GAUTENG PROVINCE
EDUCATION
REPUBLIC OF SOUTH AFRICA

GAUTENG DEPARTMENT OF EDUCATION

PREPARATORY EXAMINATION

2019

10052

ENGLISH FIRST ADDITIONAL LANGUAGE

PAPER 2

TIME: 2 hours

MARKS: 70

ENGLISH FIRST ADDITIONAL LANGUAGE: Paper 2

10052E

X05

GAUTENG DEPARTMENT OF EDUCATION

PREPARATORY EXAMINATION

ENGLISH FIRST ADDITIONAL LANGUAGE (Paper 2)

TIME: 2 hours

MARKS: 70

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 carefully and answer as per the instructions.

2. This question paper consists of FOUR sections:

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

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

   SECTION A: NOVEL

   Answer the question on the novel you have studied.

   SECTION B: DRAMA

   Answer the question on the drama you have studied.

   SECTION C: SHORT STORIES

   Answer the question set on BOTH short stories.

   SECTION D: POETRY

   Answer the question set on BOTH poems.

   Use the checklist on page 4 to assist you.

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

5. Number your 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 60 minutes on EACH section.

8. Write neatly and legibly.

TABLE OF CONTENTS

SECTION A: NOVEL **Answer ANY ONE question.**			
QUESTION NO.		**MARKS**	**PAGE NO.**
1	*Cry, the Beloved Country*	35	5
2	*Strange Case of Dr Jekyll and Mr Hyde*	35	9
SECTION B: DRAMA **Answer ANY ONE question.**			
3	*Macbeth*	35	13
4	*My Children! My Africa!*	35	17
SECTION C: SHORT STORIES **Answer the questions set on BOTH extracts.**			
5.1	'Transforming Moments'	17	20
	AND		
5.2	'The fur coat'	18	22
SECTION D: POETRY **Answer the questions set on BOTH poems.**			
6.1	'Death'	17	24
	AND		
6.2	'Alexandra'	18	26

CHECKLIST

NOTE:

- Answer questions from ANY TWO 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 and Msimangu are on their way to Alexandra.]

– That man has a silver tongue, said Kumalo.

– That is the famous Dubula, said Msimangu quietly. A friend of your brother John. But they say – excuse me, my friend – that Tomlinson has the brains, and your brother the voice, but this man has the heart. He is the one the Government is afraid of, because he himself is not afraid. He seeks nothing for himself. They say he has given up his own work to do this picketing of the buses, and his wife pickets the other bus rank at Alexandra.

– That is something to be proud of. Johannesburg is a place of wonders.

– They were church people, said Msimangu regretfully, but are so no longer. Like your brother, they say the church has a fine voice, but no deeds. Well, my friend, what do we do now?

– I am willing to walk.

– Eleven miles, and eleven miles back. It is a long journey.

– I am willing. You understand I am anxious, my friend. This Johannesburg – it is no place for a boy to be alone.

– Good. Let us begin then.

So they walked many miles through the European city, up Twist Street to the Clarendon Circle, and down Louis Botha towards Orange Grove. And the cars and the lorries never ceased, going one way or the other. After a long time a car stopped and a white man spoke to them.

[Book one, Chapter 8]

1.1.1 Complete the following sentences by using the words from the list below. Write only the word next to the question numbers (1.1.1(a) – 1.1.1(d)) in the ANSWER BOOK.

Ndotsheni; Gertrude; Johannesburg; Arthur; Tixo; Ezenzeleni; Claremont; Msimangu

Stephen Kumalo leaves (a) … and goes to (b) … after receiving a letter from (c) … , to look for (d) … (4)

1.1.2 Why do Kumalo and Msimangu have to walk to Alexandra and back? (1)

1.1.3 How is John related to Stephen Kumalo? (1)

1.1.4 Refer to line 1 ('That man has a silver tongue').

Choose the correct answer to identify the figure of speech contained in the above sentence. Write only the letter (A – D) next to the question number in the ANSWER BOOK.

A Simile
B Metaphor
C Personification
D Oxymoron (1)

1.1.5 Refer to lines 4-5 ('But they say … has the heart').

Explain why Dubula is said to have the heart. (2)

1.1.6 Refer to line 14 ('I am willing to walk').

(a) What tone of voice would Kumalo use in this line? (1)
(b) Why would Kumalo's tone be appropriate in this line? (1)

1.1.7 Why is the following statement FALSE?

Kumalo finds his son, Absalom, in Alexandra. (1)

1.1.8 Explain how Msimangu feels towards Dubula at this point in the novel. (2)

1.1.9 Msimangu is surprised that a white man offers them a lift to Alexandra. Discuss your view. (3)
(17)

AND

1.2 **EXTRACT B**

[Absalom is visited by family and friends.]

But Kumalo said to him gently, we are come for the marriage, and the hope died out.
– My son, here is your wife that is to be.
The boy and the girl greeted each other like strangers, each giving hands without life, not to be shaken, but to be held loosely, so that the hands fell apart easily. They did not kiss after the European fashion, but stood looking at each other without words, bound in a great constraint. But at last she asked, Are you in health? and he answered, I am greatly. And he asked, Are you in health? and she answered, I am greatly also. But beyond that there was nothing spoken between them.
Father Vincent left them, and they all stood in the same constraint. Msimangu saw that Gertrude would soon break out into wailing and moaning, and he turned his back on the others and said to her gravely and privately, Heavy things have happened, but this is a marriage, and it were better to go at once than to wail or moan in this place. When she did not answer he said sternly and coldly, Do you understand me? And she said resentfully, I understand you. He left her and went to a window in the great grim wall, and she stood sullenly silent, but he knew she would not do what was in her mind to have done.

[Book Two, Chapter 12]

1.2.1 At which place is Absalom visited? (1)

1.2.2 Name TWO people who visit Absalom. (2)

1.2.3 Discuss the irony in lines 1–2 ('But Kumalo said …hope died out.'). (2)

1.2.4 Refer to lines 4–5 ('The boy and … hands without life').

(a) Identify the figure of speech in these lines. (1)
(b) Discuss the suitability of this figure of speech. (2)

1.2.5 Why does the couple not kiss 'after the European fashion'? (2)

1.2.6 What does this extract reveal about Gertrude's character? State TWO points. (2)

1.2.7 One of the themes of the novel is 'forgiveness'. Discuss this theme. (3)

1.2.8 Refer to the novel as a whole.

In your view, what life lessons can be learned from Kumalo's example in how he treats other people in the novel? (3)
(18)
[35]

OR

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

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 2.1 AND QUESTION 2.2.

2.1 **EXTRACT C**

[Mr Utterson is alone after walking with Mr Enfield.]

… in case of the decease of Henry Jekyll, MD, DCL, LLD, FRS, & c., all his possessions were to pass into the hands of his 'friend and benefactor Edward Hyde,' but that in case of Dr Jekyll's 'disappearance or unexplained absence for any period exceeding three calendar months,' the said Edward Hyde should step into the said Henry Jekyll's shoes without further delay and free from any burthen or obligation, beyond the payment of a few small sums to the members of the doctor's household.
This document had long been the lawyer's eyesore. It offended him both as a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was the immodest. And hitherto it was his ignorance of Mr Hyde that had swelled his indignation: now, by a sudden turn, it was his knowledge. It was already bad enough when the name was but a name of which he could learn no more. It was worse when it began to be clothed upon with detestable attributes; and out of the shifting, insubstantial mists that had so long baffled his eye, there leaped up the sudden, definite presentment of a fiend.
'I thought it was madness,' he said, as he replaced the obnoxious paper in the safe, 'and now I begin to fear it is disgrace.'

[Chapter 2: Search for Mr Hyde]

2.1.1 Complete the following sentences by using the words from the list below. Write only the word next to the question numbers (2.1.1(a) – 2.1.1(d)) in the ANSWER BOOK.

Mr Enfield; London; Dr Lanyon; Cambridge; butler; Sir Danvers Carew; maid-servant; Dr Jekyll

The novel takes place in (a) …. Mr Utterson hears from (b) … about Mr Hyde for the first time, when they are out walking one Sunday. Hyde kills, (c) … and one of the witnesses is the (d) … (4)

2.1.2 Refer to line 8 ('This document had … the lawyer's eyesore').

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

(b) Discuss the suitability of this figure of speech. (2)

2.1.3 Explain how Mr Utterson feels towards Mr Hyde at this point in the novel. (2)

2.1.4 Why is the following statement FALSE?

As Dr Jekyll's lawyer, Mr Utterson drew up the document. (1)

2.1.5 Refer to lines 17 – 18 ('I thought it … it is disgrace').

(a) What tone of voice would Mr Utterson use in these lines? (1)

(b) Why would Mr Utterson's tone be appropriate in these lines? (1)

2.1.6 One of the themes in the novel is 'good versus evil'.

Discuss this theme. (3)

2.1.7 Refer to the novel as a whole.

In your view, what life lessons can be learned from Henry Jekyll in *Strange Case of Dr Jekyll and Mr Hyde*? (3)
(18)

AND

2.2 **EXTRACT D**

[Mr Utterson and Mr Poole are having a conversation.]

'Why don't you read it, sir?' asked Poole.
'Because I fear,' replied the lawyer solemnly. 'God grant I have no cause for it!' and with that he brought the paper to his eyes and read as follows:
'My dear Utterson, – When this shall fall into your hands, I shall have disappeared,
under what circumstances I have not the penetration to foresee, but my instinct and all the circumstances of my nameless situation tell me that the end is sure, and must be early. Go then, and first read the narrative which Lanyon warned me he was to place in your hands; and if you care to hear more, turn to the confession of
'Your unworthy and unhappy friend,
'HENRY JEKYLL.'
'There was a third enclosure?' asked Utterson.
'Here sir,' said Poole, and gave into his hands a considerable packet sealed in several places.
The lawyer put it in his pocket. 'I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police.'

[Chapter 8: The Last Night]

2.2.1 Where are Poole and Mr Utterson in this extract? (1)

2.2.2 What role does Poole play in the novel? (2)

2.2.3 Discuss the irony in lines 4-5 ('… I shall have disappeared …'). (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 word 'narrative' (line 8) refers to …

A chapters that have been included.
B letters that have been written.
C stories that have been told.
D articles that have been read. (1)

2.2.5 Explain why Jekyll would call himself an 'unworthy friend' (line 11). (2)

2.2.6 Refer to line 12 ('There was a third enclosure?').

Jekyll's will was part of the three enclosures. Why was the content of the will so shocking to Utterson? (2)

2.2.7 Why has Mr Utterson not yet read the narrative of Lanyon, even if it has been in his possession? (2)

2.2.8 What does this extract reveal about Mr Utterson's character? State TWO points. (2)

2.2.9 It was a good idea for Utterson to first read the two narratives, before calling the police.

Discuss your view. (3)

(17)
[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

[Duncan and his entourage arrive at Inverness.]

Before Macbeth's castle. Hautboys and torches.
Enter Duncan, Malcolm, Donalbain, Banquo, Lennox, Macduff, Ross, Angus, and Attendants.

DUNCAN This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

BANQUO This guest of summer,
The temple-haunting martlet, does approve,
By his loved masonry that the heaven's breath
Smells wooingly here. No jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendant bed and procreant cradle.
Where they most breed and haunt, I have observed,
The air is delicate.

Enter Lady Macbeth.

Duncan See, see, our honoured hostess!
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.

LADY M All our service
In every point twice done, and then done double,
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house; for those of old,
And the late dignities heaped up to them,
We rest your hermits.

DUNCAN Where's the Thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

LADY M Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.

[Act 1, Scene 6]

3.1.1 Complete the following sentences by using the words from the list below. Write only the word next to the question numbers (3.1.1(a) – 3.1.1(d)) in the ANSWER BOOK.

Inverness; Siward; Dunsinane; Macduff; Donalbain; England; Malcolm; Scotland;

The above conversation takes place in (a) … at Macbeth's castle called (b) … . At the end of the play Macbeth is killed by (c)… and (d) … takes his place as king. (4)

3.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A – D) next to the question number (3.1.2) in the ANSWER BOOK.

Refer to lines 1–3 ('This castle hath … our gentle senses'). The atmosphere created by Shakespeare could best be described as …

A aggressive.
B peaceful.
C tense.
D uneasy. (1)

3.1.3 Refer to line 12 ('See, see, our honoured hostess!').

(a) What tone of voice would Duncan use in these lines? (1)
(b) Why would Duncan's tone be appropriate in these lines? (1)

3.1.4 Explain how Lady Macbeth feels towards Duncan at this point in the play. (2)

3.1.5 Why is the following statement FALSE?

At this point in the play, Banquo is suspicious of Macbeth's evil intentions. (1)

3.1.6 Refer to line 24 ('Where's the Thane of Cawdor?').

(a) State TWO reasons why Duncan thinks that Macbeth is already at the castle. (2)

(b) How does Lady Macbeth excuse her husband's absence? (1)

3.1.7 Discuss the irony in this extract. (2)

3.1.8 Refer to the play as a whole.

In your view, what life lessons can be learned from Macbeth? (3)

(18)

AND

3.2 **EXTRACT F**

[The witches are making a potion.]

Enter Macbeth.

MACBETH How now, you secret, black, and midnight hags!
What is't you do?

WITCHES A deed without a name.

MACBETH I conjure you, by that which you profess,
Howe'er you come to know it, answer me.
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germens tumble all together,
Even till Destruction sicken; answer me
To what I ask you.

1ST WITCH Speak.

2ND WITCH Demand.

3RD WITCH We'll answer.

1ST WITCH Say, if thou'dst rather hear it from our mouths,
Or from our masters?

MACBETH Call 'em, let me see 'em.

1ST WITCH Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet, throw
Into the flame.

WITCHES Come, high or low;
Thyself and office deftly show!

Thunder. First Apparition; an armed head.
MACBETH Tell me, thou unknown power -

1ST WITCH He knows thy thought.
Hear his speech, but say thou nought.
1ST APPARITION Macbeth! Macbeth! Macbeth! Beware Macduff.
Beware the Thane of Fife. Dismiss me. Enough. *Descends.*
MACBETH Whate'er thou art, for thy good caution, thanks.
Thou has harped my fear aright. But one word more -

[Act 4, Scene 1]

3.2.1 What do the witches promise Macbeth and Banquo at their first meeting? (3)

3.2.2 Explain why Macbeth uses the word 'conjure' (line 4) when he addresses the witches? (2)

3.2.3 Refer to line 21 ('Call 'em; let me see 'em').

If you were the director of this play, what would you tell Macbeth to do while saying this line? State TWO points. (2)

3.2.4 Refer to lines 32 – 33 ('Macbeth! Macbeth! Macbeth! … Dismiss me. Enough').

(a) Why does Macbeth need to be cautious of Macduff? (1)
(b) What does Macbeth do at the end of this scene when Lennox tells him that Macduff has fled? (1)

3.2.5 Refer to line 34 ('Thou hast harp'd my fear aright').

(a) Identify the figure of speech in this line. (1)
(b) Discuss the suitability of this figure of speech. (2)

3.2.6 What does this extract reveal about Macbeth's character? State TWO points. (2)

3.2.7 Macbeth no longer cares about anything in the world as long as he gets what he wants. Discuss your view. (3)
(17)
[35]

OR

QUESTION 4: *MY CHILDREN! MY AFRICA!*

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

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

4.1 **EXTRACT G**

[Isabel invites Thami and Mr M for tea.]

ISABEL: Just before you go, Mr M, I've got an invitation for you and Thami from my Mom and Dad. Would the two of you like to come to tea one afternoon?
MR M: What a lovely idea!
ISABEL: They've had enough of me going on and on about the all-knowing Mr M and his brilliant protégé, Thami. They want to meet you for themselves. Thami? All right with you?
MR M: Of course we accept, Isabel. It will be a pleasure and a privilege for us to meet Mr and Mrs Dyson. Tell them we accept most gratefully.
ISABEL: Next Sunday.
MR M: Perfect.
ISABEL: Thami?
MR M: Don't worry about him, Isabel. I'll put it in my diary and remind him at school. (*Mr M leaves*.)
ISABEL: (*Sensitive to a change of mood in Thami*) I think you'll like my folks. My Mom's a bit on the reserved side but that's just because she's basically very shy. But you and my Dad should get on well. Start talking sport with him and he won't let you go. He played cricket for E.P., you know. (*Pause*) You will come, won't you?
THAMI: (*Edge to his voice*) Didn't you hear Mr M? "A delight and privilege! We accept most gratefully" (*Writing in notebook*) Charles Dickens … Thomas Hardy ... Jane Austen …
ISABEL: Was he speaking for you as well?
THAMI: He speaks for me on nothing.
ISABEL: Relax. I know that.

[Act 1, Scene 5]

4.1.1 Complete the following sentences by using the words from the list below. Write only the word next to the question numbers (4.1.1(a) – 4.1.1(d)) in the ANSWER BOOK.

Camdeboo; debating; Zolile; Isabel; studies; quiz; teaches; Renee

The above conversation takes place at (a) … High school where Mr M (b) … . He invites (c) … to take part in a (d) … competition. (4)

4.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A – D) next to the question number (4.1.2) in the ANSWER BOOK.

The word protégé used by Isabel to refer to Thami, means:

A A useful person at school and in the community
B A person who is guided by an elder, more experienced person
C A person mentoring someone especially a young person
D A clever young person having to deal with political issues (1)

4.1.3 Refer to lines 7–8 ('of course we … and Mrs Dyson').

(a) What tone of voice would Mr M use in these lines? (1)
(b) Why would Mr M's tone be appropriate in these lines? (1)

4.1.4 State TWO reasons for Thami's anger towards Mr M at this point in the play? (2)

4.1.5 Why is the following statement FALSE?

Thami looks forward to meeting Isabel's parents. (1)

4.1.6 Refer to line 24 ('Relax. I know that').

If you were the director of this play, what would you tell Isabel to do while saying this line? State TWO points. (2)

4.1.7 One of the themes in the play is 'the loss of human potential'. Discuss. (3)

4.1.8 Refer to the play as a whole.

In your view, what life lessons can we learn from Mr M? (3)
[18]

4.2 **EXTRACT H**

[Thami and Mr M argue.]

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

[Act 2, Scene 1]

4.2.1 Name the TWO subjects Mr M teaches. (2)

4.2.2 State TWO reasons why Mr M repeats himself in line 2? (2)

4.2.3 Refer to line 6 ('that my conscience … let me rest').

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

(b) Discuss the suitability of this figure of speech. (2)

4.2.4 Discuss the irony in lines 19-20 ('Those little tricks … classroom liberated nothing'). (2)

4.2.5 Explain how Mr M feels towards Thami at this point in the play. (2)

4.2.6 What does the extract reveal about Mr M's character? State TWO points. (2)

4.2.7 What happens to Thami at the end of the play? (1)

4.2.8 Mr M claims that he has won his battle. Discuss your view. (3)
[17]

TOTAL SECTION B: 35

SECTION C: SHORT STORIES

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

- 'TRANSFORMING MOMENTS' by Gcina Mhlope
- 'THE FUR COAT' by Sean O'Faolain

QUESTION 5

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

NOTE: Answer the questions set on BOTH extracts, i.e. QUESTION 5.1 AND QUESTION 5.2.

5.1 'TRANSFORMING MOMENTS'

EXTRACT I

[The narrator decides to move on with her life.]

They thought he was too good for me, they claimed he was a city boy and should therefore go for a city girl. There were many remarks too that I was ugly and did not have any fashionable clothes. Many girls looked the other way when I walked past or towards them and many unkind remarks were whispered behind my back. At first it annoyed me – I told whoever would listen that I didn't want anything to do with the handsome city boy – they could have him. But the hostility got worse and the boy continued to follow me. And then I began to find it funny. I looked at the girls who hated me and I wondered what would happen if I decided to accept the rugby star as my boyfriend. Sometimes I laughed alone as I imagined what they could be whispering about me. Then I thought well, he's not blind, he can see that I'm ugly, he can see I don't have any fashionable clothes, he can see I read too much – I thought fine, I'll go out with him. He had chosen an unsuitable girl and set the whole school on fire. My English teacher thought it was really funny – he congratulated me for causing such a stir! It turned out that Sizwe was a lovely person and we'd become quite good friends by the time he left the school at the end of that year.

5.1.1 Complete the following sentences by using the words from the list below. Write only the word next to the question numbers (5.1.1(a) – 5.1.1(d)) in the ANSWER BOOK.

the narrator; Western Cape; high school; finishing school; describes; the singer; Eastern Cape; voted

The story takes place in the (a) … at a (b) … . It is where (c) … (d) … herself as Miss-ugly-top-of-the-class. (4)

5.1.2 Refer to lines 1–2 (‘They thought he … a city girl).

Who is being referred to as ‘They’ in these lines? (1)

5.1.3 Give TWO reasons why the girls feel that Sizwe is not suitable to be dating the narrator? (2)

5.1.4 Why is the following statement FALSE?

The narrator is excited from the start when the rugby star tells her that he loves her. (1)

5.1.5 Discuss the irony in lines 11-12 (‘I thought fine… out with him.’). (2)

5.1.6 What does the extract reveal about the narrator’s character? State TWO points. (2)

5.1.7 What happens to the narrator at the end of the story? (2)

5.1.8 Refer to the short story as a whole.

In your view, what life lessons can we learn from the narrator? (3)
[17]

AND

5.2 **'THE FUR COAT'**

EXTRACT J

[The couple argues over buying a fur coat.]

'Stop it! I told you I don't want a fur coat! And you don't want me to get a fur coat! You're too mean, that's what it is! And, like all the Irish, you have the peasant streak in you. You're all alike, every bloody wan of ye. Keep your rotten fur coat. I never wanted it …'

And she ran from the room sobbing with fury and disappointment.

'Mean?' gasped Maguire to himself. 'To think that anybody could say that I…Mean!'

She burst open the door to sob:

'I'll go to the garden party in a mackintosh. And I hope that'll satisfy you!' and ran out again.

He sat miserably at his table, cold with anger. He murmured the hateful word over and over, and wondered could there be any truth in it. He added ten yards to the pier. He reduced the ten to five, and then seeing what he had done, swept the whole thing off the table.

It took them three days to make it up. She had hit him below the belt and they both knew it. On the fourth morning she found a cheque for a hundred and fifty pounds on her dressing table. For a moment her heart leaped. The next moment it died in her. She went down and put her arms about his neck and laid the cheque, torn in four, into his hand.

5.2.1 State TWO reasons why Molly needs a fur coat. (2)

5.2.2 Refer to lines 1 – 2 ('You're too mean ...').

(a) What tone of voice would Molly use in these lines? (1)
(b) Why would Molly's tone be appropriate in these lines? (1)

5.2.3 Refer to lines 2 – 3 ('And like all…streak in you').

(a) Identify the figure of speech in this line. (1)
(b) Discuss the suitability of this figure of speech. (2)

5.2.4 When the narrator says, 'She had hit him below the belt….' (line 14) he means that Molly had …

A caught Paddy unexpectedly.
B said something unfair.
C struck out at Paddy.
D used a belt. (1)

5.2.5 Explain how Molly feels towards Paddy at this point in the story. (2)

5.2.6 Explain why Paddy is reluctant to give Molly a cheque. (2)

5.2.7 One of the themes in the short story is the status of a person in their community. Discuss this theme. (3)

5.2.8 Paddy Maguire is a mean person. Discuss your view. (3)
[18]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Death' by Anonymous
- 'Alexandra' by Mongane Wally Serote

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 set questions. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Death – Anonymous

One night as I lay on my bed,
And sleep on fleeting foot had fled,
Because, no doubt, my mind was heavy
With concern for my last journey:

I got me up and called for water,
That I might wash, and so feel better;
But before I wet my eyes so dim,
There was Death on the bowl's rim.

I went to church that I might pray,
Thinking sure he'd keep away;
But before I got on to my feet,
There sat Death upon my seat.

To my chamber then I hied,
Thinking sure he'd keep outside;
But though I firmly locked the door,
Death came from underneath the floor.

Then to sea I rowed a boat,
Thinking surely Death can't float;
But before I reached the deep,
Death was captain of the ship.

6.1.1 Complete the following sentences by using the words from 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.

couplets; ballad; personal; verses; allegory; quatrains; triplets; impersonal

The poem is written in the form of a / an (a) … and the structure consists of five (b) … with rhyming (c) … A first person speaker is used to make the poem more (d) … . (4)

6.1.2 Refer to lines 1–2 ('One night as … foot had fled).

(a) Identify the figure of speech in these lines. (1)
(b) Explain why this figure of speech is suitable. (2)

6.1.3 To what does the 'last journey' (line 4) refer? (1)

6.1.4 In what tone of voice, would the speaker call for water in line 5? (1)

6.1.5 Quote FIVE consecutive words from the poem which suggest that the speaker is kneeling to pray. (1)

6.1.6 Refer to line 13 ('To my chamber then I hied').

Discuss why the word 'chamber' is appropriate in this line. (2)

6.1.7 Why has the word order been changed in line 17? (1)

6.1.8 What do the words 'thinking surely' (lines 10 and 14) suggest about the speaker's feelings? (1)

6.1.9 The theme of the poem is positive. Discuss your view. (3)
[17]

AND

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

Alexandra – Mongane Wally Serote

Were it possible to say,
Mother, I have seen more beautiful mothers,
A most loving mother,
And tell her there I will go,
Alexandra, I would have long gone from you.

But we have only one mother, none can replace,
Just as we have no choice to be born,
We can't choose mothers;
We fall out of them like we fall out of life to death.

And Alexandra,
My beginning was knotted to you,
Just like you knot my destiny.
You throb in my inside silences
You are silent in my heart-beat that's loud to me.
Alexandra often I've cried.
When I was thirsty my tongue tasted dust,
Dust burdening your nipples.
I cry Alexandra when I am thirsty.
Your breasts ooze the dirty waters of your dongas,
Waters diluted with the blood of my brothers, your children,
Who once chose dongas for death-beds.
Do you love me Alexandra, or what are you doing to me?

You frighten me, Mama,
You wear expressions like you would be nasty to me,
You frighten me, Mama,
When I lie on your breast to rest, something tells me
You are bloody cruel.
Alexandra, hell
What have you done to me?
I have seen people but I feel like I'm not one,
Alexandra what are you doing to me?

I feel I have sunk to such meekness!
I lie flat while others walk on me to far places.
I have gone from you, many times,
I come back.
Alexandra, I love you;
I know
When all these worlds became funny to me
I silently waded back to you
And amid the rubble I lay,
Simple and black.

6.2.1 Refer to stanza 1.
Why is the following statement FALSE?

The speaker does not want to leave Alexandra. (1)

6.2.2 Refer to line 9 ('We fall out … life to death').

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

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

6.2.3 Refer to lines 10 – 11 ('And Alexandra, my … knotted to you').

(a) What is meant by the 'knot'? (1)

(b) Choose the correct answer to complete the following sentence.
Write only the letter (A – D) next to the question number 6.2.3 (b) in the ANSWER BOOK.

The figure of speech used in these lines is …

A metaphor.
B personification.
C simile.
D onomatopoeia. (1)

6.2.4 Explain what the speaker means by, 'waters diluted with the blood of my brothers,' (line 20). (2)

6.2.5 Refer to stanza 3.

Using your OWN words, state TWO ways in which the speaker has been mistreated by his mother, Alexandra. (2)

6.2.6 Refer to line 27 ('You are bloody cruel').

Give BOTH the LITERAL and FIGURATIVE meaning of 'bloody' in this line. (2)

6.2.7 Discuss the theme of disempowerment in 'Alexandra'. (3)

6.2.8 The association with Alexandra in the poem is not only negative. Discuss. (3)
(18)
[35]

TOTAL SECTION D: 35

GRAND TOTAL: 70

END