



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**ENGLISH FIRST ADDITIONAL LANGUAGE P2**

**NOVEMBER 2022**

**MARKS: 70**

**TIME: 2½ hours**

**This question paper consists of 28 pages.**



**INSTRUCTIONS AND INFORMATION**

Read these instructions 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.



**TABLE OF CONTENTS**

| <b>SECTION A: NOVEL</b>                           |              |                 |
|---------------------------------------------------|--------------|-----------------|
| <b>Answer ANY ONE question.</b>                   |              |                 |
| <b>QUESTION NO.</b>                               | <b>MARKS</b> | <b>PAGE NO.</b> |
| 1. <i>Cry, the Beloved Country</i>                | 35           | 5               |
| 2. <i>Strange Case of Dr Jekyll and Mr Hyde</i>   | 35           | 9               |
| <b>SECTION B: DRAMA</b>                           |              |                 |
| <b>Answer ANY ONE question.</b>                   |              |                 |
| 3. <i>Macbeth</i>                                 | 35           | 13              |
| 4. <i>My Children! My Africa!</i>                 | 35           | 18              |
| <b>SECTION C: SHORT STORIES</b>                   |              |                 |
| <b>Answer the questions set on BOTH extracts.</b> |              |                 |
| 5.1 'The new tribe'                               | 17           | 21              |
| <b>AND</b>                                        |              |                 |
| 5.2 'The fur coat'                                | 18           | 23              |
| <b>SECTION D: POETRY</b>                          |              |                 |
| <b>Answer the questions set on BOTH poems.</b>    |              |                 |
| 6.1 'Captive'                                     | 17           | 25              |
| <b>AND</b>                                        |              |                 |
| 6.2 'Mid-term break'                              | 18           | 27              |



**CHECKLIST****NOTE:**

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

| <b>SECTIONS</b>  | <b>QUESTION NUMBERS</b> | <b>NO. OF QUESTIONS TO ANSWER</b> | <b>TICK (✓)</b> |
|------------------|-------------------------|-----------------------------------|-----------------|
| 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 is at Mission House.]

You must think I am thoughtless. But you will pardon me if I ask you first, why did she come to Johannesburg?

Kumalo, though disturbed by this question, answered obediently. She came to look for her husband who was recruited for the mines. But when his time was up, he did not return, nor did he write at all. She did not know if he were dead perhaps. So she took her small child and went to look for him. Then because Msimangu did not speak, he asked anxiously, Is she very sick? 5

Msimangu said gravely, Yes, she is very sick. But it is not that kind of sickness. It is another, a worse kind of sickness. I sent for you firstly because she is a woman that is alone, and secondly because her brother is a priest. I do not know if she ever found her husband, but she has no husband now. 10

He looked at Kumalo. It would be truer to say, he said, that she has many husbands.

Kumalo said, *Tixo! Tixo!* 15

– She lives in Claremont, not far from here. It is one of the worst places in Johannesburg. After the police have been there, you can see the liquor running in the streets. You can smell it, you can smell nothing else, wherever you go in that place.

[Book 1, Chapter 5]



- 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) Arthur Jarvis     | A a politician       |
| (b) Matthew Kumalo    | B an engineer        |
| (c) John Kumalo       | C a burglar          |
| (d) Napoleon Letsitsi | D a priest           |
|                       | E an agriculturalist |

(4 x 1) (4)

- 1.1.2 Describe how Msimangu displays his caring nature towards Stephen while he is in Johannesburg. (2)
- 1.1.3 Refer to line 12 ('I do not ... no husband now').
- (a) What tone would Msimangu use in these lines? (1)
- (b) Why would Msimangu use this tone in these lines? (1)
- 1.1.4 Explain the irony in Gertrude's reason for going to Johannesburg. (2)
- 1.1.5 What does this extract reveal about Gertrude's character?  
Substantiate your answer. (2)
- 1.1.6 One of the themes in *Cry, the Beloved Country* is pain and suffering.  
Discuss this theme. (3)
- 1.1.7 Refer to the novel as a whole.  
Do you have sympathy for Stephen Kumalo?  
Discuss your view. (3)

**AND**



1.2 **EXTRACT B**

[The Kumalos receive the news.]

So he read no more but sat there an hour, two hours maybe. Indeed, he neither saw sight nor heard sound till his wife said to him, It has come then, Stephen.

And when he nodded, she said, Give it to me, Stephen. With shaking hands he gave it to her, and she read it also, and sat looking before her, with lost and terrible eyes, for this was the child of her womb, of her breasts. Yet she did not sit as long as he had done, for she stood up and said, It is not good to sit idle. Finish your letters, and go to see Kuluse's child, and the girl Elizabeth that is ill. And I shall do my work about the house.

– There is another letter, he said.

– From him? she said.

– From him.

He gave it to her, and she sat down again and opened it carefully and read it. The pain was in her eyes and her face and her hands, but he did not see it, for he stared before him on the floor, only his eyes were not looking at the floor but at no place at all, and his face was sunken, in the same mould of suffering from which it had escaped since his return to this valley.

– Stephen, she said sharply.

[Book 3, Chapter 3]

- 1.2.1 Describe the setting of this extract. (2)
- 1.2.2 Explain why Stephen 'neither saw sight nor heard sound' (line 2). (2)
- 1.2.3 Refer to lines 4–6 ('With shaking hands ... of her breasts').  
What do these lines tell us about Mrs Kumalo's state of mind?  
Substantiate your answer. (2)
- 1.2.4 Choose the correct answer to complete the following sentence.  
Write only the letter (A–D) next to the question number (1.2.4) in the ANSWER BOOK.  
Arthur Jarvis is ...  
A drowned by Johannes.  
B shot by Absalom.  
C stabbed by Matthew.  
D choked by John. (1)
- 1.2.5 Why does Mrs Kumalo want Stephen Kumalo to see Kuluse's child (line 8) at this point in the novel?  
State TWO points. (2)



- 1.2.6 Refer to lines 16–17 ('and his face ... mould of suffering').
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain why the figure of speech is relevant in this extract. (2)
- 1.2.7 Why is the following statement FALSE?
- In his final letter, Msimangu includes money as a gift to Stephen Kumalo. (1)
- 1.2.8 What happens to Margaret Jarvis? (1)
- 1.2.9 The novel ends on a hopeful note.
- 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**

[Mr Utterson is concerned about Dr Jekyll's will.]

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |    |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| <p>This document had long been the lawyer's eyesore. It offended him both as a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was the immodest. And hitherto it was his ignorance of Mr Hyde that had swelled his indignation; now, by a sudden turn, it was his knowledge. It was already bad enough when the name was but a name of which he could learn no more. It was worse when it began to be clothed upon with detestable attributes; and out of the shifting, insubstantial mists that had so long baffled his eye, there leaped up the sudden, definite presentment of a fiend.</p> | 5  |
| <p>'I thought it was madness,' he said, as he replaced the obnoxious paper in the safe, 'and now I begin to fear it is disgrace.'</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 10 |
| <p>With that he blew out his candle, put on a greatcoat, and set forth in the direction of Cavendish Square, that citadel of medicine, where his friend, the great Dr Lanyon, had his house and received his crowding patients. 'If anyone knows, it will be Lanyon,' he had thought.</p>                                                                                                                                                                                                                                                                                                                                          | 15 |
| <p>The solemn butler knew and welcomed him; he was subjected to no stage of delay, but ushered direct from the door to the dining-room, where Dr Lanyon sat alone over his wine.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                               | 15 |
| [Search for Mr Hyde]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |    |

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

| COLUMN A     | COLUMN B       |
|--------------|----------------|
| (a) Jekyll   | A a lawyer     |
| (b) Poole    | B a scientist  |
| (c) Utterson | C a clerk      |
| (d) Guest    | D a servant    |
|              | E a politician |

(4 x 1) (4)



- 2.1.2 Describe the setting of this extract. (2)
- 2.1.3 Why is Dr Jekyll's will an 'eyesore' (line 1) to Mr Utterson?  
State TWO points. (2)
- 2.1.4 Choose the correct answer to complete the following sentence.  
Write only the letter (A–D) next to the question number (2.1.4) in  
the ANSWER BOOK.  
Dr Jekyll's will is said to be a holograph. This means the will is ...  
A written by the person who signs it.  
B proofread before it is signed by Jekyll.  
C discussed with Utterson before it is signed.  
D compiled by a lawyer and then signed. (1)
- 2.1.5 Refer to lines 6–8 ('It was worse ... of a fiend').  
(a) Identify the figure of speech used in lines 6–7. (1)  
(b) Explain why the figure of speech is relevant in this extract. (2)  
(c) What does Mr Utterson mean when he says, 'and out of ... of  
a fiend' (lines 7–8)? (2)
- 2.1.6 Why does Mr Utterson decide to visit Dr Lanyon? (1)
- 2.1.7 Refer to the novel as a whole.  
Dr Jekyll is an honourable man.  
Discuss your view. (3)

**AND**



2.2 **EXTRACT D**

[Mr Utterson and Mr Enfield witness an incident at Dr Jekyll's window.]

... although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half-way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr Jekyll.

'What! Jekyll!' he cried. 'I trust you are better.'

5

'I am very low, Utterson,' replied the doctor drearily, 'very low. It will not last long, thank God.'

'You stay too much indoors,' said the lawyer. 'You should be out, whipping up the circulation like Mr Enfield and me. (This is my cousin – Mr Enfield – Dr Jekyll.) Come now; get your hat and take a quick turn with us.'

10

'You are very good,' sighed the other. 'I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr Enfield up, but the place is really not fit.'

'Why then,' said the lawyer good-naturedly, 'the best thing we can do is to stay down here and speak with you from where we are.'

15

'That is just what I was about to venture to propose,' returned the doctor, with a smile. But the words were hardly uttered, before the smile was struck out of his face ...

[Incident at the Window]

- 2.2.1 Explain why Mr Utterson's reference to Dr Jekyll, 'like some disconsolate prisoner' (lines 3–4) is ironic? (2)
- 2.2.2 Refer to line 5 ('What! Jekyll!' he ... you are better').
- (a) What tone would Mr Utterson use in this line? (1)
- (b) Why would Mr Utterson use this tone in this line? (1)
- 2.2.3 Why is the following statement FALSE?
- Mr Enfield and Mr Utterson whip 'up the circulation' (line 9), by going for a walk every Saturday. (1)
- 2.2.4 Refer to lines 18–19 ('But the words ... of his face').
- What do these lines tell us about Mr Utterson and Mr Enfield's state of mind when they see the expression on Dr Jekyll's face?
- Substantiate your answer. (2)
- 2.2.5 This chapter is referred to as the *Incident at the Window*.
- Describe ONE other incident in the novel that is witnessed from a window. (2)



- 2.2.6 What does this extract reveal about Mr Utterson's character?  
Substantiate your answer. (2)
- 2.2.7 One of the themes in *Strange Case of Dr Jekyll and Mr Hyde* is mystery behind closed doors.  
Discuss this theme. (3)
- 2.2.8 Mr Utterson, being Dr Jekyll's lawyer, has every right to be concerned about Dr Jekyll.  
Discuss your view. (3)
- [35]**
- TOTAL SECTION A: 35**



**SECTION B: DRAMA**

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

- *MACBETH* by William Shakespeare
- *MY CHILDREN! MY AFRICA!* by Athol Fugard

Answer ALL the questions on the drama that you have studied.

**QUESTION 3: *MACBETH***

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 3.1 AND QUESTION 3.2.

**3.1 EXTRACT E**

[Duncan is pleased with Macbeth.]

|                              |                                                                                                                                                                                                                                                                                                                                                                                        |          |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| SERGEANT:                    | If I say sooth, I must report they were<br>As cannons overcharged with double cracks; so they<br>Doubly redoubled strokes upon the foe;<br>Except they meant to bathe in reeking wounds,<br>Or memorize another Golgotha,<br>I cannot tell –                                                                                                                                           | 5        |
| DUNCAN:                      | But I am faint; my gashes cry for help.<br>So well thy words become thee as thy wounds;<br>They smack of honour both. Go get him surgeons.<br><i>Exit Sergeant, attended.</i>                                                                                                                                                                                                          | 10       |
| <i>Enter Ross and Angus.</i> |                                                                                                                                                                                                                                                                                                                                                                                        |          |
| DUNCAN:                      | Who comes here?                                                                                                                                                                                                                                                                                                                                                                        |          |
| MALCOLM:                     | The worthy Thane of Ross.                                                                                                                                                                                                                                                                                                                                                              |          |
| LENNOX:                      | What a haste looks through his eyes! So should he look<br>That seems to speak things strange.                                                                                                                                                                                                                                                                                          | 15       |
| ROSS:                        | God save the King!                                                                                                                                                                                                                                                                                                                                                                     |          |
| DUNCAN:                      | Whence camest thou, worthy Thane?                                                                                                                                                                                                                                                                                                                                                      |          |
| ROSS:                        | From Fife, great King,<br>Where the Norwegian banners flout the sky<br>And fan our people cold. Norway himself,<br>With terrible numbers,<br>Assisted by that most disloyal traitor,<br>The Thane of Cawdor, began a dismal conflict;<br>Till that Bellona's bridegroom, lapped in proof,<br>Confronted him with self-comparisons,<br>Point against point, rebellious arm 'gainst arm, | 20<br>25 |



|                 |                                                                                                                                                                                                |    |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
|                 | Curbing his lavish spirit; and, to conclude,<br>The victory fell on us.                                                                                                                        |    |
| DUNCAN:         | Great happiness!                                                                                                                                                                               |    |
| ROSS:           | That now<br>Sweno, the Norways' king, craves composition.<br>Nor would we deign him burial of his men<br>Till he disbursed, at Saint Colme's Inch,<br>Ten thousand dollars to our general use. | 30 |
| DUNCAN:         | No more that Thane of Cawdor shall deceive<br>Our bosom interest. Go pronounce his present death,<br>And with his former title greet Macbeth.                                                  | 35 |
| [Act 1 Scene 2] |                                                                                                                                                                                                |    |

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

| COLUMN A |           | COLUMN B |                        |
|----------|-----------|----------|------------------------|
| (a)      | Donalbain | A        | Earl of Northumberland |
| (b)      | Fleance   | B        | son of Duncan          |
| (c)      | Macbeth   | C        | king of England        |
| (d)      | Siward    | D        | Thane of Glamis        |
|          |           | E        | son of Banquo          |

(4 x 1) (4)

- 3.1.2 Describe the setting of this extract. (2)
- 3.1.3 Refer to line 7 ('my gashes cry for help').
- (a) Identify the figure of speech used in this line. (1)
- (b) Explain why the figure of speech is relevant in this extract. (2)
- 3.1.4 Why is the following statement FALSE?
- 'Fife' (line 18) refers to Ross's castle. (1)
- 3.1.5 Refer to lines 19–25 ('Where the Norwegian ... him with self-comparisons').
- What do these lines tell us about Ross's state of mind?
- Substantiate your answer. (2)



- 3.1.6 What must Sweno do before he can bury his soldiers? (1)
- 3.1.7 What does this extract reveal about Duncan's character?  
Substantiate your answer. (2)
- 3.1.8 Refer to the drama as a whole.  
Duncan refers to Macbeth as noble.  
Discuss your view. (3)

**AND****3.2 EXTRACT F**

[Ross discusses the events of the previous night.]

|          |                                                                                                                                                                                                                                              |    |
|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| ROSS:    | And Duncan's horses – a thing most strange and certain –<br>Beauteous and swift, the minions of their race,<br>Turned wild in nature, broke their stalls, flung out,<br>Contending 'gainst obedience as they would make<br>War with mankind. | 5  |
| OLD MAN: | 'Tis said they ate each other.                                                                                                                                                                                                               |    |
| ROSS:    | They did so, to the amazement of mine eyes,<br>That looked upon't. Here comes the good Macduff.                                                                                                                                              |    |
|          | <i>Enter Macduff.</i>                                                                                                                                                                                                                        |    |
|          | How goes the world, sir, now?                                                                                                                                                                                                                | 10 |
| MACDUFF: | Why, see you not?                                                                                                                                                                                                                            |    |
| ROSS:    | Is't known who did this more than bloody deed?                                                                                                                                                                                               |    |
| MACDUFF: | Those that Macbeth hath slain.                                                                                                                                                                                                               |    |
| ROSS:    | Alas, the day!                                                                                                                                                                                                                               |    |
|          | What good could they pretend?                                                                                                                                                                                                                | 15 |
| MACDUFF: | They were suborned.<br>Malcolm and Donalbain, the King's two sons,<br>Are stol'n away and fled, which puts upon them<br>Suspicion of the deed.                                                                                               |    |
| ROSS:    | 'Gainst Nature still;<br>Thriftless ambition, that wilt ravin up<br>Thine own life's means! Then 'tis most like<br>The sovereignty will fall upon Macbeth.                                                                                   | 20 |
| MACDUFF: | He is already named, and gone to Scone<br>To be invested.                                                                                                                                                                                    | 25 |
| ROSS:    | Where is Duncan's body?                                                                                                                                                                                                                      |    |



|          |                                                                                                     |    |
|----------|-----------------------------------------------------------------------------------------------------|----|
| MACDUFF: | Carried to Colme-kill,<br>The sacred storehouse of his predecessors<br>And guardian of their bones. |    |
| ROSS:    | Will you to Scone?                                                                                  | 30 |
| MACDUFF: | No, cousin, I'll to Fife.                                                                           |    |
| ROSS:    | Well, I will thither.                                                                               |    |
| MACDUFF: | Well, may you see things well done there. Adieu!<br>Lest our old robes sit easier than our new!     |    |
| ROSS:    | Farewell, father.                                                                                   | 35 |
| OLD MAN: | God's benison go with you, and with those<br>That would make good of bad and friends of foes!       |    |

[Act 2 Scene 4]

- 3.2.1 Refer to lines 1–5 ('And Duncan's horses ... War with mankind').
- (a) What tone would Ross use in these lines? (1)
- (b) Why would Ross's tone be appropriate in these lines? (1)
- 3.2.2 If you were the director of this play, what would you tell Macduff to do when saying, 'Why, see you not?' (line 11)?
- State TWO actions. (2)
- 3.2.3 Explain why Malcolm and Donalbain have 'stol'n away' (line 18). (2)
- 3.2.4 Explain the irony in Ross's words in, 'Thriftless ambition, that ... own life's means' (lines 21–22), with reference to Macbeth. (2)
- 3.2.5 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (3.2.5) in the ANSWER BOOK.
- Refer to lines 23–25 ('The sovereignty will ... To be invested').
- Macbeth becomes the new king of Scotland because he is ...
- A related to Duncan.  
B a brave general.  
C loyal to Duncan.  
D older than Malcolm. (1)
- 3.2.6 Explain the meaning of Macduff's words, 'Lest our old ... than our new' (line 34). (2)





3.2.7 One of the themes in *Macbeth* is that good ultimately triumphs over evil.

Discuss this theme.

(3)

3.2.8 Refer to the drama as a whole.

Lady Macbeth can be pitied.

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 invites Mr M and Thami.]

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |          |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| ISABEL: | Oh come off it. Thami. Don't be like that. They're always nervous when it comes to me. But this time it happens to be genuine interest. I've told you. I talk about you at home. They know I have a good time with you ... that we're a team ... which they are now very proud of incidentally ... and that we're cramming like lunatics so that we can put up a good show at the festival. Is it so strange that they want to meet you after all that? Honestly, sometimes dealing with the two of you is like walking on a tight-rope. I'm always scared I'm going to put a foot wrong and ... well, I just hate being scared like that. <i>[A few seconds of truculent silence between the two of them]</i> What's going on, Thami? Between you two? There's something very wrong, isn't there? | 5<br>10  |
| THAMI:  | No more than usual.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |          |
| ISABEL: | No you don't. A hell of a lot more than usual and don't deny it because it's getting to be pretty obvious. I mean, I know he gets on your nerves. I knew that the first day we met. But it's more than that now. These past couple of meetings I've caught you looking at him, watching him in a ... I don't know ... in a sort of hard way. Very critical. Not just once, many times.                                                                                                                                                                                                                                                                                                                                                                                                             | 15<br>20 |

[Act 1 Scene 5]

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

| COLUMN A          | COLUMN B                            |
|-------------------|-------------------------------------|
| (a) Miss Dyson    | A teacher in Number Two classroom   |
| (b) Miss Brockway | wants to be a journalist            |
| (c) Mr Pienaar    | rents a room to Mr M                |
| (d) Rev Mbopa     | encourages a ground-breaking debate |
|                   | E the mayor of Camdeboo             |

(4 x 1) (4)



- 4.1.2 Describe the setting of this extract. (2)
- 4.1.3 Explain the meaning of Isabel's words, 'They know I ... at the festival' (lines 3–6). (2)
- 4.1.4 Refer to lines 8–9 ('Honestly, sometimes dealing ... on a tight-rope').
- (a) Identify the figure of speech used in these lines. (1)
- (b) Explain why the figure of speech is relevant in this extract. (2)
- 4.1.5 Why is the following statement FALSE?
- In this extract, the atmosphere between Thami and Isabel is relaxed. (1)
- 4.1.6 One of the themes in *My Children! My Africa!* is betrayal.
- Discuss this theme. (3)
- 4.1.7 The expectations Isabel and her teammates have when they go to Zolile High are valid.
- Discuss your view. (3)

**AND****4.2 EXTRACT H**

[Isabel and Thami talk about the end of the literary quiz.]

|         |                                                                                                                                                                                                                                                                                                                                                                                  |         |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| ISABEL: | Good luck. I don't envy you that little conversation. If I'm finding the news a bit hard to digest, I don't know what he is going to do with it. I've just got to accept it. I doubt very much if he will.                                                                                                                                                                       |         |
| THAMI:  | He's got no choice, Isabel. I've decided and that's the end of it.                                                                                                                                                                                                                                                                                                               |         |
| ISABEL: | So do you think we can at least talk about it? Help me to understand? Because to be absolutely honest with you, Thami, I don't think I do. You're not the only one with a problem. I've also got a big one. What Mr M had to say about the team and the whole idea made a hell of a lot of sense to me. You owe it to me, Thami. A lot more than just my spare time is involved. | 5<br>10 |
| THAMI:  | Talk about what? Don't you know what is going on?                                                                                                                                                                                                                                                                                                                                |         |
| ISABEL: | Don't be stupid, Thami! Of course I do! You'd have to be pretty dumb not to know that the dreaded 'unrest' has finally reached us as well.                                                                                                                                                                                                                                       |         |
| THAMI:  | We don't call it that. Our word for it is Isiqalo ... The Beginning.                                                                                                                                                                                                                                                                                                             | 15      |
| ISABEL: | All right then, The Beginning. I don't care what it's called. All I'm asking you to do is explain to me how the two of us learning some poetry, cramming in potted bios ... interferes with all of that.                                                                                                                                                                         |         |

[Act 2 Scene 1]



- 4.2.1 Explain why Thami must have the 'little conversation' with Mr M to which Isabel refers in line 1. (2)
- 4.2.2 Refer to line 4 ('He's got no ... end of it').
- (a) What tone would Thami use in this line? (1)
- (b) Why would Thami use this tone in this line? (1)
- (c) Explain the irony in Thami's words when he says, 'I've decided and ... end of it'. (2)
- 4.2.3 If you were the director of this play, what would you tell Isabel to do when saying, 'You owe it ... time is involved' (lines 9–10)?
- State TWO actions. (2)
- 4.2.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.2.4) in the ANSWER BOOK.
- When Thami speaks about 'The Beginning' (line 15), he means the beginning of the ...
- A practice for the competition.  
B return to the classroom.  
C struggle for Freedom.  
D debating competition against Zolile. (1)
- 4.2.5 Refer to lines 16–18 ('All I'm asking ... all of that').
- (a) What do these lines tell us about Isabel's state of mind?
- Substantiate your answer. (2)
- (b) What does Isabel mean when she refers to 'potted bios' (line 18)? (1)
- 4.2.6 What does this extract reveal about Thami's character?
- Substantiate your answer. (2)
- 4.2.7 Refer to the drama as a whole.
- Mr M lived a 'wasted' 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:

- 'THE NEW TRIBE' by Buchi Emecheta
- 'THE FUR COAT' by Sean O'Faolain

**QUESTION 5**

Read the following extracts from the TWO short stories 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 'THE NEW TRIBE'****EXTRACT I**

[The Arlingtons prepare for a trip to the seaside.]

Julia suddenly covered her ears and burst into tears. Ginny held her, murmuring comfortingly, and Chester felt guilty again.

'It's OK Julia,' he said, 'you're white, like them. You're their child, but I'm different.' Arthur's voice was gentle but firm when he told everyone to sit down. 'Including *you*, Chester. Let's all sit down round the table and talk about this. We were going to tell you soon, but since you've brought it up, we might as well do it now.'

 5

Julia, sitting next to Ginny, sniffed quietly. She was wearing the white dress with red flowers, that reminded Chester of poppies on Remembrance Day. She was as pretty as a little girl in a picture book, but now she sat with her eyes lowered, staring at the plastic check tablecloth. Ginny looked more serious than Chester had ever seen her, and he was frightened of what he had unleashed. He looked from one to the other. He fidgeted nervously, licking his lips. 10

'We both love you very much,' Arthur Arlington began, covering Ginny's right hand which was lying on the table. Her left hand was holding one of Julia's, so the three of them were joined together. Arthur was not given to much affectionate demonstration, so his caressing of Ginny's hand emphasised the gravity of whatever he was about to say. 15



- 5.1.1 Choose a description from COLUMN B that matches a name in COLUMN A. Write only the letter (A–E) next to the question numbers (5.1.1(a) to 5.1.1(d)) in the ANSWER BOOK.

| COLUMN A |                 | COLUMN B |                           |
|----------|-----------------|----------|---------------------------|
| (a)      | Catherine Mba   | A        | Chester's best friend     |
| (b)      | Julia Arlington | B        | Chester's adoptive mother |
| (c)      | Ray Miller      | C        | Chester's Nigerian mother |
| (d)      | Ginny Arlington | D        | Chester's adoptive sister |
|          |                 | E        | Chester's first teacher   |

(4 x 1) (4)

- 5.1.2 Refer to lines 4–7 ('Arthur's voice was ... do it now').

What do these lines tell us about Arthur's state of mind?

Substantiate your answer.

(2)

- 5.1.3 Refer to line 10 ('She was as ... a picture book').

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

(1)

(b) Explain why the figure of speech is relevant in this extract.

(2)

- 5.1.4 Why is the following statement FALSE?

Julia is eight years old when Arthur tells the children about their adoption.

(1)

- 5.1.5 How does the adoption of the two children affect Arthur and Ginny's relationship?

Substantiate your answer.

(2)

- 5.1.6 What does this extract reveal about Chester's character?

Substantiate your answer.

(2)

- 5.1.7 Refer to the short story as a whole.

Julia is an admirable character.

Discuss your view.

(3)

**AND**



## 5.2 'THE FUR COAT'

## EXTRACT J

[Paddy and Molly talk about the fur coat.]

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                              |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
| <p>'That sounds a good idea.' He considered the matter as judiciously as if he were considering a memorandum for a projected bypass. She leaned back, contented, with the air of a woman who has successfully laid her conscience to rest.</p> <p>Then he spoiled it all by asking, 'But, tell me, what do all the women do who haven't fur coats?'</p> <p>'They dress.'</p> <p>'Dress? Don't ye all dress?'</p> <p>'Paddy, don't be silly. They think of nothing else but dress. I have no time for dressing. I'm a busy housewife and, anyway, dressing costs a lot of money.' (Here she caught a flicker in his eye which obviously meant that forty quid isn't to be sniffed at either.) 'I mean they have costumes that cost twenty-five pounds. Half a dozen of 'em. They spend a lot of time and thought over it. They live for it. If you were married to one of 'em you'd soon know what it means to dress. The beauty of a fur coat is that you can just throw it on and you're as good as the best of them.'</p> <p>'Well, that's fine! Get the ould coat.'</p> <p>He was evidently no longer enthusiastic. A fur coat, he had learned, is not a grand thing – it is just a useful thing. He drew his brief case towards him.</p> | <p>5</p> <p>10</p> <p>15</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|

- 5.2.1 Describe the setting of this extract. (2)
- 5.2.2 Refer to lines 1–2 ('That sounds a ... a projected bypass').
- (a) What is the 'good idea' Paddy refers to in line 1? (1)
- (b) Explain why Paddy considers the matter 'judiciously'. (2)
- 5.2.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.3) in the ANSWER BOOK.
- Paddy gets promoted to the position of ...
- A Regional Secretary to the Minister of Industry and Trade.  
 B Provincial Secretary to the Minister of Safety and Security.  
 C Parliamentary Secretary to the Minister of Roads and Railways.  
 D National Secretary to the Minister of Finance and Expenditure. (1)
- 5.2.4 Explain the irony in Molly's action in, 'She leaned back ... conscience to rest' (lines 2–4). (2)



- 5.2.5 Molly considers herself to be 'a busy housewife' (line 10). What keeps her so busy?  
State TWO points. (2)
- 5.2.6 Refer to line 17 ('Well, that's fine ... the ould coat').  
(a) What tone would Paddy use in this line? (1)  
(b) Why would Paddy use this tone in this line? (1)
- 5.2.7 One of the themes in 'The Fur Coat' is sacrifice.  
Discuss this theme. (3)
- 5.2.8 Refer to the short story as a whole.  
Paddy cares for his wife.  
Discuss your view. (3)
- TOTAL SECTION C: 35**  
**[35]**





**SECTION D: POETRY**

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

- 'Captive' by Francis Carey Slater
- 'Mid-term break' by Seamus Heaney

**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.

**Captive – Francis Carey Slater**

*Lament of a sick Xhosa mine-labourer in a compound hospital*

1 As a wild bird caught in a slip-knot snare –  
2 The plaited tail-hairs of a dun-coloured cow,  
3 Almost invisible –  
4 So, tethered in the toils of fever, do I lie  
5 And burn and shiver while I listen to the buzzing  
6 Of flies that flutter vainly  
7 Against cold, hard, deceiving window-panes:  
8 Like them would I escape, and escaping hasten  
9 To my home that shines in a valley afar,  
10 My home – brightest tooth in the jaws of distance.

11 There, now, the cows I love are feeding  
12 In some quiet sun-washed vale;  
13 Their lazy shadows drink the sunlight  
14 Rippling on the grasses;  
15 There, through the long day, girls and women  
16 Among the mealies chant and hoe,  
17 Their swinging hoes are like the glitter  
18 Of sunshine on water;  
19 There, now, shouting, happy herdboys,  
20 While they watch the cattle browse,  
21 Are busy moulding mimic cattle  
22 From clay moist and yellow.

23 There, when the sun has folded his wings that dazzle,  
24 And has sunken to his hidden nest beyond the hills,  
25 All shall group together gaily, around the crackling fires,  
26 And chew the juicy cud of gathered day;



|    |                                                             |
|----|-------------------------------------------------------------|
| 27 | And greybeards shall tell stories of ancient battles,       |
| 28 | And cattle-races of the days of old,                        |
| 29 | Of hunters, bold and fearless, who faced the lion's thunder |
| 30 | And stalked the lightning leopard to his lair.              |
| 31 | – But here I burn and shiver and listen to the buzzing      |
| 32 | Of flies against deceiving window-panes.                    |

- 6.1.1 Read the poem as a whole and choose the meaning from COLUMN B that matches the word in COLUMN A. Write only the letter (A–E) next to the question numbers (6.1.1(a) to 6.1.1(d)) in the ANSWER BOOK.

| COLUMN A |                    | COLUMN B |                |
|----------|--------------------|----------|----------------|
| (a)      | tethered (line 4)  | A        | old            |
| (b)      | vainly (line 6)    | B        | effortlessly   |
| (c)      | moulding (line 21) | C        | bound          |
| (d)      | ancient (line 27)  | D        | unsuccessfully |
|          |                    | E        | shaping        |

(4 x 1) (4)

- 6.1.2 Refer to line 1 ('As a wild ... slip-knot snare').
- (a) Identify the figure of speech used in this line. (1)
- (b) Explain why the figure of speech is relevant in this poem. (2)
- 6.1.3 Refer to lines 8–9 ('Like them would ... a valley afar').
- (a) Identify the tone the speaker would use in these lines. (1)
- (b) Why would the speaker use this tone in these lines? (1)
- 6.1.4 What is the speaker's state of mind in stanza 2?  
Substantiate your answer. (2)
- 6.1.5 Refer to lines 23–30 ('There, when the ... to his lair').
- (a) Describe the setting in these lines. (2)



- (b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (6.1.5(b)) in the ANSWER BOOK.

The 'lion's thunder' (line 29) refers to the lion's ...

- A cruelty.
- B prey.
- C roar.
- D wildness.

(1)

6.1.6 The title of the poem, 'Captive', captures the essence of the poem.

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.

#### Mid-term break – Seamus Heaney

- 1 I sat all morning in the college sick bay  
2 Counting bells knelling classes to a close.  
3 At two o'clock our neighbours drove me home.
- 4 In the porch I met my father crying –  
5 He had always taken funerals in his stride –  
6 And Big Jim Evans saying it was a hard blow.
- 7 The baby cooed and laughed and rocked the pram  
8 When I came in, and I was embarrassed  
9 By old men standing up to shake my hand
- 10 And tell me they were 'sorry for my trouble'.  
11 Whispers informed strangers I was the eldest,  
12 Away at school, as my mother held my hand
- 13 In hers and coughed out angry tearless sighs.  
14 At ten o'clock the ambulance arrived  
15 With the corpse, stanced and bandaged by the nurses.
- 16 Next morning I went up into the room. Snowdrops  
17 And candles soothed the bedside; I saw him  
18 For the first time in six weeks. Paler now,
- 19 Wearing a poppy bruise on his left temple,  
20 He lay in the four-foot box as in his cot.  
21 No gaudy scars, the bumper knocked him clear.
- 22 A four-foot box, a foot for every year.



- 6.2.1 In stanza 1 the reader is prepared for later events in the poem.  
State TWO points which indicate this. (2)
- 6.2.2 Refer to line 6 ('And Big Jim ... a hard blow').
- (a) Explain the literal meaning of this line. (1)
- (b) Explain the figurative meaning of this line. (1)
- 6.2.3 Why does the speaker feel embarrassed in lines 8–9 ('When I came ... shake my hand')? (2)
- 6.2.4 Refer to lines 16–17 ('Snowdrops / And candles soothed the bedside').
- (a) Identify the figure of speech used in these lines. (1)
- (b) Explain why the figure of speech is relevant in this poem. (2)
- 6.2.5 Why is the following statement FALSE?  
The speaker's brother was two years old when he passed away. (1)
- 6.2.6 Explain the irony in the title of the poem. (2)
- 6.2.7 One of the themes in 'Mid-term break' is support during bereavement.  
Discuss this theme. (3)
- 6.2.8 The poem successfully conveys how the speaker processes his grief.  
Discuss your view. (3)

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







