



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**ENGFA.2
ENGLISH FIRST ADDITIONAL LANGUAGE P2
NOVEMBER 2021**

MARKS: 70

TIME: 2½ hours

This question paper consists of 26 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 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 questions set on BOTH short stories.

SECTION D: POETRY

Answer the questions set on BOTH poems.

4. Use the checklist on page 4 to assist you.

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

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

7. Start EACH section on a NEW page.

8. Suggested time management: Spend approximately 75 minutes on each section.

9. Write neatly and legibly.



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Answer ANY ONE question.		
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SECTION B: DRAMA		
Answer ANY ONE question.		
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SECTION C: SHORT STORIES		
Answer the questions set on BOTH extracts.		
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SECTION D: POETRY		
Answer the questions set on BOTH poems.		
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CHECKLIST**NOTE:**

- Answer questions from ANY TWO sections.
- Tick (✓) the sections 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 becomes acquainted with the little boy.]

Yes, it was to the small serious boy that he turned for his enjoyment. He had bought the child some cheap wooden blocks, and with these the little one played endlessly and intently, with a purpose obscure to the adult mind, but completely absorbing. Kumalo would pick the child up, and put his hand under the shirt to feel the small warm back, and tickle and poke him, till the serious face relaxed into smiles, and the smiles grew into uncontrollable laughter. Or he would tell him of the great valley where he was born, and the names of hills and rivers, and the school that he would go to, and the mist that shrouded the tops above Ndotsheni. Of this the child understood nothing; yet something he did understand, for he would listen solemnly to the deep melodious names, and gaze at his uncle out of wide and serious eyes. And this to the uncle was pleasure indeed, for he was homesick in the great city; and something inside him was deeply satisfied by this recital. Sometimes Gertrude would hear him, and come to the door and stand shyly there, and listen to the tale of the beauties of the land where she was born. This enriched his pleasure, and sometimes he would say to her, do you remember, and she would answer, yes, I remember, and be pleased that he had asked her.

[Book 1, Chapter 10]



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

COLUMN A	COLUMN B
(a) John Kumalo	A finds a lawyer for Absalom Kumalo
(b) Mrs Lithebe	B a previous employer of Sibeko's daughter
(c) Father Vincent	C loves talking importantly about political matters
(d) Barbara Smith	D disapproves of the young girl's behaviour
	E teaches the Ndotsheni community farming methods

(4 x 1) (4)

- 1.1.2 Describe the setting of this extract. (2)

- 1.1.3 Refer to lines 8–9 ('and the mist ... tops above Ndotsheni').

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

(b) Explain this figure of speech as used in the extract. (2)

- 1.1.4 Refer to lines 11–12 ('And this to ...the great city').

Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.1.4) in the ANSWER BOOK.

The 'great city' refers to ...

- A Ladysmith.
B Johannesburg.
C Ndotsheni.
D Alexandra. (1)

- 1.1.5 Why is Kumalo homesick (line 12)? (1)

- 1.1.6 Refer to lines 13–15 ('Sometimes Gertrude would ... she was born').

What do these lines tell us about Gertrude's state of mind? Substantiate your answer. (2)

- 1.1.7 What does this extract reveal about Stephen Kumalo's character? Substantiate your answer. (2)

- 1.1.8 Arthur Jarvis's death is in vain. Discuss your view. (3)

AND



1.2 **EXTRACT B**

[Harrison informs Jarvis of the progress of the police's investigation.]

The next morning Harrison waited for his guest at the foot of the stairs.	
– Come into the study, he said. They went in, and Harrison closed the door behind him.	
– The police have just telephoned, Jarvis. The boy recovered consciousness this morning. He says there were three right enough. They had their mouths and noses covered, but he is sure that the one that knocked him out was an old garden-boy of Mary's. Mary had to get rid of him for some trouble or other. He recognized him because of some twitching about the eyes. When he left Mary, he got a job at some textile factory in Doornfontein. Then he left the factory and no one can say where he went. But they got information about some other native who had been very friendly with him. They're after him now, hoping that he can tell them where to find the garden-boy. They certainly seem to be moving.	5 10
– They do seem to be.	
– And here is a copy of Arthur's manuscript on native crime. Shall I leave it on the table and you can read it in peace after breakfast?	15
– Thank you, leave it there.	
– How did you sleep? And Margaret?	
– She slept heavily Harrison. She needed it.	
– I'm sure she did. Come to breakfast.	20
	[Book 2, Chapter 4]

- 1.2.1 Refer to lines 4–5 ('The boy recovered consciousness this morning').
- (a) To whom does 'the boy' refer? (1)
- (b) What has happened to 'the boy'? (1)
- 1.2.2 Refer to lines 10–13 ('But they got ... find the garden-boy').
- Why is the following statement FALSE?
- The 'other native' refers to Napoleon Letsitsi. (1)
- 1.2.3 Refer to line 19 ('She slept heavily ... She needed it').
- (a) What tone would James Jarvis use in this line? (1)
- (b) Why would James Jarvis use this tone in this line? (1)
- 1.2.4 How does James Jarvis help the people of Ndotsheni? State TWO points. (2)
- 1.2.5 State ONE difference in the attitude of Harrison and James Jarvis in this extract. (2)



- 1.2.6 Refer to the novel as a whole.
Explain the irony in Absalom Kumalo's journey to Johannesburg. (2)
- 1.2.7 One of the themes in *Cry, the Beloved Country* is forgiveness.
Discuss this theme. (3)
- 1.2.8 John Kumalo is an admirable character.
Discuss your view. (3)
- [35]**



QUESTION 2: STRANGE CASE OF DR JEKYLL AND MR HYDE

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

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

2.1 EXTRACT C

[The first meeting.]

The lawyer, looking forth from the entry, could see the manner of man he had to deal with. He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.	5
Mr Utterson stepped out and touched him on the shoulder as he passed. 'Mr Hyde, I think?'	
Mr Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: 'That is my name. What do you want?'	10
'I see you are going in,' returned the lawyer. 'I am an old friend of Dr Jekyll's – Mr Utterson of Gaunt Street – you must have heard my name; and meeting you so conveniently, I thought you might admit me.'	
'You will not find Dr Jekyll; he is from home,' replied Mr Hyde, blowing in the key. And then suddenly, but still without looking up, 'How did you know me?' he asked.	15
'On your side,' said Mr Utterson, 'will you do me a favour?'	
'With pleasure,' replied the other. 'What shall it be?'	
[Search for Mr Hyde]	

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

COLUMN A		COLUMN B	
(a)	Sir Carew	A	a relative of Mr Utterson
(b)	Mr Enfield	B	a friend of Dr Jekyll
(c)	Dr Lanyon	C	a gentleman and politician
(d)	Mr Guest	D	a butler of Mr Utterson
		E	a clerk of Mr Utterson

(4 x 1) (4)



- 2.1.2 Describe the setting of this extract. (2)
- 2.1.3 Refer to lines 3–5 ('But he made ... one approaching home').
- (a) Identify the figure of speech used in these lines. (1)
- (b) Explain this figure of speech as used in the extract. (2)
- 2.1.4 Refer to the novel as a whole.
- Discuss the irony in Mr Hyde's words, 'You will not find Dr Jekyll; he is from home' (line 14). (2)
- 2.1.5 What does this extract tell us about Mr Hyde's state of mind? Substantiate your answer. (2)
- 2.1.6 What does this extract reveal about the character of Mr Hyde? Substantiate your answer. (2)
- 2.1.7 Dr Jekyll has become a prisoner of his own experiment. Discuss your view. (3)

AND**2.2 EXTRACT D**

[Mr Utterson is called to Dr Jekyll's house.]

'Pull yourself together, Bradshaw,' said the lawyer. 'This suspense, I know, is telling upon all of you; but it is now our intention to make an end of it. Poole, here, and I are going to force our way into the cabinet. If all is well, my shoulders are broad enough to bear the blame. Meanwhile, lest anything should really be amiss, or any malefactor seek to escape by the back, you and the boy must go round the corner with a pair of good sticks, and take your post at the laboratory door. We give you ten minutes to get to your stations.'	5
As Bradshaw left, the lawyer looked at his watch. 'And now, Poole, let us get to ours,' he said; and taking the poker under his arm, he led the way into the yard. The scud had banked over the moon, and it was now quite dark. The wind, which only broke in puffs and draughts into that deep well of building, tossed the light of the candle to and fro about their steps, until they came into the shelter of the theatre, where they sat down silently to wait. London hummed solemnly all around; but nearer at hand, the stillness was only broken by the sound of a footfall moving to and fro along the cabinet floor.	10 15
	[The Last Night]

- 2.2.1 Refer to line 1 ('Pull yourself together ... said the lawyer').
- (a) What tone would Mr Utterson use in this line? (1)
- (b) Why would Mr Utterson use this tone in this line? (1)



- 2.2.2 Explain Mr Utterson's words, 'If all is ... bear the blame' (lines 3–4). (2)
- 2.2.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.2.3) in the ANSWER BOOK.
- In line 5, 'malefactor' is a reference to ...
- A Poole.
B Hyde.
C Lanyon.
D Bradshaw. (1)
- 2.2.4 Why is there a 'theatre' (line 13) in Dr Jekyll's house? (1)
- 2.2.5 Why is the following statement FALSE?
Mr Poole is a relative of Dr Jekyll. (1)
- 2.2.6 When Mr Utterson and Poole break down the door of the cabinet, they find items.
Apart from the items, what else do Utterson and Poole find when they are in the cabinet? (2)
- 2.2.7 State ONE difference in the reaction of Bradshaw and Utterson in this extract. (2)
- 2.2.8 One of the themes in the novel, *Strange Case of Dr Jekyll and Mr Hyde*, is the importance of reputation.
Discuss this theme. (3)
- 2.2.9 Dr Lanyon is responsible for his own fate.
Discuss your view. (3)

[35]**TOTAL SECTION A: 35**

SECTION B: DRAMA

In this section, contextual 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

[Banquo and Macbeth are speaking.]

BANQUO:	Look, how our partner's rapt.	
MACBETH:	<i>(aside)</i> If chance will have me King, why, chance may crown me Without my stir.	
BANQUO:	New honours come upon him, Like our strange garments, cleave not to their mould But with the aid of use.	5
MACBETH:	<i>(aside)</i> Come what come may, Time and the hour runs through the roughest day.	
BANQUO:	Worthy Macbeth, we stay upon your leisure.	10
MACBETH:	Give me your favour; my dull brain was wrought With things forgotten. Kind gentlemen, your pains Are registered where every day I turn The leaf to read them. Let us toward the King. Think upon what hath chanced, and at more time, The interim having weighed it, let us speak Our free hearts each to other.	15
BANQUO:	Very gladly. Till then, enough. Come friends. <i>Exeunt.</i>	
	<i>Forres. The palace. Flourish. Enter Duncan, Malcolm, Donalbain, Lennox and Attendants.</i>	20
DUNCAN:	Is execution done on Cawdor? Are not Those in commission yet returned?	
MALCOLM:	My liege, They are not yet come back. But I have spoke With one that saw him die, who did report That very frankly he confessed his treasons,	25



<p>Implored your highness' pardon and set forth A deep repentance. Nothing in his life Became him like the leaving of it; he died As one that had been studied in his death, To throw away the dearest thing he owed As 'twere a careless trifle.</p>	30
[Act 1 Scenes 3 and 4]	

- 3.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question number (3.1.1(a) to 3.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Cawdor	A son of Duncan
(b) Malcolm	B betrays Scotland
(c) Macduff	C a Scottish general
(d) Banquo	D Thane of Fife
	E King of Scotland

(4 x 1) (4)

- 3.1.2 Describe the setting in lines 1–20 in this extract. (2)
- 3.1.3 Refer to lines 3–4 ('If chance will ... Without my stir').
Explain the irony of Macbeth's words in these lines. (2)
- 3.1.4 Refer to lines 5–7 ('New honours come ... aid of use').
(a) Identify the figure of speech used in these lines. (1)
(b) Explain this figure of speech as used in the extract. (2)
- 3.1.5 Refer to lines 15–17 ('Think upon what ... each to other').
State ONE difference in the reaction of Macbeth and Banquo in this extract. (2)
- 3.1.6 Why does Malcolm address Duncan as 'My liege' (line 24)? (1)
- 3.1.7 Macbeth is a weak man, who is easily manipulated by others.
Discuss your view. (3)

AND



3.2 EXTRACT F

[A scene on the battlefield.]

MACBETH:	Thou wast born of woman. But swords I smile at, weapons laugh to scorn, Brandished by man that's of a woman born.	<i>Exit</i>	
	<i>Alarums. Enter Macduff.</i>		
MACDUFF:	That way the noise is. Tyrant, show they face! If thou be'st slain and with no stroke of mine, My wife and children's ghost will haunt me still. I cannot strike at wretched kerns, whose arms Are hired to bear their staves; either thou, Macbeth, Or else my sword, with an unbattered edge, I sheathe again undeeded. There thou shouldst be; By this great clatter, one of greatest note Seems bruited. Let me find him, Fortune, And more I beg not.	<i>Exit. Alarums.</i>	5 10
	<i>Enter Malcolm and old Siward.</i>		15
SIWARD:	This way, my lord; the castle's gently rendered. The tyrant's people on both sides do fight; The noble thanes do bravely in the war; The day almost itself professes yours, And little is to do.		20
MALCOLM:	We have met with foes That strike beside us.		
SIWARD:	Enter, sir, the castle.	<i>Exeunt. Alarums.</i>	
	<i>Another part of the field. Enter Macbeth.</i>		25
MACBETH:	Why should I play the Roman fool, and die On mine own sword? Whiles I see lives, the gashes Do better upon them.		
	<i>Enter Macduff.</i>		
MACDUFF:	Turn, hell-hound, turn!		30
MACBETH:	Of all men else I have avoided thee.		

[Act 5 Scenes 7 and 8]

3.2.1 Why is the following statement FALSE?

'Thou' (line 1) refers to the Thane of Cawdor.

(1)

3.2.2 Refer to lines 6–7 ('If thou be'st ... haunt me still').

Explain these words spoken by Macduff.

(2)



- 3.2.3 Refer to line 16 ('This way, my ... castle's gently rendered').
- (a) What tone of voice would Siward use in this line? (1)
- (b) Why would Siward use this tone in this line? (1)
- 3.2.4 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (3.2.4) in
the ANSWER BOOK.
- Macbeth's words, 'Why should I ... mine own sword' (lines 26–27)
means that he is not prepared to ...
- A fight against Macduff.
B take his life.
C fight another Roman.
D commit another murder. (1)
- 3.2.5 Refer to line 30 ('Turn, hell-hound, turn!').
- (a) If you were the director of this play, what would you tell
Macduff to do when saying line 30 ('Turn, hell-hound, turn!').
State TWO actions. (2)
- (b) What does this line tell us about Macduff's state of mind?
Substantiate your answer. (2)
- 3.2.6 What does this extract reveal about the character of Macbeth?
Substantiate your answer. (2)
- 3.2.7 One of the themes in *Macbeth* is trust.
Discuss this theme. (3)
- 3.2.8 Lady Macbeth is the driving force of the play.
Discuss your view. (3)
- [35]**



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 addresses the audience.]

ISABEL: Cathy told me afterwards that she's never heard me start a debate so badly and finish it so strongly. It was so good! I don't know when exactly it happened, but about half-way through my opening address, I realised that everything about that moment ... the miserable little classroom, myself, my voice, what I was saying and them hearing and understanding me, because I knew they understood me ... they were staring and listening so hard I could feel it on my skin! ... all of it had become one of the most real experiences I have ever had. I have never before had so ... so exciting! ... a sense of myself. Because that is what we all want, isn't it? For things to be real, our lives, our thoughts, what we say and do? That's what I want, now. I didn't really know it before that debate, but I do now. You see, I finally worked out what happened to me in the classroom. I discovered a new world! I've always thought about the location as just a sort of embarrassing backyard to our neat and proper little white world, where our maids and our gardeners and our delivery boys went at the end of the day. But it's not. It's a whole world of its own with its own life that has nothing to do with us.

[Act 1, Scene 2]

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

COLUMN A		COLUMN B	
(a)	Miss Brockway	A	learner of Camdeboo High
(b)	Mr Myalatya	B	inspector of Bantu Schools
(c)	Miss Dyson	C	principal of Zolile High
(d)	Mr Grobbelaar	D	principal of Brakwater High
		E	principal of Camdeboo High

(4 x 1) (4)



- 4.1.2 Describe the setting of this extract. (2)
- 4.1.3 Why does Isabel start the debate 'so badly' and 'finish it so strongly' (lines 1–2)? (2)
- 4.1.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.1.4) in the ANSWER BOOK.
- (a) Refer to lines 15–16 ('I've always thought ... of embarrassing backyard').
- This line is an example of ...
- A alliteration.
B metonymy.
C personification.
D assonance. (1)
- (b) Explain this figure of speech as used in the extract. (2)
- 4.1.5 What does this extract tell you about Isabel's state of mind? Substantiate your answer. (2)
- 4.1.6 Refer to the play as a whole.
- Explain the irony of Thami wanting to fight for freedom. (2)
- 4.1.7 Thami is portrayed as a weak character.
- Discuss your view. (3)

AND



4.2 **EXTRACT H**

[Thami and Isabel meet after Mr M's death.]

ISABEL:	Mr M did that?	
THAMI:	Yes.	
ISABEL:	I don't believe it.	
THAMI:	It's true, Isabel.	
ISABEL:	No! What proof do you have?	5
THAMI:	His own words. He told me so himself. I didn't believe it either when he was first accused, but the last time I saw him, he said it was true, that he had been to the police.	
ISABEL:	<i>[Stunned disbelief]</i> Mr M? A police spy? For how long?	
THAMI:	No. It wasn't like that. He wasn't paid or anything. He went to the police just that one time. He said he felt it was his duty.	10
ISABEL:	What do you mean?	
THAMI:	Operation Qhumisa ... the boycotts and strikes, the arson ... you know he didn't agree with any of that. But he was also very confused about it all. I think he wished he had never done it.	15
ISABEL:	So he went to the police just once?	
THAMI:	Yes.	
ISABEL:	And as a matter of conscience?	
THAMI:	Yes.	
ISABEL:	That doesn't make him an 'informer', Thami!	20
THAMI:	Then what do you call somebody who gives information to the police?	
ISABEL:	No! You know what that word really means, the sort of person it suggests. Was Mr M one of those? He was acting out of concern for his people ... you said so yourself. He thought he was doing the right thing! You don't murder a man for that!	25
THAMI:	<i>[Near the end of his patience]</i> Be careful, Isabel.	

[Act 2, Scene 4]

- 4.2.1 Refer to line 1 ('Mr M did that?')
- (a) What tone would Isabel use in this line? (1)
- (b) Why would Isabel use this tone in this line? (1)
- 4.2.2 If you were the director of this play, what would you tell Isabel to do when saying line 20 ('That doesn't make him an 'informer', Thami!')? State TWO actions. (2)
- 4.2.3 Explain what Isabel means when she tells Thami, 'He thought he ... the right thing' (lines 25–26). (2)
- 4.2.4 Why is the following statement FALSE? (1)
- Isabel goes to Mr M's grave to bid him farewell.



- 4.2.5 State ONE difference in the reaction of Thami and Isabel in this extract. (2)
- 4.2.6 What does Thami and Isabel's conversation reveal about Mr M's character?
Substantiate your answer. (2)
- 4.2.7 One of the themes in *My Children! My Africa!* is respect.
Discuss this theme. (3)
- 4.2.8 Isabel's visit to Zolile High becomes a turning point in her life.
Discuss your view. (3)

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

SECTION C: SHORT STORIES

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

- 'TRANSFORMING MOMENTS' by Gcina Mhlophe
- 'A CHIP OF GLASS RUBY' by Nadine Gordimer

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 speaker relates her experiences at school.]

<p>In the girls dormitory my bed was at the far corner from the entrance, far enough from the Matron too. So, long after the lights were switched off, my deep voice would be heard droning away, doing what we had termed 'coughing' – I used to 'cough' out chapters and chapters of our set books and history to my classmates who'd left it till too late to do their schoolwork and the big test was on Monday or so. While I helped them out, it also helped me to do the 'coughing', it also helped to revive my memory, because I had read the book and then carried on to read others that had nothing particular to do with the syllabus. Some girls were forced to be my part-time friends for this reason. But then came one day when we were rehearsing a new school play and the boy from Port Elizabeth walked up to me and told me that he loved me and wished I'd try to love him too.</p> <p>Well, I thought he was crazy! What did a good-looking boy like that want with me – and besides I went to that school to study, not to sleep with boys! I told him so.</p>	<p>5</p> <p>10</p> <p>15</p>
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5.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question number (5.1.1(a) to 5.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Bulelwa	A	minister's wife
(b)	Sizwe	B	praise poet
(c)	Mrs Fikeni	C	choir member
(d)	Cira	D	village chief
		E	rugby player

(4 x 1) (4)



- 5.1.2 Refer to lines 2–3 ('my deep voice ... heard droning away').
- (a) Identify the figure of speech used in this line. (1)
- (b) Explain this figure of speech as used in the extract. (2)
- 5.1.3 Why is the following statement FALSE?
- Only the girls in the dormitory benefit from this 'coughing' (line 4). (1)
- 5.1.4 Refer to lines 13–15 ('Well, I thought ... told him so').
- What is the boy from Port Elizabeth's response after the speaker 'told him so'? State TWO points. (2)
- 5.1.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.1.5) in the ANSWER BOOK.
- The speaker is ... years of age when she relates her transformation.
- A eighteen
B seventeen
C sixteen
D nineteen (1)
- 5.1.6 State ONE difference in the attitude of the boy from Port Elizabeth and the speaker when they first meet. (2)
- 5.1.7 What does this extract reveal about the character of the other girls in the dormitory?
- Substantiate your answer. (2)
- 5.1.8 The praise poet plays the most important part in bringing about a change in the speaker.
- Discuss your view. (3)

AND



5.2 'A CHIP OF GLASS RUBY'

EXTRACT J

[Jimmy defends his mother's actions.]

'That's why Ma's <i>there</i> ,' said Jimmy, putting aside his comic book and emptying out his schoolbooks upon the table. 'That's all the kids need to know. Ma's there because things like this happen. Petersen's a coloured teacher, and it's his black blood that's brought him trouble all his life, I suppose. He hates anyone who says everybody's the same, because that takes away from him his bit of whiteness that's all he's got. What d'you expect? it's nothing to make too much fuss about.'	5
'Of course, you are fifteen and you know everything,' Bamjee mumbled at him.	
'I don't say that. But I know Ma, anyway.' The boy laughed.	10
There was a hunger strike among the political prisoners, and Bamjee could not bring himself to ask Girlie if her mother was starving herself too. He would not ask; and yet he saw in the young woman's face the gradual weakening of her mother. When the strike had gone on for nearly a week one of the elder children burst into tears at the table and could not eat. Bamjee pushed his own plate away in rage.	15
Sometimes he spoke out loud to himself while he was driving the vegetable lorry. 'What for?' Again and again: 'What for?' She was not a modern woman who cut her hair and wore short skirts.	

- 5.2.1 Describe the setting of this extract. (2)
- 5.2.2 To what does '*there*' refer in line 1? (1)
- 5.2.3 Explain the irony of Jimmy's words when he says, 'That's all the kids need to know' (lines 2–3). (2)
- 5.2.4 Refer to lines 8–9 ('Of course, you ... mumbled at him').
- (a) What tone would Mr Bamjee use in these lines? (1)
- (b) Why would Mr Bamjee use this tone in these lines? (1)
- 5.2.5 What is Mr Bamjee's state of mind in the last THREE lines of this extract? Substantiate your answer. (2)
- 5.2.6 How does Girlie assist the family during Mrs Bamjee's absence? (2)
- 5.2.7 One of the themes in 'A Chip of Glass Ruby' is sacrifice. Discuss this theme. (3)
- 5.2.8 In this short story Mr Bamjee can be regarded as selfish. Discuss your view. (3)

TOTAL SECTION C: 35



SECTION D: POETRY

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

- 'Sonnet 18' by William Shakespeare
- '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 carefully and then answer the questions which follow. The number of marks allocated to each question serves as a guide to the expected length of your answer.

Sonnet 18 – William Shakespeare

1 Shall I compare thee to a summer's day?
 2 Thou art more lovely and more temperate.
 3 Rough winds do shake the darling buds of May,
 4 And summer's lease hath all too short a date.
 5 Sometime too hot the eye of heaven shines,
 6 And often is his gold complexion dimmed;
 7 And every fair from fair sometime declines,
 8 By chance or nature's changing course untrimmed.
 9 But thy eternal summer shall not fade,
 10 Nor lose possession of that fair thou ow'st,
 11 Nor shall Death brag thou wand'rest in his shade,
 12 When in eternal lines to time thou grow'st.
 13 So long as men can breathe or eyes can see,
 14 So long lives this, and this gives life to thee.

- 6.1.1 Complete the following sentences by filling in the missing words. Write only the word next to the question numbers (6.1.1(a) to 6.1.1(d)) in the ANSWER BOOK.

abab cdcd efef gg; four; sonnet; rhyming; ballad;
 three; free verse; abcd efgh abgh dh

- This poem is an English (a) ... It consists of (b) ... quatrains and a (c) ... couplet. It has a characteristic rhyme scheme of (d) ... (4)
- 6.1.2 Explain the comparison the speaker wants to make in line 1. (2)
- 6.1.3 Refer to lines 3–4 ('Rough winds do ... short a date').
 Using your OWN words, state TWO negative qualities of summer mentioned in these lines. (2)



- 6.1.4 Refer to lines 5–6 ('Sometime too hot ... gold complexion dimmed').
Explain the FIGURATIVE meaning of 'his gold complexion dimmed'. (2)
- 6.1.5 Refer to lines 7–8 ('And every fair ... changing course untrimmed').
Using your OWN words, explain how beauty is lost. State TWO points. (2)
- 6.1.6 Refer to line 9 ('But thy eternal ... shall not fade').
(a) Identify the figure of speech used in this line. (1)
(b) Explain this figure of speech in the context of the poem. (2)
- 6.1.7 Do you agree with the speaker's statement that his beloved's beauty will last eternally?
Discuss your view. (3)

AND



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

Alexandra – Mongane Wally Serote

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

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

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

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

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



- 6.2.1 Describe the setting of this poem. (2)
- 6.2.2 Refer to lines 8–9 ('We can't choose ... life to death').
- (a) Identify the figure of speech used in line 9. (1)
- (b) Explain this figure of speech used in line 9. (2)
- 6.2.3 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (6.2.3) in
the ANSWER BOOK.
- 'Your breasts ooze ... of your dongas' (line 19) is an example of
a/an ...
- A metaphor. (1)
B simile.
C euphemism.
D oxymoron.
- 6.2.4 Refer to stanza 4.
- (a) What tone would the speaker use in this stanza? (1)
- (b) Why would the speaker use this tone? (1)
- 6.2.5 What is the speaker's state of mind in stanza 5?
Substantiate your answer. (2)
- 6.2.6 Why is the following statement FALSE?
- 'I silently waded back to you' (line 39) means that the speaker
returns to Alexandra easily. (1)
- 6.2.7 One of the themes in the poem 'Alexandra' is hardship.
Discuss this theme. (3)
- 6.2.8 The speaker has a love-hate relationship with Alexandra.
Discuss your view. (3)

[35]**TOTAL SECTION D: 35**
GRAND TOTAL: 70

