



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGLISH FIRST ADDITIONAL LANGUAGE P2

NOVEMBER 2009

MARKS: 70

TIME: 2 hours

This question paper consists of 32 pages.



INSTRUCTIONS AND INFORMATION

Please read this page carefully before you 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 you have studied this year. Then read these questions and choose the ones you wish to answer.
2. This question paper consists of FOUR sections:

SECTION A: Novel (35)
SECTION B: Drama (35)
SECTION C: Short Stories (35)
SECTION D: Poetry (35)
3. Follow the instructions at the beginning of each section carefully.
4. Answer TWO QUESTIONS in all, ONE question each from ANY TWO sections. Use the checklist to assist you.
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 60 minutes on each section.
8. *Multiple-choice questions:* Write down only the question number and the letter corresponding to the correct answer.
9. Write neatly and legibly.



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CHECKLIST

NOTE:

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: Novel (Essay OR Contextual)	1 – 6	1	
B: Drama (Essay OR Contextual)	7 – 10	1	
C: Short Stories (Essay OR Contextual)	11 – 12	1	
D: Poetry (Contextual)	13 – 16	2	



SECTION A: NOVEL

In this section, there is an essay question and a contextual question on each of the following novels:

- *TO KILL A MOCKINGBIRD* by Harper Lee
- *LORD OF THE FLIES* by William Golding
- *A GRAIN OF WHEAT* by Ngũgĩ wa Thiong'O

Answer ONE question (EITHER the essay OR the contextual question) *on the novel you have studied*.

EITHER

QUESTION 1 (ESSAY QUESTION)***TO KILL A MOCKINGBIRD***

Prejudice is an important theme in the novel, *To Kill a Mockingbird*.

Discuss this statement in an essay.

You may discuss the following points in your essay, among others:

- Racial prejudice in Maycomb County
- Justice and the Tom Robinson case
- Prejudice against people such as Boo Radley, Mayella Ewell and Mrs Dubose

Length: 250 – 300 words

[35]

OR



QUESTION 2 (CONTEXTUAL QUESTION)***TO KILL A MOCKINGBIRD***

Read the following extracts from the novel and answer the questions set. 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 [Atticus Finch is questioning Mayella Ewell in court about the alleged rape.]

'It's an easy question, Miss Mayella, so I'll try again. Do you remember him beating you about the face?' Atticus's voice had lost its comfortableness; he was speaking in his arid, detached professional voice. 'Do you remember him beating you about the face?'	
'No, I don't recollect if he hit me. I mean yes I do, he hit me.'	5
'Was your last sentence your answer?'	
'Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so quick.'	
Judge Taylor looked sternly at Mayella. 'Don't you cry, young woman – ' he began, but Atticus said, 'Let her cry if she wants to, Judge. We've got all the time in the world.'	10
Mayella sniffed wrathfully and looked at Atticus. 'I'll answer any question you got – get me up here an' mock me, will you? I'll answer any question you got –'	
'That's fine,' said Atticus. 'There're only a few more. Miss Mayella, not to be tedious, you've testified that the defendant hit you, grabbed you around the neck, choked you, and took advantage of you. I want you to be sure you have the right man. Will you identify the man who raped you?'	15
'I will, that's him right yonder.'	
Atticus turned to the defendant. 'Tom, stand up. Let Miss Mayella have a good long look at you. Is this the man, Miss Mayella?'	20
Tom Robinson's powerful shoulders rippled under his thin shirt. He rose to his feet and stood with his right hand on the back of his chair. He looked oddly off balance, but it was not from the way he was standing. His left arm was fully twelve inches shorter than his right, and hung dead at his side. It ended in a small shrivelled hand, and from as far away as the balcony I could see that it was no use to him.	25
	[Chapter Eighteen]

- 2.1.1 Explain why Mayella Ewell is in court. (3)
- 2.1.2 Discuss whether Mayella can be blamed for lying in court. (3)
- 2.1.3 Explain the irony of Mayella's accusation against Tom Robinson. (3)
- 2.1.4 Explain how Atticus proves that Tom Robinson is innocent. (3)



- 2.1.5 Refer to line 9 ('Don't you cry, young woman – ').
Explain why Judge Taylor instructs Mayella Ewell not to cry. (3)
- 2.1.6 State whether the following is TRUE or FALSE. Give a reason for your answer.
After the court case, Tom Robinson is hanged. (2)
- 2.1.7 Discuss what this extract suggests about Atticus's character. (3)

AND

2.2 [The children are returning home from the pageant when they are attacked.]

I ran in the direction of Jem's scream and sank into a flabby male stomach. Its owner said, 'Uff!' and tried to catch my arms, but they were tightly pinioned. His stomach was soft but his arms were like steel. He slowly squeezed the breath out of me. I could not move. Suddenly he was jerked backwards and flung on the ground, almost carrying me with him. I thought, Jem's up.	5
One's mind works very slowly at times. Stunned, I stood there dumbly. The scuffling noises were dying; someone wheezed and the night was still again. Still but for a man breathing heavily, breathing heavily and staggering. I thought he went to the tree and leaned against it. He coughed violently, a sobbing, bone-shaking cough.	10
'Jem?' There was no answer but the man's heavy breathing. 'Jem?' Jem didn't answer.	15
The man began moving around, as if searching for something. I heard him groan and pull something heavy along the ground. It was slowly coming to me that there were now four people under the tree.	
[Chapter Twenty-Eight]	

- 2.2.1 Explain why Bob Ewell attacks the children. (3)
- 2.2.2 Relate what happens during the attack on the children. (2)
- 2.2.3 Later in the novel, the children are rescued.
(a) How are the children rescued? (2)
(b) What does this incident tell you about the person who rescues the children from Bob Ewell? (2)
- 2.2.4 Explain what Ewell's attack on the children suggests about his character. (3)
- 2.2.5 Later in the novel, Sheriff Tate decides not to investigate Bob Ewell's death. What does this suggest about Sheriff Tate? (3)

[35]**OR**

QUESTION 3 (ESSAY QUESTION)***LORD OF THE FLIES***

In the novel, *Lord of the Flies*, the author shows what happens when the rules of society are not followed.

Discuss this statement in a well-substantiated essay.

In your essay, you may discuss the following ideas, among others:

- How the boys try to set up rules on the island that reflect their experiences at home
- How these rules change as the boys try to survive on the island in the absence of grown-ups
- How the relationship between Ralph and Jack affects the way rules are obeyed

Length: 250 – 300 words

[35]

OR



QUESTION 4 (CONTEXTUAL QUESTION)**LORD OF THE FLIES**

Read the following extracts from the novel and answer the questions set. 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. 4.1 and 4.2.

- 4.1 [Ralph has called a meeting of all the boys because some claim to have seen something moving.]

The assembly murmured in subdued agreement. The littlun shook his head stubbornly. 'I was asleep when the twisty things were fighting and when they went away I was awake, and I saw something big and horrid moving in the trees.'	5
Ralph held out his hands for the conch and the littlun sat down. 'You were asleep. There wasn't anyone there. How could anyone be wandering about in the forest at night? Was anyone? Did anyone go out?'	
There was a long pause while the assembly grinned at the thought of anyone going out in the darkness. Then Simon stood up and Ralph looked at him in astonishment.	10
'You! What were you mucking about in the dark for?'	
Simon grabbed the conch convulsively. 'I wanted – to go to a place – a place I know.'	
'What place?'	
'Just a place I know. A place in the jungle.'	15
He hesitated. Jack settled the question for them with that contempt in his voice that could sound so funny and so final. 'He was taken short.'	
With a feeling of humiliation on Simon's behalf, Ralph took back the conch, looking Simon sternly in the face as he did so.	20
'Well, don't do it again. Understand? Not at night. There's enough silly talk about beasts, without the littluns seeing you gliding about like a —'	
The derisive laughter that rose had fear in it and condemnation. Simon opened his mouth to speak but Ralph had the conch, so he backed to his seat.	25
[Chapter Five]	

- 4.1.1 Refer to line 1 ('The assembly murmured in subdued agreement').
What does this line suggest about the boys' feelings? (2)
- 4.1.2 What do you think Ralph hopes to achieve by calling this meeting? (2)
- 4.1.3 Refer to lines 8 – 9 ('There was a ... in the darkness').
Explain why 'the assembly grinned.' (2)



- 4.1.4 Refer to line 11 ('You! What were ... the dark for?').
What does this line suggest about Ralph's attitude towards Simon at this point? (2)
- 4.1.5 Refer to line 23 ('about beasts, without ... about like a —').
Who are the 'littluns'? (2)
- 4.1.6 Is Jack's treatment of Simon in this passage justifiable? Give a reason for your answer. (2)
- 4.1.7 What finally happens to Simon? (2)
- 4.1.8 From your knowledge of the novel as a whole, discuss the influence Jack has on the boys' behaviour. (3)
- 4.1.9 Is Ralph a good leader? Discuss your view. (3)

AND

4.2 [Jack and his tribe are hunting for Ralph.]

Ralph thought of the boar that had broken through them with such ease. If necessary, when the chase came too close, he should charge the cordon while it was still thin, burst through, and run back. But run back where? The cordon would turn and sweep again. Sooner or later he would have to sleep or eat – and then he would awaken with hands clawing at him; and the hunt would become a running down. 5

What was to be done, then? The tree? Burst the line like a boar? Either way the choice was terrible.

A single cry quickened his heart-beat and, leaping up, he dashed away towards the ocean side and the thick jungle till he was hung up among creepers; he stayed there for a moment with his calves quivering. If only one could have pax, a long pause, a time to think! 10

And there again, shrill and inevitable, was the ululation sweeping across the island. At that sound he shied like a horse among the creepers and ran once more till he was panting. He flung himself down by some ferns. The tree, or the charge? He mastered his breathing for a moment, wiped his mouth, and told himself to be calm. Samneric were somewhere in that line, and hating it. Or were they? And supposing, instead of them, he met the chief, or Roger who carried death in his hands? 15

Ralph pushed back his tangled hair and wiped the sweat out of his best eye. He spoke aloud. 20

'Think.'

What was the sensible thing to do?

There was no Piggy to talk sense. There was no solemn assembly for debate nor dignity of the conch.

[Chapter Twelve]



- 4.2.1 Relate the events that lead to the hunt. (2)
- 4.2.2 Refer to lines 13 – 14 ('And there again ... across the island').
What do these lines suggest about the hunters? (2)
- 4.2.3 How does Ralph feel at this point of the novel? Quote ONE sentence to support your answer. (3)
- 4.2.4 Refer to line 17 ('Samneric were somewhere ... and hating it').
(a) Who are Samneric? (1)
(b) How do Samneric show loyalty to Ralph despite being in Jack's camp? (2)
- 4.2.5 Refer to lines 18 – 19 ('And supposing, instead ... in his hands?').
Explain the irony in Ralph's reference to Jack as 'the chief'. (2)
- 4.2.6 Refer to lines 24 – 25 ('There was no ... of the conch').
Explain why Ralph thinks about the conch. (2)
- 4.2.7 What happens to the children at the end of the novel? (1)
- [35]**

OR

QUESTION 5 (ESSAY QUESTION)

A GRAIN OF WHEAT

The abuse of power is an important theme in the novel, *A Grain of Wheat*.

Discuss this statement in an essay.

You may discuss the following points in your essay, among others:

- British rule and white settlers in Kenya, such as John Thompson and D O Robson
- Kenyans who abuse their positions, such as Karanja and the new Members of Parliament
- The effect of such abuse of power on the people of Kenya

Length: 250 – 300 words

[35]

OR



QUESTION 6 (CONTEXTUAL QUESTION)

A GRAIN OF WHEAT

Read the following extracts from the novel and answer the questions set. 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 6.1 and QUESTION 6.2.

6.1 [Gikonyo has gone to speak to Mugo.]

<p>'You know a time came when I did not care about Uhuru for the country any more. I just wanted to come home. And I would have sold Kenya to the whiteman to buy my own freedom. I admire people like Kihika. They are strong enough to die for the truth. I have no such strength. That's why in detention, we were proud of you, resented you and hated you – all in the same breath. You see, people like you, who refused to betray your beliefs, showed us what we ought to be like – but we lacked true bones in the flesh. We were cowards.'</p>	5
<p>'It was not cowardice. I would have done the same.'</p> <p>'Why didn't you?'</p>	10
<p>'You want to know, do you?' Mugo said, forgetting himself. Then the temptation fled away.</p> <p>'I had no home to come to,' he said quietly, without emotion. 'I suppose I did not want to come back.'</p>	15
<p>'No, it is not that,' Gikonyo said in a gale of genuine admiration. 'You have a great heart. It is people like you who ought to have been the first to taste the fruits of independence. But now, whom do we see riding in long cars and changing them daily as if motor cars were clothes? It is those who did not take part in the Movement, the same who ran to the shelter of schools and universities and administration. And even some who were outright traitors and collaborators. There are some who only the other day were singing songs composed for them by the Blundells: Uhuru bado! or Let us carve Kenya into small pieces! At political meetings you hear them shout: Uhuru, Uhuru, we fought for. Fought where? They are mere uncircumcised boys. They knew suffering as a word. They should have listened to your speech that day. All of them. As you spoke, I felt you were reading my heart ...'</p>	20
<p>'Was it hard waiting, for you?' Mugo spoke abstractedly as if he wanted to change the subject of conversation. Gikonyo needed only small encouragement.</p> <p style="text-align: right;">[Chapter 6]</p>	25

6.1.1 Refer to lines 1 – 8 ('You know a time ... We were cowards').

- (a) In your own words, explain why Gikonyo admires Mugo. (3)
- (b) In your view, is Gikonyo's admiration of Mugo justified? Discuss your view. (3)



- 6.1.2 Refer to lines 18 – 20 ('It is those ... universities and administration').
- (a) Explain what the 'Movement' was. (2)
- (b) Discuss the role Gikonyo played in the 'Movement.' (3)
- 6.1.3 Refer to lines 20 – 21 ('And even some ... traitors and collaborators').
- (a) To whom is Gikonyo referring in these lines? (2)
- (b) Explain why he views them as 'traitors and collaborators'. (3)
- 6.1.4 Refer to lines 23 – 24 ('At political meetings ... we fought for').
- What does the word 'Uhuru' mean? (1)
- 6.1.5 Why are many Kenyans dissatisfied even after independence is achieved? (3)

AND

6.2 [Mumbi has come to speak to Mugo.]

'Oh, I wanted you to speak to my husband. He would have listened to you. You see, since he returned from detention, he has never once entered my bed. And he has never said a word about the child. What was in his heart was hidden from me, until yesterday. It was hard, hard, hard ...'. She had started in a matter-of-fact tone and ended in a state. She remembered the day Gikonyo returned home from detention. She had wanted to talk to him, to make him understand by a word, a glance, but no words formed in her mind. His appearance seemed to have crushed her into a stupid unfeeling silence. Yet how she had wanted to reach him, then, there, as she stared at the opposite wall, wondering what he would do to her. She checked herself, and there was a sad pause before she recovered and came back to the present. 'Anyway, that is not important now. I quarrelled with him last night – and returned to my parents.'	5
'No!' he said feelingly, in an unguarded moment.	
'It's true. But that is not why I came to see you in the night. The women of Thabai and Rung'ei area sent me to you. They want you at the meeting tomorrow.'	10
'I cannot,' he said decisively.	
'You must,' she answered, warming up to the challenge.	
'No, no.'	15
'You must – all these people are waiting for you. People want you.'	
'But – but – I cannot.'	
'They cry for you.'	20

[Chapter 13]



- 6.2.1 Refer to line 3 ('And he has ... about the child').
- (a) Explain whose child is being referred to here. (2)
- (b) Is Gikonyo justified in refusing to talk about the child?
Discuss your view. (3)
- 6.2.2 Refer to lines 5 – 6 ('She remembered the ... home from detention').
- (a) Explain why Mumbi remembers 'the day Gikonyo returned home from detention.' (2)
- (b) Discuss how Mumbi spent the time while Gikonyo was in detention. (2)
- (c) What does this reveal about Mumbi's character? Mention TWO points. (2)
- 6.2.3 Refer to lines 12 – 13 ('I quarrelled with ... to my parents').
- Why does Mumbi decide to return to her parents? (2)
- 6.2.4 Refer to line 23 ('They cry for you').
- Explain why Mumbi says this. (2)
- [35]**
- TOTAL SECTION A: 35**

OR



SECTION B: DRAMA

In this section, there is an essay and a contextual question on each of the following dramas:

- *ROMEO AND JULIET* by William Shakespeare
- *NOTHING BUT THE TRUTH* by John Kani

Answer ONE question (EITHER the essay OR the contextual question) *on the drama you have studied*.

QUESTION 7 (ESSAY QUESTION)***ROMEO AND JULIET***

The play, *Romeo and Juliet*, confirms that in the end love is always stronger than hate.

Do you agree? Discuss your view in an essay

You may discuss the following ideas, among others:

- The feud between the Capulets and the Montagues
- Romeo and Juliet's meeting and falling in love
- The deaths of Mercutio and Tybalt
- The deaths of Romeo and Juliet and the reconciliation of the two families

Length: 250 – 300 words

[35]

OR



QUESTION 8 (CONTEXTUAL QUESTION)**ROMEO AND JULIET**

Read the following extracts from the play and answer the questions set. 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 8.1 AND QUESTION 8.2.

8.1 [Romeo visits Friar Lawrence.]

FRIAR	Holy Saint Francis, what a change is here! Is Rosaline, that thou didst love so dear, So soon forsaken? Young men's love then lies Not truly in their hearts, but in their eyes. Jesu Maria, what a deal of brine	5
	Hath washed thy sallow cheeks for Rosaline! How much salt water thrown away in waste To season love, that of it doth not taste! The sun not yet thy sighs from heaven clears. Thy old groans yet ring in mine ancient ears.	10
	Lo, here upon thy cheek the stain doth sit Of an old tear that is not washed off yet. If e'er thou wast thyself, and these woes thine, Thou and these woes were all for Rosaline. And art thou changed? Pronounce this sentence then: Women may fall when there's no strength in men.	15
ROMEO	Thou chid'st me oft for loving Rosaline.	
FRIAR	For doting, not for loving, pupil mine.	
ROMEO	And bad'st me bury love.	
FRIAR	Not in a grave	20
	To lay one in, another out to have.	
ROMEO	I pray thee, chide me not. Her I love now Doth grace for grace and love for love allow. The other did not so.	
FRIAR	O, she knew well Thy love did read by rote, that could not spell. But come, young waverer, come, go with me, In one respect I'll thy assistant be. For this alliance may so happy prove To turn your households' rancour to pure love.	25
ROMEO	O, let us hence! I stand on sudden haste.	30
FRIAR	Wisely and slow; they stumble that run fast.	<i>Exeunt.</i>
[Act 2 Scene 3]		



- 8.1.1 Give TWO reasons why Romeo visits Friar Lawrence at this point. (2)
- 8.1.2 Refer to lines 2 – 3 ('Is Rosaline, that ... so soon forsaken').
Discuss why Friar Lawrence decides to mention Rosaline. (3)
- 8.1.3 Choose the correct answer.
The word 'chid'st' (line 17) has the same meaning as ...
A hit.
B scolded.
C punished.
D advised. (1)
- 8.1.4 Refer to lines 22 – 23 ('Her I love ... for love allow').
Discuss the events leading to Romeo's meeting with Juliet. (3)
- 8.1.5 Refer to lines 29 – 30 ('For this alliance ... to pure love').
Explain how the two families are reconciled later in the play. (2)
- 8.1.6 Refer to line 32 ('Wisely and slow ... that run fast').
Is the Friar's advice sound? Give a reason for your answer. (2)
- 8.1.7 What does this extract reveal about the characters of
(a) Friar Lawrence? (2)
(b) Romeo? (2)
- 8.1.8 From your knowledge of the play as a whole, discuss Friar Lawrence's role in the tragic deaths of Romeo and Juliet. (3)

AND



8.2 [Friar Lawrence has come to the Capulet's tomb to rescue Juliet.]

FRIAR	Romeo!	
	<i>He goes to the entrance of the vault</i>	
	Alack, alack, what blood is this which stains The stony entrance of this sepulchre? What mean these masterless and gory swords To lie discoloured by this place of peace?	5
	Romeo! O, pale! Who else? What, Paris, too, And steeped in blood? Ah, what an unkind hour Is guilty of this lamentable chance!	
	<i>Juliet awakes</i>	10
JULIET	The lady stirs. O comfortable Friar, where is my lord? I do remember well where I should be, And there I am. Where is my Romeo?	
	<i>Approaching voices are heard</i>	15
FRIAR	I hear some noise. Lady, come from that nest Of death, contagion, and unnatural sleep: A greater power than we can contradict Hath thwarted our intents. Come, come away. Thy husband in thy bosom there lies dead, And Paris, too. Come, I'll dispose of thee Among a sisterhood of holy nuns. Stay not to question, for the watch is coming. Come, go, good Juliet. I dare no longer stay.	20
[Act 5 Scene 3]		

- 8.2.1 Refer to lines 7 – 8 ('What, Paris, too ... steeped in blood?').
- (a) Why does Juliet's father want her to marry Paris? (2)
- (b) Discuss the events that lead to the death of Paris. (2)
- 8.2.2 Refer to lines 16 – 24 ('I hear some ... no longer stay').
- Discuss Friar Lawrence's fears at this point in the play. (3)
- 8.2.3 Refer to lines 18 – 19 ('A greater power ... thwarted our intents').
- (a) Explain what Friar Lawrence means by, 'A greater power'. (2)
- (b) Do you agree that it is a 'greater power' that has altered their plans? Give a reason for your answer. (3)
- 8.2.4 Refer to lines 19 - 23 ('Come, come away ... watch is coming').
- In your view, are Friar Lawrence's suggestions in these lines wise? Why? (3)

[35]

OR



QUESTION 9 (ESSAY QUESTION)***NOTHING BUT THE TRUTH***

Although Sipho and Themba are brothers, they are very different from each other.

Discuss how these differences influence the way they lived their lives.

You may discuss the following points in your essay, among others:

- Differences between Sipho and Themba, e.g. values, characters and lifestyles
- The effect these differences have on their relationship with each other and with members of their family
- The values Sipho and Themba pass on to their children

Length: 250 – 300 words

[35]

OR



QUESTION 10 (CONTEXTUAL QUESTION)**NOTHING BUT THE TRUTH**

Read the following extracts from the play and answer the set questions. 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 10.1 AND QUESTION 10.2.

10.1 [Sipho is talking to Thando about his youth.]

SIPHO:	When I was a little boy I made myself a wire double decker bus. I spent four days non-stop at it. When it was finished I drove it around for about three minutes and Themba wanted it for himself. He cried. My father shouted at me: 'What's the matter with you? Give it to him. Can't you see he is crying?' I gave it to him. He wrenched it out of my hands. My finger bled a little, because of the force with which he grabbed it from me. The wire cut my finger. He drove it away. I watched him go with a piece of my heart and love for my wire bus. Themba had a lot of toy cars my father bought for him from town. He did not need that wire bus. He took it because it was mine.	5
THANDO:	What happened to the car – the wire bus?	
SIPHO:	It lasted for a day or two. The last time I saw it, it was smashed. Themba was driving it on the street, a bakery van surprised him, he ran off, leaving my bus on the road, the van smashed it flat. I was so angry. I wanted to kill him. My mother got angry with me. 'It was nothing. Just a bus made of wire.' Funny, I've never forgotten that wire bus. I can still see it, very clearly, in my mind. Will he be in one of those black body bags?	15
THANDO:	No, that's only in the movies. He will be in a coffin.	20
SIPHO:	Yes, you are right. Are you sure, we've got everything?	
THANDO:	I am sure Mandisa has all the documents. All you have to do is to identify the body. The undertaker is also with us; he will know what to do. [Sound of a car hooter.] You have bought the ox as well to be slaughtered at the funeral?	25
SIPHO:	Oh my God, I never asked him to bring an empty coffin with him. To put Themba's body in.	
THANDO:	Will you stop worrying. I told you he will be in a coffin. The undertaker knows these things. Come on!	
	<i>She exits.</i>	
		[Act 1 Scene 1]



- 10.1.1 Refer to lines 1 – 11 ('When I was ... it was mine').
What does this tell you about Themba as a boy? (3)
- 10.1.2 Refer to line 17 ('It was nothing ... made of wire').
Discuss whether Siphso's mother was justified in saying these words. (3)
- 10.1.3 In your view, was Siphso justified in being angry when Themba took the wire bus from him? Give a reason for your answer. (2)
- 10.1.4 Give a description of Mandisa on her arrival from London. (2)
- 10.1.5 Refer to lines 22 – 23 ('I am sure ... identify the body').
Do you think Siphso would have been able to identify Themba's body if he had not already been cremated? Give a reason for your answer. (2)
- 10.1.6 Discuss Siphso's feelings about the funeral service that is eventually held for Themba. (2)
- 10.1.7 Refer to lines 24 – 25 ('You have bought ... at the funeral').
What does this statement reveal about Siphso's attitude towards tradition and culture? (2)
- 10.1.8 From your knowledge of the play, discuss TWO other reasons why Siphso is angry with Themba. (4)

AND



10.2 [Sipho is talking to Mandisa and Thando about Themba.]

SIPHO:	You see what you have done to me Themba. Even when you are dead, ashes in that vase, you are still making my life a misery. Why? Why Themba?	
MANDISA:	Because he loved you!	5
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 talked about. You, Uncle Sipho.	10
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.	15
THANDO:	So you forgive him?	
SIPHO:	I forgave Themba long ago. All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother'.	
		[Act 2 Scene 1]

10.2.1 Refer to lines 1 – 3 ('You see what ... Why? Why, Themba?').

(a) Choose the correct answer.

Sipho's tone is one of ...

- A patience.
- B amazement.
- C shock.
- D sarcasm. (1)

(b) Explain why he uses this tone. (2)

10.2.2 Who was Luvuyo? (1)

10.2.3 Refer to lines 8 – 11 ('Is that true ... You, Uncle Sipho').

(a) Why is it important for Sipho to know that Themba had loved him? (3)

(b) Discuss the effect Mandisa's words have on Sipho. (2)

10.2.4 Explain why Mandisa has come to South Africa. (2)

10.2.5 What job does Sipho do? (1)

10.2.6 Discuss why the title of this drama, *Nothing but the Truth* is appropriate. (3)

[35]

TOTAL SECTION B: 35

OR



SECTION C: SHORT STORIES

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

- *The Visits* by Richard Rive
- *The Toilet* by Gcina Mhlope

Choose ONE of the short stories and answer the questions set.

QUESTION 11 (ESSAY QUESTION)***THE VISITS* by Richard Rive**

The short story, 'The Visits', exposes how differently people respond to the suffering of others.

Discuss this statement in an essay.

In your essay, you may consider the following points, among others:

- The suffering of the woman
- How the teacher helps the woman and what this reveals about his character
- The student's treatment of the woman and what this reveals about his character

Length: 250 – 300 words

[35]

OR



QUESTION 12 (CONTEXTUAL QUESTION)**THE TOILET by Gcina Mhlope**

Read the following extracts from the short story and answer the questions set. 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 12.1 and QUESTION 12.2.

12.1 [The narrator relates what it was like to stay with her sister.]

On weekdays, I was locked in my sister's room so that the Madam wouldn't see me. She was at home most of the time: painting her nails, having tea with friends, or lying in the sun by the swimming pool. The swimming pool was very nearby the room, which is why I had to keep very quiet. My sister felt bad about locking me in there, but she had no alternative. I couldn't even play the radio, so she brought me books, old magazines and newspapers from the white people. I just read every single thing I came across: *Fair Lady*, *Woman's Weekly*, anything. But then my sister thought I was reading too much.

5

'What kind of wife will you make if you can't even make baby clothes, or knit yourself a jersey? I suppose you will marry an educated man like yourself, who won't mind going to bed with a book and an empty stomach.'

10

We would play cards at night when she knocked off, and listen to the radio, singing along softly with the songs we liked.

12.1.1 Refer to lines 1 – 2 of the extract ('On weekdays, I ... wouldn't see me').

From your knowledge of the story as a whole, describe the Madam's lifestyle.

(2)

12.1.2 Refer to lines 5 – 6 ('My sister felt ... had no alternative').

Explain why the narrator says her sister 'had no alternative'.

(2)

12.1.3 The narrator takes up a job while she is living with her sister in the city.

(a) What job does the narrator take up?

(1)

(b) Suggest TWO reasons why she takes up this job.

(2)

12.1.4 Is the following statement TRUE or FALSE? Give a reason for your answer.

The narrator was breaking a law by living with her sister.

(2)

12.1.5 Discuss how the narrator's attitude to life differs from her sister's.

(4)



12.1.6 Later in the story, the narrator is caught out by the white madam.

- (a) How does the sister react when the narrator is caught out? (2)
- (b) Is the sister justified in reacting in this way? Give a reason for your answer. (2)

AND

12.2 [The narrator discusses the toilet.]

Many more mornings saw me sitting there, writing. Sometimes it did not need to be a poem; I wrote anything that came into my head – in the same way I would have done if I'd had a friend to talk to. I remember some days when I felt like I was hiding something from my sister. She didn't know about my toilet in the park and she was not in the least interested in my notebook. 5

Then, one morning, I wanted to write a story about what had happened at work the day before; the supervisor screaming at me for not calling her when I'd seen people stealing two dresses at lunchtime. I had found it really funny. I had to write about it and I just hoped there were enough pages left in my notebook. It all came back to me and I was smiling when I reached for the door; but it wouldn't open – it was locked! I think for the first time, I accepted that the toilet was not mine after all ... 10

Slowly I walked over to a bench nearby, watched the early spring sun come up, and wrote my story anyway.

- 12.2.1 Explain why the narrator chooses to spend time in the toilet. (3)
- 12.2.2 How does the narrator spend her time in the toilet, and what does this reveal about her? (3)
- 12.2.3 If you were in the narrator's position, what would you have preferred: spending time in the sister's room or in the toilet? Give a reason for your answer. (2)
- 12.2.4 Why was the toilet in a fairly good condition? (2)
- 12.2.5 Why was the toilet eventually locked? (2)
- 12.2.6 The story ends with the following sentence:
- 'Slowly I walked over to a bench nearby, watched the early spring sun come up, and wrote my story anyway.'
- (a) What does this sentence suggest about the narrator's reaction to the toilet being locked? (2)
- (b) In your view, is this a good way to end the story? Give a reason for your answer. (2)



12.2.7 Is the title, 'The Toilet' a suitable one? Give a reason for your answer.

(2)
[35]

TOTAL SECTION C: 35

OR



SECTION D: POETRY

In this section, questions have been set on the following poems:

- *My name* by Magoleng Wa Selepe
- *Lament for a Dead Cow* by Francis Carey Slater
- *On aging* by Maya Angelou
- *the night train* by Fhazel Johennesse

Answer questions on ANY TWO of the prescribed poems set. Read each poem carefully and then answer the questions which follow.

QUESTION 13***My name – Magoleng Wa Selepe***

Nomgqibelo Ncamisile Mnqhibisa

Look what they have done to my name ...
the wonderful name of my great-great-grandmothers
Nomgqibelo Ncamisile Mnqhibisa

The burly bureaucrat was surprised. 5
What he heard was music to his ears
'*Wat is daai, sê nou weer?*'
'I am from Chief Daluxolo Velayigodle of emaMpodweni
And my name is *Nomgqibelo Ncamisile Mnqhibisa*.'

Messiah, help me! 10
My name is so simple
and yet so meaningful,
but to this man it is trash ...

He gives me a name
Convenient enough to answer his whim: 15
I end up being
Maria ...
I ...

Nomgqibelo Ncamisile Mnqhibisa.

- 13.1 State TWO reasons why the speaker is very proud of her name. (2)
- 13.2 Refer to line 2 ('Look what they have done to my name ...').
What feeling does the speaker express in this line? (1)
- 13.3 What does the word 'burly' (line 5) suggest about the bureaucrat? (1)



- 13.4 Refer to line 6 ('What he heard was music to his ears').
Does the reference to music suggest that the bureaucrat appreciates the speaker's name? Give a reason for your answer. (2)
- 13.5 Where does the speaker come from? (1)
- 13.6 Refer to line 10 ('Messiah, help me').
What does the use of the word 'Messiah' suggest about the speaker? (2)
- 13.7 Identify the figure of speech used in line 13, ('but to this man it is trash ...'). (1)
- 13.8 Explain why the bureaucrat changes the speaker's name to Maria. (2)
- 13.9 Choose ONE word that emphasises how the speaker feels about her name. (1)
- 13.10 What does this poem suggest about the bureaucrat's political beliefs? (2)
- 13.11 Refer to lines 16 – 18 (I end up being
Maria ...
I ...).
Discuss the effect created by the use of very short lines at this point in the poem. (2½)
[17½]

OR



QUESTION 14

Read the following poem and then answer the questions set on it.

Lament for a Dead Cow – Francis Carey Slater

Chant by Xhosa family on the death of Wetu, their only cow

Siyalila, siyalila, inkomo yetu ifile!

Beautiful was Wetu as a blue shadow,

That nests on the grey rocks

About a sunbaked hilltop:

Her coat was black and shiny

Like an isipingo-berry;

Her horns were as sharp as the horns of the new moon

That tosses aloft the evening star;

Her round eyes were as clear and soft

As a mountain-pool,

Where shadows dive from the high rocks.

No more will Wetu banish teasing flies

With her whistling tail;

No more will she face yapping curs

With lowered horns and bewildered eyes;

No more will her slow shadow

Comfort the sunburnt veld, and her sweet lowing

Delight the hills in the evening.

The fountain that filled our calabashes

Has been drained by a thirsty sun;

The black cloud that brought us white rain

Has vanished – the sky is empty;

Our kraal is desolate;

Our calabashes are dry:

And we weep.

5

10

15

20

25

14.1 Refer to line 13 ('With her whistling tail').

What does Wetu do with her tail?

(2)

14.2 In your own words, describe THREE physical features of Wetu the cow.

(1½)

14.3 Explain why Wetu died.

(2)

14.4 Choose ONE word that emphasises the heat experienced at that time.

(1)

14.5 Refer to lines 16 – 18 ('No more will ... in the evening').

In your own words, state TWO ways in which Wetu contributed to her environment.

(2)



- 14.6 Refer to line 20 ('Has been drained by a thirsty sun').
- 14.6.1 Identify the figure of speech used in this line. (1)
- 14.6.2 Explain why this figure of speech is effective. (2)
- 14.7 Refer to lines 21 – 22 ('The black cloud ... sky is empty').
- Explain the TWO meanings of these lines. (4)
- 14.8 Give TWO reasons why the family loved Wetu. (2)
- [17½]**

OR

QUESTION 15

On aging – Maya Angelou

When you see me sitting quietly,
Like a sack left on a shelf,
Don't think I need your chattering,
I'm listening to myself.

Hold! Stop! Don't pity me! 5
Hold! Stop your sympathy!
Understanding if you got it,
Otherwise I'll do without it!

When my bones are stiff and aching
And my feet won't climb the stairs, 10
I will only ask one favor:
Don't bring me no rocking chair.

When you see me walking, stumbling,
Don't study and get it wrong.
'Cause tired don't mean lazy 15
And every goodbye aint gone.

I'm the same person I was back then,
A little less hair, a little less chin,
A lot less lungs and much less wind,
But aint I lucky I can still breathe in. 20

- 15.1 Refer to line 2 of the poem ('Like a sack left on a shelf').
- Discuss what the simile reveals about the speaker's feelings. (3)
- 15.2 Pick out THREE separate phrases that show that the language used in this poem is very casual and informal. (1½)



- 15.3 According to the speaker, what does she need from her family and friends? Quote a line to support your answer. (2)
- 15.4 Refer to lines 5 – 6.
Why, do you think, does the speaker say 'Don't pity me! ... Stop your sympathy!'? (2)
- 15.5 Refer to line 9.
Suggest a synonym (word of similar meaning) for 'aching' as used in the context of the poem. (1)
- 15.6 Name TWO difficulties the speaker experiences in his/her daily life. (2)
- 15.7 Name TWO changes mentioned by the speaker that her body has already undergone. (2)
- 15.8 Would you say the speaker is grateful to still be alive? Quote a line from the poem to support your answer. (2)
- 15.9 Discuss whether this poem has changed your attitude towards old people in any way. (2)
- [17½]**

OR

QUESTION 16

***the night train* – Fhazel Johennesse**

there is no comfort here in this third class coach on this green resisting seat i twitch and glance around – there are few too few travellers on the night train	5
crossing my legs and flicking my cigarette i turn to stare through the window into the darkness outside (or is it my reflection i stare at) and glance impatiently at the wrong stations we stop at <i>out</i>	10
i must get out of here soon for in this coach there is a smell which haunts me not the smell of stale man but the whispering nagging smell of fear	15



- 16.1 In your own words, describe the coach in which the speaker is travelling. (2)
- 16.2 Does the speaker feel safe on this train? Quote a line from the poem to support your answer. (2)
- 16.3 State whether the following are TRUE or FALSE. Give a reason for each answer.
- (a) The coach the speaker is travelling in is very crowded. (2)
- (b) The speaker has taken the wrong train. (2)
- 16.4 Refer to line 2 ('in this third class coach').
Suggest why the speaker is in a 'third class coach.' (2)
- 16.5 State THREE things the speaker did while travelling on the train. (3)
- 16.6 Choose ONE word from the poem that suggests that the speaker is very eager to reach his destination. (1)
- 16.7 Refer to line 14 ('out').
Why, do you think, has the word 'out' been written in italics? (1)
- 16.8 Is the speaker justified in being impatient when the train stops 'at the wrong stations'? Give a reason for your answer. (2½)
[17½]

TOTAL SECTION D: 35

GRAND TOTAL: 70

