



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

ENGFA.2

ENGLISH FIRST ADDITIONAL LANGUAGE P2

FEBRUARY/MARCH 2011

MARKS: 70

TIME: 2 hours

This question paper consists of 36 pages.

MORNING SESSION



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 you have studied this year. Read those 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. Answer questions from TWO sections, as follows:

SECTION A: NOVEL

Answer ONE question on the novel that you have studied.

SECTION B: DRAMA

Answer ONE question on the drama that you have studied.

SECTION C: SHORT STORIES

Answer ONE question.

SECTION D: POETRY

Answer TWO questions.

Use the checklist to assist you.

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

5. Number your answers exactly as the questions are numbered in the question paper.

6. Start EACH section on a NEW page.

7. Spend approximately 60 minutes on each section.

8. Write neatly and legibly.



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Answer ANY ONE question.		
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6. <i>A Grain of Wheat</i>	Contextual question	35
SECTION B: DRAMA		
Answer ANY ONE question.		
7. <i>Romeo and Juliet</i>	Essay question	35
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Answer ANY ONE question.		
11. <i>The Deep River</i>	Essay question	35
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SECTION D: POETRY		
Answer ANY TWO questions.		
13. Snake	Contextual question	17½
14. Lament for a Dead Cow	Contextual question	17½
15. On aging	Contextual question	17½
16. the night train	Contextual question	17½

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	
NOTE: Ensure that you have answered questions on TWO sections only.			



SECTION A: NOVEL

In this section, there are essay questions and contextual questions on 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 question OR the contextual question) on the novel you have studied.

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

The novel presents characters who illustrate the best qualities in human nature, as well as those who illustrate the worst.

Discuss this statement in an essay with reference to **at least TWO** of the following characters:

- Atticus Finch
- Tom Robinson
- Bob Ewell
- Mayella Ewell
- Boo Radley

Length: 250 – 300 words

[35]

OR

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

Read the following extracts from the novel and answer the set questions. 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 [Atticus talks to Jem about Mrs Dubose.]

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.'	5
'A lady?' Jem raised his head. His face was scarlet. 'After all those things she said about you, a lady?'	10
'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.'	15
Jem picked up the candy box and threw it in the fire. He picked up the camellia, and when I went off to bed I saw him fingering the wide petals. Atticus was reading the paper.	20
[Chapter Eleven]	

- | | | |
|-------|---|-----|
| 2.1.1 | Mrs Dubose sends a camellia in a box to Jem. Relate the events that lead up to this. | (4) |
| 2.1.2 | Refer to lines 13 – 14 ('I wanted you ... real courage is').
Explain how Mrs Dubose shows that she had 'real courage'. | (2) |
| 2.1.3 | Refer to lines 15 – 16 ('It's when you ... no matter what').
Explain how Atticus shows in the novel as a whole that he lives by these words. | (3) |
| 2.1.4 | What does the extract convey about Atticus as a parent? | (3) |
| 2.1.5 | Discuss your views on Mrs Dubose's character. | (3) |

AND

2.2 [Scout is describing how they were attacked by Bob Ewell and rescued by Boo Radley.]

'Anyway Jem hollered and I didn't hear him any more an' the next thing – Mr Ewell was tryin' to squeeze me to death, I reckon ... then somebody yanked Mr Ewell down. Jem must have got up, I guess. That's all I know ...'

'And then?' Mr Tate was looking at me sharply.

'Somebody was staggerin' around and pantin' and – coughing fit to die. I thought it was Jem at first, but it didn't sound like him, so I went lookin' for Jem on the ground. I thought Atticus had come to help us and had got wore out—'

'Who was it?'

'Why there he is, Mr Tate, he can tell you his name.'

As I said it, I half pointed to the man in the corner, but brought my arm down quickly lest Atticus reprimand me for pointing. It was impolite to point.

He was still leaning against the wall. He had been leaning against the wall when I came into the room, his arms folded across his chest. As I pointed he brought his arms down and pressed the palms of his hands against the wall. They were white hands, sickly white hands that had never seen the sun, so white they stood out garishly against the dull cream wall in the dim light of Jem's room.

I looked from his hands to his sand-stained khaki pants; my eyes travelled up his thin frame to his torn denim shirt. His face was as white as his hands, but for a shadow on his jutting chin. His cheeks were thin to hollowness; his mouth was wide; there were shallow, almost delicate indentations at his temples, and his grey eyes were so colourless I thought he was blind. His hair was dead and thin, almost feathery on top of his head.

[Chapter Twenty-nine]

2.2.1 Give reasons for Bob Ewell's attack on the children. (2)

2.2.2 Discuss Boo Radley's feelings towards the children. (3)

2.2.3 Describe Atticus's feelings after the attack on the children. (2)

2.2.4 Refer to lines 1 – 8 ('Anyway Jem hollered ... got wore out').

Identify and discuss the theme of the novel revealed in these lines. (4)

2.2.5 Refer to line 4 ('And then?' Mr ... at me sharply').

Why does Mr Tate visit Atticus?

Choose the correct answer and write only the letter (A – D) next to the question number.

A He has to investigate the attack on the children and Bob Ewell's death.

B He has come to check the injuries sustained by the children during the attack.

C He is Atticus's good friend and has come to find out what happened to the children.

D He is the sheriff and has come to arrest Jem for Bob Ewell's death.

(1)



- 2.2.6 After the attack on the children, Mr Tate decides not to reveal *all* the details of the attack.
In your view, is he justified in doing this? Discuss your view. (3)
- 2.2.7 Refer to lines 13 – 24 ('He was still ... of his head').
Explain why Boo Radley has 'sickly white hands that had never seen the sun'. (2)
- 2.2.8 From your knowledge of the novel as a whole, discuss the character of Bob Ewell. (3)
[35]

OR

QUESTION 3 (ESSAY QUESTION)

LORD OF THE FLIES

Although *LORD OF THE FLIES* is not based on a true story, it reveals the truth about human nature.

Do you agree? Discuss your views, referring to characters and incidents in the novel.

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

- The rivalry between Ralph and Jack
- The true nature of human beings
- What human beings need to function as a civilised society

Length: 250 – 300 words

[35]

OR

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

Read the following extracts from the novel and answer the set questions. 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 [The boys elect a chief.]

"A chief! A chief!"	
"I ought to be chief," said Jack with simple arrogance, "because I'm chapter chorister and head boy. I can sing C sharp."	
Another buzz.	
"Well then," said Jack, "I —"	5
He hesitated. The dark boy, Roger, stirred at last and spoke up.	
"Let's have a vote."	
"Yes!"	
"Vote for chief!"	
"Let's vote—"	10
This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch.	15
The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.	
"Him with the shell."	20
"Ralph! Ralph!"	
"Let him be chief with the trumpet-thing."	
Ralph raised a hand for silence.	
"All right. Who wants Jack for chief?"	
With dreary obedience the choir raised their hands.	25
"Who wants me?"	
Every hand outside the choir except Piggy's was raised immediately. Then Piggy, too, raised his hand grudgingly into the air.	
Ralph counted.	
"I'm chief then."	30
The circle of boys broke into applause. Even the choir applauded; and the freckles on Jack's face disappeared under a blush of mortification. He started up, then changed his mind and sat down again while the air rang. Ralph looked at him, eager to offer something.	
[Chapter One]	

- 4.1.1 Why is it necessary for the boys to elect a chief? (2)
- 4.1.2 Refer to lines 2 – 3 ('I ought to ... sing C sharp').
In these lines Jack gives reasons why he should become chief. Do you consider these reasons to be acceptable? Discuss your views. (3)
- 4.1.3 Refer to line 11 ('as pleasing as the conch').
(a) Identify the figure of speech used here. (1)
(b) Explain this figure of speech. (2)
- 4.1.4 Refer to lines 27 – 28 ('Then Piggy, too ... into the air').
What do these lines suggest about how Piggy feels about the vote for leadership? (2)
- 4.1.5 Indicate whether the following statement is TRUE or FALSE. Write 'true' or 'false' and give a reason for your answer.
The choir boys were enthusiastic about supporting Jack for leadership. (2)
- 4.1.6 Ralph is more popular than Jack in this extract. Does he remain popular throughout the novel? Give a reason for your answer. (2)
- 4.1.7 Discuss the importance of the conch in the novel. (2)
- 4.1.8 What does the novel as a whole convey about Ralph's character? (3)

AND

4.2 [An officer arrives on the island.]

"We saw your smoke. And you don't know how many of you there are?"	
"No, sir."	
"I should have thought," said the officer as he visualised the search before him, "I should have thought that a pack of British boys—you're all British aren't you?—would have been able to put up a better show than that—I mean——"	5
"It was like that at first," said Ralph, "before things——"	
He stopped.	
"We were together then——"	
The officer nodded helpfully.	10
"I know. Jolly good show. Like the Coral Island."	
Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had ... The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.	15
The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance.	20
	25
[Chapter Twelve]	

4.2.1 Refer to lines 3 – 4 ('I should have ... British aren't you?').

In your view, is the British officer justified in having this opinion of British boys? Motivate your answer.

(4)

4.2.2 Refer to line 9 ('We were together then——').

Briefly relate the events that lead to the boys separating into two groups.

(3)

4.2.3 Refer to lines 13 – 14 ('But the island ... like dead wood').

How is the island set on fire?

Choose the correct answer and write only the letter (A – D) next to the question number.

- A The boys do not take care of the fire they make and the strong winds cause it to spread out of control.
- B The boys do not take care of the fire they make and it spreads because of the large amount of dead wood.
- C The boys take care of the fire they make, but the strong winds cause it to spread out of control.
- D The boys take care of the fire they make, but it spreads because of the large amount of dead wood on the island.

(2)



- 4.2.4 Refer to lines 13 – 22 ('But the island ... friend called Piggy').
Identify and discuss the theme of the novel revealed in these lines. (4)
- 4.2.5 Refer to lines 21 – 22 ('and the fall ... friend called Piggy').
Explain what happens to Piggy. (3)
[35]

OR

QUESTION 5 (ESSAY QUESTION)

A GRAIN OF WHEAT

The struggle for independence has a great effect on the lives of the people in Kenya.

Discuss this statement by referring to specific characters and incidents in the novel.

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

- The effect of the struggle on people's personal lives, e.g. people like Mumbi, Gikonyo, Karanja, Kihika, the Thompsons and Dr Lynd
- The hardships and suffering experienced during the struggle
- The exploitation of Kenyans by corrupt new leaders

Length: 250 – 300 words

[35]

OR

QUESTION 6 (CONTEXTUAL QUESTION)**A GRAIN OF WHEAT**

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

6.1 [Kihika is captured and killed.]

People came to know Kihika as the terror of the whiteman. They said that he could move mountains and compel thunder from heaven.

A price was put on his head.

Anybody who brought Kihika, dead or alive, would receive a huge sum of money. 5

A year later, Kihika was captured alone at the edge of the Kinenie Forest.

Believe the news? The man who compelled trees and mountains to move, the man who could go for ten miles crawling on his stomach through sand and thorny bush, was surely beyond the arm of the whiteman.

Kihika was tortured. Some say that the neck of a bottle was wedged into his body through the anus as the white people in the Special Branch tried to wrest the secrets of the forest from him. Others say that he was offered a lot of money and a free trip to England to shake the hand of the new woman on the throne. But he would not speak. 10

Kihika was hanged in public, one Sunday, at Rung'ei Market, not far from where he had once stood calling for blood to rain on and water the tree of freedom. A combined force of Homeguards and Police whipped and drove people from Thabai and other ridges to see the body of the rebel dangling on the tree, and learn. 15

The Movement, however, remained alive and grew, as people put it, on the wounds of those Kihika left behind. 20

[Chapter Two]

6.1.1 Explain in your own words how white people felt towards Kihika. (3)

6.1.2 What is the relationship between Kihika and Gikonyo?

Choose the correct answer and write only the letter (A – D) next to the question number.

A Kihika and Gikonyo are brothers and they are comrades in the struggle for freedom.

B Kihika and Gikonyo are rivals for Mumbi's affections and they are both freedom fighters.

C Kihika is Gikonyo's brother-in-law and they are comrades in the struggle for freedom.

D Kihika and Gikonyo are married to two sisters and they are both freedom fighters. (2)



- 6.1.3 Refer to lines 10 – 11 ('Some say that ... forest from him').
What do these lines suggest about the Special Branch that questioned Kihika? State TWO points. (2)
- 6.1.4 Refer to lines 10 – 21 ('Kihika was tortured ... Kihika left behind').
Identify and discuss the theme of the novel revealed in these lines. (4)
- 6.1.5 Indicate whether the following statement is TRUE or FALSE. Write 'true' or 'false' and give a reason for your answer.
Kihika was betrayed by Karanja. (2)
- 6.1.6 From your knowledge of the novel as a whole, discuss your views on Karanja's actions. (3)

AND

6.2 [Wambui tells Mumbi to persuade Mugo to speak at the celebrations.]

Wambui put it in his way: Independence Day without him would be stale; he is Kihika born again. She went around the market place determined to put her secret resolve into practice. Women had to act. Women had to force the issue. 'And, after all, he is our son,' she told women at the market place at an impromptu gathering after the rain. Wambui's fighting spirit had never died.	5
She believed in the power of women to influence events, especially where men had failed to act, or seemed indecisive. Many people in old Thabai remembered her now famous drama at the workers' strike in 1950. The strike was meant to paralyse the country and make it more difficult for the whiteman to govern. A few men who worked at a big shoe factory near Thabai, and in the settled area, grumbled and even said, so the rumours went, that they would not come out on strike. The Party convened a general meeting at Rung'ei. At the height of the proceedings, Wambui suddenly broke through the crowd and led a group of women to the platform. She grabbed the microphone from the speakers. People were interested. Was there any circumcised man who felt water in the stomach at the sight of a whiteman? Women, she said, had brought their Mithuru and Miengu to the platform. Let therefore such men, she jeered, come forward, wear the women's skirts and aprons and give up their trousers to the women. Men sat rigidly in their seats and tried to laugh with the crowd to hide the inner discomfort. The next day all men stayed away from work.	10 15 20
Now the women decided to send Mumbi to Mugo. Mumbi the sister of Kihika. They would confront Mugo with sweet insistent youth – youth not to be ignored or denied.	
So Wambui went home to pass on the message to Mumbi. And there she found Mumbi had left her husband. But Wambui sought her out.	25
'This matter concerns all Thabai,' she impressed upon the young woman. 'Forget your troubles in the home and in the heart. Go to Mugo. Tell him this: the women and the children need him.'	
Mumbi had found it difficult to tell her parents why she had left her husband. She had never told her own mother or father about the tension in which she lived: how did you go telling people that your husband had refused to sleep with you? Might they not think he was impotent and spread damaging rumours? Anyway, because they did not know the full story, her parents did not welcome her back with open arms. A parent did not encourage a daughter to disobey her man. Wanjiku had even ridiculed Mumbi's feeble explanation.	30 35
'The women of today surprise me. They cannot take a slap, soft as a feather, or the slightest breath, from a man. In our time, a woman could take blow and blow from her husband without a thought of running back to her parents.	40
[Chapter Thirteen]	

- 6.2.1 Refer to lines 1 – 2 ('Wambui put it ... Kihika born again').
Explain why Wambui says 'Independence Day without him would be stale'. (2)
- 6.2.2 What does this extract suggest about Wambui's character? (3)



- 6.2.3 Describe the relationship between Mumbi and Mugo. (2)
- 6.2.4 Explain how the truth about Mugo is revealed. (2)
- 6.2.5 Consider the novel as a whole.
- (a) Is Gikonyo's treatment of Mumbi after his return justified?
Discuss your view. (4)
- (b) Discuss Mumbi's character. (3)
- 6.2.6 Discuss the views expressed in the novel on the liberation struggle
in Kenya. (3)
- [35]**
- TOTAL SECTION A: 35**

SECTION B: DRAMA

In this section, there are essay questions and contextual questions on the following dramas:

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

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

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

The themes explored in the play, *Romeo and Juliet*, are as relevant today as they were when the play was written.

Do you agree? Discuss your views, referring to characters and incidents in the play.

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

- The themes explored in the play
- Why these themes were relevant in Shakespeare's time
- Whether these themes are still relevant today

Length: 250 – 300 words

[35]

OR

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

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

8.1 [Capulet's house. The balcony scene – Juliet is not yet aware of Romeo's presence.]

ROMEO:	(<i>coming forward</i>) He jests at scars that never felt a wound But soft! What light through yonder window breaks? It is the east, and Juliet is the sun! Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief That thou, her maid, art far more fair than she. Be not her maid, since she is envious; Her vestal livery is but sick and green, And none but fools do wear it – cast it off.	5
	[<i>Enter Juliet on her balcony</i>]	10
	It is my lady, O, it is my love. O that she knew she were! She speaks. Yet she says nothing. What of that? Her eye discourses; I will answer it. I am too bold. 'Tis not to me she speaks. Two of the fairest stars in all the heaven, Having some business, do entreat her eyes To twinkle in their spheres till they return. What if her eyes were there, they in her head? The brightness of her cheek would shame those stars As daylight doth a lamp; her eyes in heaven Would through the airy region stream so bright That birds would sing and think it were not night. See how she leans her cheek upon her hand! O, that I were a glove upon that hand, That I might touch that cheek!	15
JULIET:	Ay me!	20
ROMEO:	She speaks. O, speak again, bright angel! – for thou art As glorious to this night, being o'er my head, As is a wingèd messenger of heaven Unto the white upturnèd wondering eyes Of mortals that fall back to gaze on him When he bestrides the lazy-passing clouds, And sails upon the bosom of the air.	25
		30
		35

JULIET: O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

[Act 2 Scene 2]

- 8.1.1 Explain why Romeo's attraction to Juliet is surprising at this stage in the play. (3)
- 8.1.2 Refer to line 3 ('It is the east ... Juliet is the sun!').
- (a) Identify the figure of speech used in this line. (1)
- (b) Explain this figure of speech. (2)
- 8.1.3 Refer to lines 36 – 39 ('O Romeo, Romeo ... be a Capulet').
- (a) Discuss Juliet's feelings at this stage in the play. (2)
- (b) Identify and discuss the theme of the play revealed in these lines. (4)
- 8.1.4 Choose the correct answer and write only the letter (A – D) next to the question number.
- The main reason Friar Lawrence agrees to marry Romeo and Juliet is ...
- A he loves Romeo like a son.
B he knows Romeo will be happy with Juliet.
C he sees that Romeo is unable to control his passion.
D he believes the marriage may heal the rift between the families. (2)
- 8.1.5 Do you think Romeo and Juliet's decision to marry was wise? Support your answer. (3)

AND

8.2 [Juliet lies 'dead' in her chamber; the curtains are closed around her bed.]

CAPULET:	For shame, bring Juliet forth. Her lord is come.	
NURSE:	She's dead, deceased. She's dead, alack the day!	
LADY CAPULET:	Alack the day, she's dead, she's dead, she's dead!	
CAPULET:	Ha! let me see her. Out, alas! She's cold: Her blood is settled, and her joints are stiff; Life and these lips have long been separated: Death lies on her like an untimely frost Upon the sweetest flower of all the field.	5
NURSE:	O lamentable day!	
LADY CAPULET:	O woeful time!	10
CAPULET:	Death, that hath ta'en her hence to make me wail, Ties up my tongue, and will not let me speak.	
<i>Enter Friar Lawrence and Paris, with Musicians</i>		
FRIAR:	Come, is the bride ready to go to church?	
CAPULET:	Ready to go, but never to return. <i>(To Paris)</i> O son the night before thy wedding day Hath Death lain with thy wife. There she lies, Flower as she was, deflowerèd by him. Death is my son-in-law, Death is my heir. My daughter he hath wedded. I will die, And leave him all. Life, living, all is Death's!	15
PARIS:	Have I thought long to see this morning's face, And doth it give me such a sight as this?	20
LADY CAPULET:	Accursed, unhappy, wretched, hateful day! Most miserable hour that e'er time saw In lasting labour of his pilgrimage! But one, poor one, one poor and loving child, But one thing to rejoice and solace in, And cruel death hath caught it from my sight!	25
NURSE:	O woe! O woeful, woeful, woeful day! Most lamentable day! Most woeful day That ever, ever, I did yet behold! O day! O day! O day! O hateful day! Never was seen so black a day as this: O woeful day, O woeful day!	30
		35
[Act 4 Scene 5]		

- 8.2.1 Relate the events that lead to the Nurse finding Juliet, apparently dead. (3)
- 8.2.2 Describe the Nurse's reaction to Juliet's 'death'. (2)
- 8.2.3 Refer to lines 4 – 8 ('Ha! let me ... all the field').
Explain the dramatic irony in these lines. (3)
- 8.2.4 Discuss your opinion of the Capulets as parents. (4)

8.2.5 From your knowledge of the play as a whole, discuss Juliet's character. (3)

8.2.6 Explain how the Capulets and Montagues are reconciled at the end of the play. (3)
[35]

OR

QUESTION 9 (ESSAY QUESTION)

NOTHING BUT THE TRUTH

Themba's death gives Siphso the opportunity to come to terms with issues that have troubled him for many years and to finally be at peace with himself.

Discuss this statement in an essay.

You may wish to consider the following ideas in your essay, among others:

- Siphso and Themba's childhood
- Themba's affair with Siphso's wife
- Luvuyo's death
- Siphso's feelings about his job and his plans for the future

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 serves 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 [Mandisa and Thando have just returned from the Truth and Reconciliation hearings.]

MANDISA:	But somebody must be made to pay.	
THANDO:	Typical of someone sitting 6 000 miles away. In a comfortable house in London, observing the whole situation with a pair of binoculars. You and your periodic amnesia, choosing to remember and forget as you wish. The policemen who killed the Pebco 3 were refused amnesty. You were there today. Derby-Lewis and Janus Walus are rotting in jail for the murder of Chris Hani. No, your anger is selective. We who stayed here. We who witnessed first hand the police brutality. We who every Saturday buried hundreds of our young brothers and sisters shot by the police, dying in detention, dying because of orchestrated black on black violence, accept the TRC process. You have no right to question that. Mandela spent 27 years in prison. Is he asking for someone to be sent to Robben Island to spend years there as a payback? If all those who suffered can forgive, then so can you. If our President can ask us to work for a better life for all of our people, so can you.	5 10 15
MANDISA:	<i>[going into the kitchen and pouring herself another shot of whisky]:</i> Thando, you must at least admit it looks too easy. <i>Sipho enters — sees the whisky bottle, puts the lid on and listens.</i>	
THANDO:	People from overseas always oversimplify our situation. We would never have achieved our democracy without all our people, black and white, coming together to overthrow apartheid.	20
MANDISA:	Oh please! That's the attitude my father always talked about. 'The generosity of the African people.' I call it giving in too easily.	
SIPHO:	<i>[who has been standing unnoticed at the living room door]:</i> I call it African humanity!	25
THANDO:	Daddy.	
MANDISA:	How long have you been standing there?	
SIPHO:	Does it matter? It's called African humanity, <i>ubuntu</i> , not generosity.	
MANDISA:	You know it's very rude to eavesdrop on other people's conversations.	
SIPHO:	This is my house. I do not eavesdrop. I listen and hear what people say in my house. What part of this conversation did you not want me to hear?	30
THANDO:	Where have you been? You are almost three hours late.	
SIPHO:	I've been drinking at Sky's shebeen.	
THANDO:	But you don't drink. You haven't had a drink since Luvuyo died.	
SIPHO:	I do now. And why did your father not come back in 1994? It's now 2000.	35

[Act 2 Scene1]



- 10.1.1 Explain how Thando and Mandisa differ in their views on the Truth and Reconciliation Commission. (2)
- 10.1.2 From your knowledge of the play, explain why Siphso does not support the Truth and Reconciliation Commission. (3)
- 10.1.3 Refer to lines 2 – 15 ('Typical of someone ... so can you').
Identify and discuss the theme of the play revealed in these lines. (4)
- 10.1.4 Refer to lines 30 – 31 ('This is my ... in my house').
In your opinion, is Siphso justified in saying this? Support your answer. (3)
- 10.1.5 Refer to line 35 ('I do now ... It's now 2000').
- (a) Why did Siphso expect Themba to return in 1994? (2)
- (b) In your view, what is the main reason for Themba not returning to South Africa after 1994? (2)
- 10.1.6 Siphso has not taken any alcohol for a long time. Explain why he is doing so now. (2)
- 10.1.7 Refer to line 34 ('But you don't ... since Luvuyo died').
How did Luvuyo die?
Choose the correct answer and write only the letter (A – D) next to the question number.
- A He was trampled to death by protestors during the student uprisings.
B He was killed while in prison for his involvement in the liberation struggle.
C He was shot by a policeman during the liberation struggle.
D He was murdered by government agents during the student uprisings. (2)

AND



10.2 [Sipho reveals his secrets to Mandisa and Thando.]

THANDO:	All these years we have lived together you've kept this in your heart, alone. You've never shared with me, your own daughter. Why?	
SIPHO:	How could I tell you. It was best to say nothing.	
THANDO:	So Uncle Themba took my mother from you?	
SIPHO:	He took everything.	5
THANDO:	No, not everything. I am here with you. I am not going with Mandisa.	
SIPHO:	<i>[pushing her away]</i> : No Thando. You must leave with Mandisa.	
THANDO:	I am staying here with you.	
SIPHO:	I do not need you anymore.	
THANDO:	How long had Uncle Themba been sleeping with my mother?	10
SIPHO:	<i>[pushing her away]</i> : I do not know. Please do not ask me that.	
THANDO:	For how long?	
MANDISA:	What does it matter for how long? It happened. Leave it now. Can't you see you are hurting your father more by these questions?	
THANDO:	I want to know for how long, Daddy?	15
SIPHO:	<i>[bursting into tears]</i> : For three years.	
THANDO:	Oh my God! No! It can't be. You mean there could be a possibility that I could be ... No. It's not possible!	
SIPHO:	I told you to leave it alone. I begged you to stop. No, you wanted to go on. You wanted to know the truth.	20
THANDO:	Yes! But tell me I am wrong! Tell me it is not so! I can't take this any more.	
	<i>She exits, sobbing.</i>	
		[Act 2 Scene 1]

- 10.2.1 Refer to line 4 ('So Uncle Themba took my mother from you?').
- (a) What does this line suggest about how Mandisa and Thando may be related? (1)
- (b) Discuss Themba's character as revealed in the play. (3)
- 10.2.2 Refer to line 5 ('He took everything.')
- Is Sipho justified in saying 'He took everything'? Discuss your view. (4)
- 10.2.3 Explain why Mandisa is staying with Sipho and Thando. (2)
- 10.2.4 Discuss Mandisa's character as revealed in the play. (3)
- 10.2.5 Explain how this extract relates to the title *Nothing but the Truth*. (2)

[35]**TOTAL SECTION B: 35**

SECTION C: SHORT STORIES

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

- *THE DEEP RIVER* by Bessie Head
- *1949* by Ronnie Govender

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

QUESTION 11 (ESSAY QUESTION)***THE DEEP RIVER***

In the story, *The Deep River*, Sebembele is foolish to sacrifice the position of chief for the love of Rankwana.

Do you agree with this statement? Discuss your views in an essay.

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

- Sebembele's love affair with Rankwana and his loyalty to her and their child
- The conflict between duty to the community and one's own interests
- Whether Sebembele was foolish to sacrifice the position of chief for the love of Rankwana

Length: 250 – 300 words

[35]

OR

QUESTION 12 (CONTEXTUAL QUESTION)***1949***

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

12.1 [Dumisane starts his day at the Model Garage.]

Dumisane did not see the chocolate wrappings. That was unusual for a scrupulously careful man. At three every morning, when he got up, he shut out everything else but his work which was probably why he was the last one to hear about the trouble in Tekweni. From the moment he got up from bed he was oblivious to everything but work. He was so caught up in his job as a bowzer boy at the Model Garage that he didn't notice that there was an unusually big run on paraffin sales that day. It was his job to sell petrol – Simon sold the paraffin.

5

Everything had its place. He got up at three and made his tea. While the family slept, he blew alive the embers in the half-burnt logs in the stove. The ashes rose with the smoke and stung his nostrils, which received some relief from the pleasant aroma of boiling tea leaves. He would pour the steaming hot tea into his tin mug, always scorching his fingers in the process, and would step outside his two-roomed outhouse which he rented from Mr Maniram.	10
He always paid his rent on time and Mr Maniram liked him but kept his distance. Dumi felt slighted, but you couldn't easily find such good accommodation. The alternative was to live in Umkumbaan, the sprawling shanty town, where there was no water and no toilets. Yet you paid six pounds a month to Mr Mohamed whose family also owned a shop in Booth Road. However, Mrs Maniram, a kindly lady, had taken to his wife and every now and then would give the family some curry and bread.	15
	20

- 12.1.1 The title of the story is *1949*. Describe the political changes that are taking place during the period in which the story is set. (3)
- 12.1.2 Give details of the life led by Dumisane. (3)
- 12.1.3 What does this extract suggest about Dumisane's attitude towards his job? (2)
- 12.1.4 Explain why Dumisane prefers to live with the Manirams. (2)
- 12.1.5 Discuss Dumisane's relationship with the Manirams. (2)
- 12.1.6 Why are paraffin sales high that day? (2)

AND

12.2 [Dumisane listens as Osborne addresses the staff.]

At about half past three, Osborne called his staff together. Dumi listened in stunned silence, 'The Indians deserve what they are getting. They make a lot of money from you people and they have no respect for you.'	
Some of the workers agreed volubly.	
'This is your country. We white people have come to improve it for you. We have built roads, hospitals, schools and shops. These people have only come to make money. They have houses. You haven't. You can tell your friends they can have all the paraffin they want, free of charge!'	5
When Osborne had gone back to his office, Dumi pleaded with his friends in hushed tones, 'We are Christians. These people are our friends. Only a few are rich. The rest are poor, like us. This is wrong.'	10
He told them about Poobal who did the same job as he was doing. Together with his brothers who worked in factories, they built a brick house and were sending all their children to school. Poobal's son was studying to become a teacher. He told them about R.D. Naidu and Billy Peters who were fighting against the colour bar and who were being thrown into jail all the time for their beliefs. Simon and Johannes, who were about his age, agreed with him but the others told him bluntly that the Baas was right. That evening the arson, looting and raping increased. The smell of petrol and paraffin was in the air and the night sky was lit up by soaring flames.	15
	20



12.2.1 Refer to lines 1 – 2 ('Dumi listened in stunned silence').

Choose the correct answer and write only the letter (A – D) next to the question number.

Dumisane is stunned because ...

- A Indians have so little respect for Africans.
- B Osborne is giving the paraffin free.
- C Osborne is inciting his workers to commit violence.
- D the Indians have so much more than the Africans. (2)

12.2.2 Refer to lines 2 – 3 ('They make a ... respect for you').

Indicate whether the following statement is TRUE or FALSE. Write 'true' or 'false' and give a reason for your answer.

Osborne makes this statement out of concern for Africans. (2)

12.2.3 Refer to line 5 ('This is your ... it for you').

Explain the irony in these lines. (3)

12.2.4 Refer to lines 5 – 11 ('This is your ... This is wrong').

Identify and discuss the theme of the story revealed in these lines. (4)

12.2.5 Refer to line 18 ('the others told ... Baas was right').

Do you blame the other workers for thinking like this? Justify your answer. (3)

12.2.6 What does the story convey about Osborne's character? (3)

12.2.7 Do you admire Dumisane in this story? Support your answer. (4)

[35]

TOTAL SECTION C: 35

SECTION D: POETRY

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

- 'Snake' by DH Lawrence
- '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

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

Snake – DH Lawrence

A snake came to my water-trough
On a hot, hot day, and I in pyjamas for the heat,
To drink there.

In the deep strange-scented shade of the great dark carob-tree
I came down the steps with my pitcher
And must wait, must stand and wait, for there he was at the trough before me. 5

He reached down from a fissure in the earth-wall in the gloom
And trailed his yellow-brown slackness soft-bellied down, over the edge of the stone trough

And rested his throat upon the stone bottom,
And where the water had dripped from the tap, in a small clearness, 10
He sipped with his straight mouth,
Softly drank through his straight gums, into his slack long body,
Silently.

Someone was before me at my water-trough,
And I, like a second comer, waiting. 15

He lifted his head from his drinking, as cattle do,
And looked at me vaguely, as drinking cattle do,
And flickered his two-forked tongue from his lips, and mused a moment,
And stooped and drank a little more, 20
Being earth-brown, earth-golden from the burning bowels of the earth
On the day of Sicilian July, with Etna smoking.

The voice of my education said to me
He must be killed,
For in Sicily the black, black snakes are innocent, the gold are venomous.

And voices in me said, If you were a man 25
You would take a stick and break him now, and finish him off.

But I must confess how I liked him,
How glad I was he had come like a guest in quiet, to drink at my water-trough
And depart peaceful, pacified, and thankless,
Into the burning bowels of this earth. 30



Was it cowardice, that I dared not kill him? Was it perversity, that I longed to talk to him? Was it humility, to feel so honoured? I felt so honoured.	
And yet those voices: <i>If you were not afraid, you would kill him!</i>	35
And truly I was afraid, I was most afraid, But even so, honoured still more That he should seek my hospitality From out the dark door of the secret earth.	40
He drank enough And lifted his head, dreamily, as one who has drunken, And flickered his tongue like a forked night on the air, so black, Seeming to lick his lips, And looked around like a god, unseeing, into the air, And slowly turned his head, And slowly, very slowly, as if thrice adream, Proceeded to draw his slow length curving round And climb again the broken bank of my wall-face.	45
And as he put his head into that dreadful hole, And as he slowly drew up, snake-easing his shoulders, and entered farther, A sort of horror, a sort of protest against his withdrawing into that horrid black hole, Deliberately going into the blackness, and slowly drawing himself after, Overcame me now his back was turned.	50
I looked around, I put down my pitcher, I picked up a clumsy log And threw it at the water-trough with a clatter.	55
I think I did not hit him, But suddenly that part of him that was left behind convulsed in undignified haste, Writhed like lightning, and was gone Into the black hole, the earth-lipped fissure in the wall-front, At which, in the intense still noon, I stared with fascination.	60
And immediately I regretted it. I thought how paltry, how vulgar, what a mean act! I despised myself and the voices of my accursed human education. And I thought of the albatross, And I wished he would come back, my snake.	65
For he seemed to me again like a king, Like a king in exile, uncrowned in the underworld, Now due to be crowned again.	70
And so, I missed my chance with one of the lords Of life. And I have something to expiate; A pettiness.	

- 13.1 Refer to lines 1 – 13 ('A snake came ... Silently').
Describe the scene in your own words. (3)
- 13.2 Explain, in your own words, why the speaker chooses to wear pyjamas. State TWO points. (2)
- 13.3 Refer to line 14 ('Someone was before me at my water-trough').
- 13.3.1 Choose the correct answer and write only the letter (A – D) next to the question number.
The figure of speech used in this line is ...
A simile.
B personification.
C hyperbole.
D assonance. (1)
- 13.3.2 Explain this figure of speech. (2)
- 13.4 Is the snake concerned about the speaker's presence while it is drinking water? How do you know this? (2)
- 13.5 Refer to lines 64 – 74 ('I thought how ... expiate; A pettiness').
Is the speaker justified in despising himself? Discuss your view. (3½)
- 13.6 What does the poem convey about the speaker's character? (2)
- 13.7 Discuss the theme of this poem. (2)
- [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

5

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,

10

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;

15

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;

20

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.

25

14.1 Explain why Wetu was particularly important to the family. State THREE points. (3)

14.2 Refer to line 4 ('About a sunbaked hilltop').

Explain why the word 'sunbaked' is effective in the context of this poem. (2)

14.3 Refer to lines 9 – 10 ('Her round eyes ... As a mountain-pool').

14.3.1 Choose the correct answer and write only the letter (A – D) next to the question number.

The figure of speech used in this line is ...

A metaphor.

B onomatopoeia.

C metonymy.

D simile. (1)

14.3.2 Explain this figure of speech. (2)



- 14.4 Refer to line 14 ('No more will she face yapping curs').
- 14.4.1 To what do 'yapping curs' refer? (1)
- 14.4.2 What effect did the 'yapping curs' have on Wetu? (1½)
- 14.5 Refer to line 19 ('The fountain that filled our calabashes').
- Explain why Wetu is compared to a fountain. (2)
- 14.6 Refer to line 25 ('And we weep').
- Is this line an effective ending to the poem? Give a reason for your answer. (2)
- 14.7 Besides the loss of their cow, what other hardship is the family experiencing? (1)
- 14.8 Discuss the theme of this poem. (2)
- [17½]**

OR



QUESTION 15

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

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, I will only ask one favor: Don't bring me no rocking chair.	10
When you see me walking, stumbling, Don't study and get it wrong. 'Cause tired don't mean lazy And every goodbye ain't gone.	15
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 ain't I lucky I can still breathe in.	20

15.1 Refer to line 2 ('Like a sack left on a shelf').

15.1.1 Choose the correct answer and write only the letter (A – D) next to the question number.

The figure of speech used in this line is ...

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

15.1.2 Explain this figure of speech. (2)

15.2 Choose the correct answer and write only the letter (A – D) next to the question number.

The language used in this poem is ...

- A casual.
- B formal.
- C impersonal.
- D academic. (1)



- 15.3 The speaker makes several requests to her family.
- 15.3.1 What requests does she make? (2)
- 15.3.2 In your view, is the speaker justified in making these requests? Discuss. (3)
- 15.4 Refer to line 12 ('Don't bring me no rocking chair').
- Why, do you think, does the speaker say this? (2½)
- 15.5 State TWO challenges the speaker faces in her daily life. (2)
- 15.6 Indicate whether the following statement is TRUE or FALSE. Write 'true' or 'false' and quote a line to support your answer.
- The speaker is thankful to still be alive. (2)
- 15.7 Discuss the theme of this poem. (2)
- [17½]**

OR



QUESTION 16

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

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 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>	5
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	10 15

- 16.1 In your own words, state what the poem is about. (3)
- 16.2 Refer to line 2 ('in this third class coach').
Explain why the speaker is travelling in a third class coach. (2)
- 16.3 Refer to lines 12 – 13 ('and glance impatiently ... we stop at').
- 16.3.1 Explain what the phrase 'the wrong stations' suggests about the speaker's feelings. (2½)
- 16.3.2 Is the speaker justified in feeling this way? Discuss your views. (3)
- 16.4 Refer to line 18 ('not the smell of stale man but').
To what does the phrase 'the smell of stale man' refer? (2)



- 16.5 Refer to line 19 ('the whispering nagging smell of fear').
- 16.5.1 Choose the correct answer and write only the letter (A – D) next to the question number.
- The figure of speech used in this line is ...
- A assonance.
B personification.
C hyperbole.
D onomatopoeia. (1)
- 16.5.2 Explain this figure of speech. (2)
- 16.6 Discuss the theme of this poem. (2)
[17½]
- TOTAL SECTION D: 35**
GRAND TOTAL: 70