say he loved me?	
Mandisa:	Yes. You can phone my mother right now. During his last days that's all he ever talked about. You, Uncle Sipho.	25
Sipho:	I've waited so long to hear that.	
Thando:	So you don't blame him for Luvuyo's death?	
Sipho:	In my heart I've always known it wasn't his fault. Blaming him just gave me a reason to be angry with him and it felt good. It was the only way I could deal with Luvuyo's death.	(30)
	[Act 2 Scene 1]	

5.2.1 Refer to line 8 ('You will inform… sell me out?').
What does this line reveal about Thando's character? (2)

5.2.2 Refer to lines 17 – 18 ('You see what … life a misery').

Briefly discuss TWO incidents where Themba made Sipho's life miserable. (4)

5.2.3 Does Sipho forgive his brother for the injustices he did to him in the past? Substantiate your answer with evidence from the text. (2)

5.2.4 Discuss the contrast in character between Thando and Mandisa as revealed in this play. (4)

5.2.5 In this extract the theme of 'Reconciliation' is established.
Discuss how this theme is developed. (3)

TOTAL: 35

SECTION C SHORT STORIES

In this section questions have been set on the following TWO stories:

* MANHOOD – John Wain
* THE SOFT VOICE OF THE SERPENT – Nadine Gordimer

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

QUESTION 6

Read the extracts from the short stories below and answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

6.1 *MANHOOD* – John Wain

[Mr Willison prepares for his big night at the boxing tournament.]

Mrs Willison did not lift her eyes from the television set as he entered. 'All ready now, Mother,' said Mr Willison. 'He's going to rest in bed now, and go along at about six o'clock. I will go with him and wait till the doors open to be sure of a ringside-seat.' He sat down on the sofa beside his wife, and tried to put his arm round her. 'Come on, love, he said coaxingly. 'Don't spoil my big night.'

She turned to him and he was startled to see her eyes brimming with angry tears. 'What about my big night?' she asked, her voice harsh. 'Fourteen years ago, remember? When he came into the world.'

'Well, what about it?' Mr Willison parried, uneasily aware that the television set was quacking and signalling on the fringe of his attention, turning the scene from clumsy tragedy into a clumsier farce.

'Why didn't you tell me then?' she sobbed. 'Why did you let me have a son if all you were interested in was having him punched to death by a lot of rough bullet-headed louts who – '

'Take a grip on yourself, Grace. A punch on the nose won't hurt him.'
'You're an unnatural father,' she keened.

6.1.1 Refer to line 1 ('Mrs Willison did … as he entered').
Why does Mrs Willison not lift her eyes when Mr Willison enters? (1)

6.1.2 Complete the following sentences by using the words provided in the list below. Write only the words next to the question numbers (6.1.2 (a) – 6.1.2 (b)).

concerned	excited	protect	pamper

The fact that Mr Willison talks about his 'big night' suggests that he is more 6.1.2(a) _____ about the boxing than his son. His wife only wants to 6.1.2(b) _____ her son from his father's obsession. (2)

6.1.3 Quote ONE word from paragraph 1 to prove that Mr Willison is trying to be in Mrs Willison's good books again. (1)

6.1.4 Mr Willison wants his son to become physically fit.

(a) How does Mr Willison set about to help his son to follow rigid training for the next 15 weeks? (1)

(b) Mention two character traits of Mr Willison. (2)

6.1.5 Refer to lines 5 – 8 ('Don't spoil <u>my</u> … <u>my</u> big night').

In your OWN WORDS, say what 'my big night' means to …

(a) Mr Willison. (1)

(b) Mrs Willison. (1)

6.1.6 Mr and Mrs Willison have conflicting views on raising their son. Explain their differing views in your OWN WORDS**.** (2)

6.1.7 'You're an unnatural father' (line 17). Give THREE points why Mr Willison behaves so unnaturally. (3)

6.1.8 Give TWO reasons why the son did not want to fight that night. (2)

6.1.9 Was Mr Willison a good father? Discuss your view. (2)

AND

6.2 ***THE SOFT VOICE OF THE SERPENT* – Nadine Gordimer**

At eleven o'clock she would get up and put down her sewing and go into the house to fetch their tea; crunching slowly away into the sun up the patch, going easily, empowered by the sun rather than her own muscles. He watched her go, easily … He was healing. In the static quality of his gaze, in the relaxed feeling of his mouth, in the upward-lying palm of his hand, there was annealment …

One day a big locust whirred dryly past her head, and she jumped up with a cry, scattering her sewing things. He laughed at her as she bent about picking them up, shuddering. She went into the house to fetch the tea, and he began to read. But presently he put down the book and yawning, noticed a reel of pink cotton that she had missed, lying in a rose-bed.

He smiled, remembering her. And then he became conscious of a curious old-mannish little face, fixed upon him in a kind of hypnotic dread. There, absolutely stilled with fear beneath his glance, crouched a very big locust. What an amusing face the thing had! A lugubrious long face, that somehow suggested a bald head, and such a glum mouth. It looked like some little person out of a Disney cartoon. It moved slightly, still looking up fearfully at him. Strange body, encased in a sort of old-fashioned creaky armour. He had never realised before what ridiculous-looking insects locusts were!

6.2.1 List TWO reasons why the man and the woman spend their days in the garden. (2)

6.2.2 List TWO ways of healing that the man must face. (2)

6.2.3 Refer to line 11('He smiled, remembering her').
Comment on the relationship between the man and his wife. (2)

6.2.4 Refer to line 15 ('It looked like … a Disney cartoon.')

(a) Identify the figure of speech as it is used here. (1)

(b) Explain the figure of speech as it is used here. (2)

6.2.5 Using your own words explain why the following statement is FALSE.

The locust has a positive effect on the man. (2)

6.2.6 Identify and discuss the themes evident in this extract. (4)

6.2.7 Do you believe that the man will eventually heal emotionally? Discuss your view. (2)

[35]

SECTION D: POETRY

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

- Cheetah
- The Serf

NOTE: Answer the questions set on BOTH poems, i.e. QUESTIONS 7.1 AND QUESTIONS 7.2.

QUESTION 7

7.1 Read the poem carefully and then answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

CHEETAH – *Charles Eglington*

Indolent and kitten-eyed,
This is the bushveld's innocent
The stealthy leopard parodied
With grinning, gangling pup-content.

Slouching through the tawny grass
Or loose-limbed lolling in the shade,
Purring for the sun to pass
And build a twilight barricade

Around the vast arena where,
In scattered herds, his grazing prey
Do not suspect in what wild fear
They'll join with him in fatal play;

Till hunger draws slack sinews tight
And vibrant as a hunter's bow:
Then, like a fleck of mottled light,
He slides across the still plateau.

A tremor rakes the herds: they scent
The pungent breeze of his advance;
Heads rear and jerk in vigilant
Compliance with the game of chance

In which, of thousands, only one
Is centred in the cheetah's eye;
They wheel and then stampede, for none
Knows which it is that has to die.

His stealth and swiftness fling a noose
And as his loping strides begin
To blur with speed, he ropes the loose
Buck on the red horizon in.

7.1.1 Complete the following sentence by using the words in the list below. Write only the word next to the question number (7.1.1 (a) – 7.1.1(c)) in the answer book.

hunter; noose; twilight; innocent; transformation; accuracy

The poem describes a cheetah at first as a) **...**, where after its b) **...** becomes apparent as it changes into a deadly hunter which hunts its prey with deadly c)... . (3)

7.1.2 Refer to stanza 2. ('Slouching through the... a twilight barricade')

(a) Identify the figure of speech in lines 6 and 7. (1)

(b) Discuss the effectiveness of this figure of speech in these lines. (2)

7.1.3 'They'll join with him in <u>fatal play'</u> (line 12).

According to stanza 3, what are the similarities between a hunt and a game? (3)

7.1.4 From what perspective is the cheetah being viewed in the poem? Which words suggest the vantage point of the speaker? (2)

7.1.5 In the last stanza of this poem enjambments (run-on-lines) have been used.
In your opinion, does this technique contribute to the overall meaning of the poem? Explain. (2)

7.1.6 How is the cheetah personified in the last stanza of the poem? (2)

7.1.7 Summarise the features of a cheetah as a hunter, as suggested in the poem. (3)

AND

7.2 Read the poem carefully and then answer the questions that follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

THE SERF: *Roy Campbell*

His naked skin clothed in the torrid mist
That puffs in smoke around the patient hooves,
The ploughman drives, a slow somnambulist,
And through the green his crimson furrow grooves.
His heart, more deeply than he wounds the plain,
Long by the rasping share of insult torn,
Red clod, to which the war-cry once was rain
And tribal spears the fatal sheaves of corn,
Lies fallow now. But as the turf divides
I see in the slow progress of his strides
Over the toppled clods and falling flowers,
The timeless, surly patience of the serf
That moves the nearest to the naked earth
And ploughs down palaces, and thrones, and towers.

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

This structure of the poem is ...

A an Italian sonnet.
B a Shakespearean sonnet.
C an Irregular sonnet.
D a Campbellian sonnet. (1)

7.2.2 Give TWO reasons why the serf might be 'naked' (line 1). (2)

7.2.3 Refer to line 6 (‘Long by the rasping share of insult torn’).

(a) Complete the following sentence:
Name the sound device in the word ‘rasping.’ (1)

(b) Explain both the LITERAL and FIGURATIVE meanings of the word ‘rasping’. (2)

7.2.4 Refer to line 7 (‘Red clod, to which the war-cry once was rain’).
In what way could the war-cry be compared to rain? (2)

7.2.5 Do you think the poet refers to an African nation in this poem?
Discuss your view. (3)

7.2.6 The poet uses the word 'patient' to describe the hooves of the horse (line 2) and in line 12 he speaks of the 'surly patience of the serf'.

What is the effect of using almost the same word in connection with both the horse and the man? (3)

7.2.7 Quote an example of alliteration in line 14. Underline the alliteration. (1)

7.2.8 The poem is ironic because Campbell represents the down-trodden slave, as a conquerer.
In your opinion, how might the serf triumph in the end? (2)

TOTAL SECTION D: 35

TOTAL: 70

END