



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2020

**ENGLISH FIRST ADDITIONAL LANGUAGE P2
(EXEMPLAR)**

MARKS: 70

TIME: 2 hours



This question paper consists of 41 pages.

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 texts you have studied. Read THESE questions carefully and answer as per instructions.

2. This question paper consists of FOUR sections:

SECTION A:	Novel	(70)
SECTION B:	Drama	(70)
SECTION C:	Short Stories	(70)
SECTION D:	Poetry	(70)

3. Answer ONE question in total, i.e. ONE question from any ONE section.

SECTION A: NOVEL
Answer the question on the novel you have studied.

SECTION B: DRAMA
Answer the questions set on the FOUR extracts.

SECTION C: SHORT STORIES
Answer the questions set on the FOUR short stories.

SECTION D: POETRY
Answer the questions set on the FOUR 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. Write neatly and legibly.

TABLE OF CONTENTS

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In this section, questions are set on the following novels you have studied.			
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2.	<i>Dreaming of Light</i>	70	12
OR			
SECTION B: DRAMA			
Answer the ONE question on the drama you have studied.			
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OR			
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Answer the questions set on the FOUR short stories.			
4.1	'The Love Potion'	17	26
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SECTION D: POETRY			
Answer the questions set on the FOUR poems.			
5.1	'[Composed upon] Westminster Bridge, September 3, 1802'	18	33
AND			
5.2	'The Chimney Sweeper'	17	36
AND			
5.3	'Captive'	18	38
AND			
5.4	'the African pot'	17	40

CHECKLIST**NOTE:**

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK (✓)
A: Novel	1–2	1	
B: Drama	3	1	
C: Short Stories	4	1	
D: Poetry	5	1	

NOTE: Ensure that you have answered questions on THE SAME GENRE only.

SECTION A: NOVEL

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

- *FAR FROM THE MADDING CROWD* by Thomas Hardy
- *DREAMING OF LIGHT* by Jayne Bauling

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

QUESTION 1: FAR FROM THE MADDING CROWD

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 FOUR extracts, i.e. QUESTION 1.1, QUESTION 1.2, QUESTION 1.3 AND QUESTION 1.4.

1.1 EXTRACT A

[Gabriel is looking for a job.]

<p>'Yes,' she murmured, putting on an air of dignity, and turning again to him with a little warmth of cheek; 'I do want a shepherd. But – ' 'He's the very man, ma'am,' said one of the villagers, quietly. Conviction breeds conviction. 'Ay, that'a is', said a second, decisively. 'The man, truly!' said a third, with heartiness. 'He's all there!' said number four, fervidly. Then will you tell him to speak to the bailiff?' said Bathsheba. All was practical again now. A summer eve and loneliness would have been necessary to give the meeting its proper fulness of romance. The bailiff was pointed out to Gabriel, who, checking the palpitation within his breast at discovering that this Ashtoreth of strange report was only a modification of Venus the well-known and admired, retired with him to talk over the necessary preliminaries of hiring. The fire before them wasted away. 'Men, said Bathsheba, 'you shall take a little refreshment after this extra work. Will you come to the house?' 'We could knock in a bit and a drop a good deal freer. Miss if so be ye'd send it to Warren's Malthouse,' replied the spokesman. Bathsheba then rode off into the darkness, and the men straggled on to the village in twos and threes – Oak and the bailiff being left by the rick alone.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p>
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[Chapter 7]

- 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)	Gabriel Oak	A	dies giving birth
(b)	Farmer Boldwood	B	works for Bathsheba as a carter
(c)	Joseph Poorgrass	C	Bathsheba's friend
(d)	Fanny Robin	D	skilled and experienced farmer
		E	increasingly obsessed with Bathsheba

(4 x 1) (4)

- 1.1.2 What brings Gabriel Oak to look for a job as a shepherd? (2)
- 1.1.3 Refer to line 4. ('He's the very ... the villagers quietly.')
- How do the villagers know that Gabriel would be ideal for this job? (2)
- 1.1.4 Why is it ironical that Gabriel Oak is looking for a job in Bathsheba's farm? (2)
- 1.1.5 Refer to lines 8–14. ('Then will you ... preliminaries of hiring.')
- Describe the atmosphere between Bathsheba and Farmer Oak.
- Substantiate your answer. (2)
- 1.1.6 Refer to lines 15–17. ('Men', said Bathsheba ... to the house.')
- What do these lines reveal about the character of Bathsheba?
- Substantiate your answer. (2)
- 1.1.7 One of the themes in the novel is fate.
- Discuss how this is relevant to the life of Gabriel Oak. (3)

AND

1.2 **EXTRACT B**

[A journey from the market.]

He said, slowly – 'I don't know.'	
The woman, on hearing him speak, quickly looked up, examined the side of his face, and recognized the soldier under the yeoman's garb.	
Her face was drawn into an expression which had gladness and agony both among its elements. She uttered a hysterical cry, and fell down.	5
'O, poor thing!' exclaimed Bathsheba, instantly preparing to alight.	
'Stay where you are, and attend to the horse!' said Troy peremptorily, throwing her the reins and the whip. 'Walk the horse to the top: I'll see to the woman.'	10
'But I –	
'Do you hear? Clk – Poppet!'	
The horse, gig, and Bathsheba moved on.	
'How on earth did you come here? I thought you were miles away or dead! Why didn't you write to me?' said Troy to the woman, in a strangely gentle, yet hurried voice, as he lifted her up.	15
'I feared to.'	
'Have you any money?'	
'None.'	
'Good Heaven – I wish I had more to give you! Here's – wretched – the merest trifle. It is every farthing I have left. I have none but my wife gives me, you know, and I can't ask her now.'	20
The woman made no answer.	
'I have only another moment,' continued Troy; 'and now listen. Where are you going to-night? Casterbridge Union?'	25
'Yes; I thought there.'	

[Chapter 39]

- 1.2.1 Who is 'the woman'? (1)
- 1.2.2 What is the relationship between Troy and this woman? (2)
- 1.2.3 Refer to lines 5–6. ('Her face was ... among its elements.')

 - (a) Identify the figure of speech in these lines. (1)
 - (b) Explain how this figure of speech is relevant in this extract. (2)

- 1.2.4 Explain why this statement is FALSE. (1)

 - Fanny dies on the way to Casterbridge.

- 1.2.5 Refer to line 12. ('Do you hear? Clk – Poppet!')
- (a) What tone would Troy use in this line? (1)
- (b) Why would Troy use this tone in this line? (1)
- 1.2.6 Why does Troy insist on Bathsheba living with horses whilst he attends to the woman? (2)
- 1.2.7 Refer to lines 20–21. ('Good Heaven – ... the merest trifle.')
- (a) Explain why three dashes are used in this line. (2)
- (b) What kind of job does Troy have? (1)
- 1.2.8 In this story, Fanny is the only woman that Troy cares about.
Discuss your view. (3)

AND

1.3 EXTRACT C

[The quarrel.]

Pooh! That's nothing – that's nothing!' She exclaimed, in incipient accents of pique. If I cared for your love as much as I used to, I could say people had turned to look at mine.'	
'Bathsheba, don't be so fitful and jealous. You knew what married life would be like, and shouldn't have entered it if you feared these contingencies.'	5
Troy had by this time driven her to bitterness: her heart was big in her throat, and the ducts to her eyes were painfully full. Ashamed as she was to show emotion, at last she burst out: -	
"This is all I get for loving you so well! Ah! when I married you your life was dearer to me than my own. I would have died for you – how truly I can say that I would have died for you! And now you sneer at my foolishness in marrying you. O! is it kind to me to throw my mistake in my face? Whatever opinion you may have of my wisdom, you should not tell me of it so mercilessly, now that I am in your power.	10
'I can't help how things fall out,' said Troy; 'upon my heart, women will be the death of me!	
'Well, you shouldn't keep people's hair. You'll burn it, won't you, Frank?'	15
	[Chapter 41]

1.3.1 Quote ONE word from line 2 which shows that Bathsheba is really irritated. (1)

1.3.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.3.2) in the ANSWER BOOK.

The contingencies that Troy is referring to in line 6 are/is ...

- A farming.
- B infidelity.
- C faithfulness.
- D complaints. (1)

1.3.3 Refer to lines 7–8. ('Troy had by ... in her throat.')

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

(b) Explain why this figure of speech is relevant in this extract. (2)

(c) What is the source of the argument between Bathsheba and Troy in this extract? (2)

- 1.3.4 Refer to line 12–13. ('And now you ... in marrying you.')
- Why did Troy marry Bathsheba? (2)
- 1.3.5 Refer to lines 17–18. ('I can't help ... death of me.')
- (a) What does this line reveal about Troy's character?
- Substantiate your answer. (2)
- (b) With reference to Troy's death in the story, how is this statement ultimately proved to be correct? (2)
- 1.3.6 What does Troy do with the money he gets from his wife? (2)
- 1.3.7 Bathsheba made a wrong choice in marrying Troy instead of marrying Farmer Boldwood.
- Discuss your view. (3)

AND

1.4 **EXTRACT D**

[Gabriel’s letter.]

It broke upon her at length as a great pain that her last old disciple was about to forsake her and flee. He who had believed in her and argued on her side when all the rest of the world was against her, had at last like others become weary and neglectful of the old cause, and was leaving her to fight her battles alone.	5
Three weeks went on, and more evidence of his want of interest in her was forthcoming. She noticed that instead of entering the small parlour or the office where the farm accounts were kept, and waiting, or leaving a memorandum as he had hitherto done during her seclusion, Oak never came at all when she was likely to be there, only entering at unseasonable hours when her presence in that part of the house was least to be expected. Whenever he wanted directions he sent a message, or note with neither heading nor signature, to which she was obliged to reply in the same off-hand style. Poor Bathsheba began to suffer now from the most torturing sting of all – a sensation that she was despised.	10 15
The autumn wore away gloomily enough amid these melancholy conjectures, and Christmas-day came, completing a year of her legal widowhood, and two years and a quarter of her life alone.	
[Chapter 56]	

- 1.4.1 In your own words, discuss how Gabriel has been Bathsheba’s old disciple. (2)
- 1.4.2 Explain why Bathsheba thinks she is forsaken by Gabriel. (2)
- 1.4.3 Why is the following statement FALSE?
Gabriel is Bathsheba’s shepherd. (1)
- 1.4.4 What reasons does Gabriel have for leaving Bathsheba? (2)
- 1.4.5 Refer to lines 16–18. (‘The autumn wore ... her life alone.’)
 - (a) Explain the personification in these lines. (2)
 - (b) Why is this Christmas day said to be completing ‘a year of Bathsheba’s legal widowhood’? (2)
- 1.4.6 What made Gabriel decide not to leave England? (1)
- 1.4.7 One of the themes in this novel is love.
Discuss how this theme is relevant in the novel. (3)
- 1.4.8 Bathsheba does not deserve Gabriel’s love.
Discuss your views. (3)

[70]

QUESTION 2: DREAMING OF LIGHT

Read the following extracts from the novel 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 questions in your own words unless you are asked to quote. Answer questions set on FOUR extracts, i.e. QUESTION 2.1, QUESTION 2.2, QUESTION 2.3 AND QUESTION 2.4.

2.1 EXTRACT E

[The shooting inside the mine.]

“They’re supposed to catch us. Then they hand us over to the police.”
 “So it’s same?’ Taiba doesn’t get it. “For me and Aries, also the other boys from home and from Swaziland. And that other one, Zimbabwe?”
 I didn’t know I could laugh underground. It’s an ugly sound, meant to crush the stupid innocence out of him the way a rock-fall would crush out his life. “Better hope it’s just our guys and men from another syndicate shooting each other. *Wena*, trust me, you don’t want it to be security. I’ve seen them in action. It doesn’t always work the way it’s supposed to. Anyway, it sounds like the shooting is stopping.”

5

There has been just one shot in the last thirty seconds. Now there are only angry male voices, voices I know from every day down here – our men, with one of them groaning and crying out in pain. I don’t even wonder if anyone is dead. It makes no difference to me. It would only make a difference if another syndicate took over the mine.

10

Or if the security people cleared us out.

15

I used to be like Taiba Nhaca. I also thought there would be an end to the heat and the darkness. For some it does end, almost as soon as it starts. I’m one of the lucky ones.

[Chapter 1]

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)	Rimer’s Creek	A	where illegal mining syndicates operate
(b)	Kabokweni	B	a border post between South Africa and Swaziland
(c)	Barberton	C	a bird trail
(d)	Jeppes Reef	D	where Regile got the map
		E	where Spike Maposa stays

(4 x 1) (4)

- 2.1.2 Refer to line 1. ('They're supposed to catch us.')
- (a) Who is 'us' in line 1? (1)
- (b) Explain why these people are supposed to be caught. (2)
- 2.1.3 Refer to lines 7–8. (*Wena*, trust me, ... them in action.')
- (a) What tone would Regile use in this line? (1)
- (b) Why would Regile use this tone in this line? (1)
- 2.1.4 Quote SIX consecutive words to show that Regile is no longer bothered by the dangers of the mine. (1)
- 2.1.5 What does this extract reveal about Taiba's character at this moment?
- Substantiate your answer (2)
- 2.1.6 Refer to lines 13–14. ('It would only ... over the mine.')
- What would be the difference for Regile if the mine was taken over by another syndicate? (2)
- 2.1.7 Discuss the theme of innocence as evident in this extract. (3)

AND

2.2 EXTRACT F

[The recruits are taken out of the mine.]

Only what's left of the money I've been paid stays on my body when we work, in a bag I wear on a cord. The rest of the money due to me will have been given to Papa Mavuso to hold for me, though the men get everything they've earned while they're down here.

These younger boys get nothing yet.

5

Mahlori is swearing at us for being too slow. I have to carry Aires again.

"This mine has gone bad," Mahlori tells me as we make our way into wider, higher tunnels. "That shooting yesterday? You heard? Four dead. The security scum took the bodies up and handed them over to the police. Also the men they took alive. Mostly foreign fools. Faceman won't pay bribes to get them back. Plenty more to take their place, he says. He has gone up to report to the syndicate."

10

No Faceman. That sounds almost as good as the rattle of sunglasses.

15

The lift cage is the last danger we have to face down here. It hasn't been officially inspected or repaired since the owning company closed the mine, long before the first illegal zama zamas came and got it working again.

Taiba is singing under his breath. He must believe his nightmare is ending.

20

[Chapter 4]

2.2.1 Refer to lines 6–7. ('I have to carry Aires again'.)

Explain why Regile must carry Aires.

(2)

2.2.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (2.2.2) in the ANSWER BOOK.

Mahlori refers to the security in the context of the story as 'security scum' because ...

- A they are dirty.
- B he dislikes them.
- C they work with the police.
- D they carry dead bodies.

(1)

2.2.3 Refer to line 11. ('Mostly foreign fools'.)

Explain why Mahlori calls these people 'foreign fools'.

(2)

- 2.2.4 Refer to line 14. ('No Faceman. That ... rattle of sunglasses.')

 - (a) Who is Faceman? (1)
 - (b) Explain the irony in the name 'Faceman'. (2)
 - (c) Identify the figure of speech in this line. (1)
 - (d) Explain how this figure of speech is relevant in this extract. (2)

- 2.2.5 Refer to line 20. ('He must believe his nightmare is ending.')

 - What nightmare is Taiba faced with outside the mine? (1)

- 2.2.6 One of the themes revealed in the novel is exploitation.

 - Discuss how this theme is relevant to foreigners and children. (3)

- 2.2.7 The zama zamas have a choice of not working in the mines.

 - Discuss your view. (3)

AND

2.3 **EXTRACT G**

[Regile and Katekani are trying to earn some money.]

<p>"See, Regile?" Katekani says, her shrivelled leg swinging as she hauls herself along between her sticks on our way back up to Papa's. "I'm right. Taiba is right. Good things can happen."</p> <p>"So didn't you want to spend your share on something nice?" I ask.</p> <p>"I'm waiting until I've got enough."</p> <p>"For what?"</p> <p>She turns shy. "I don't want to tell you until I've done it." I lift my shoulders, let them fall. "Can you go faster? Remember what happened with your father last year when we were late that one time?"</p> <p>"I'll try. And you, Regile? Are you saving for something?"</p> <p>I think about the rubber sandals I bought last time I was out of the mine and couldn't go home. I took them back into the mine with me, but they were soon lost or stolen. The soles of my feet are hard all over, not like skin anymore.</p> <p>One day when I'm working directly for the syndicate, I want to have proper miners' boots like Faceman's.</p> <p>"Just small things I need," I say vaguely. Soap. Stuff like that."</p> <p>And deodorant, I think, but I'd feel embarrassed to say it out loud. I'd like to get a girlfriend for while I'm out of the mine, but I need to smell clean and nice for that to happen.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p>
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[Chapter 7]

- 2.3 2.3.1 Explain how Regile and Katekani make money. (2)
- 2.3.2 Refer to lines 1–2. ('See Regile?' Katekani ... up to Papa's'.)
- (a) What tone would Katekani use in these lines? (1)
- (b) Why would Katekani use this tone in these lines? (1)
- 2.3.3 What does Katekani eventually buy with her savings? (2)
- 2.3.4 Why is Regile interested in what Katekani buys with her money? (1)
- 2.3.5 Why is this statement FALSE?
- Katekani does not go to school because she is disabled. (1)
- 2.3.6 (a) Who is Katekani's father? (1)
- (b) Discuss the relationship between Katekani and her father. (2)
- 2.3.7 Quote NINE consecutive words from the extract to prove that Regile has ambitions for being a zama zama. (1)
- 2.3.8 Explain why Regile wants to be a zama zama although it is dangerous to be working in the mines. (2)
- 2.3.9 One of the themes in this novel is love and friendship.
- Discuss how this theme is relevant to Katekani and Regile. (3)

AND

2.4 **EXTRACT H**

[Regile lies to save Katekani.]

<p>"You're soft." The words have a hissing sound. She has already told me everything that she did. How that boy with his mouth said he must go and find that man Spike Maphosa – because this piece of thrash told him what it said in my newspaper.</p>	5
<p>She helped him."</p> <p>"I made her," I say, but I know it's a mistake changing my story – my lie.</p> <p>"Soft," he hisses again. "Telling me lies for this ugly, useless girl. When I've done so much for you, let you walk free, sent your money into Swaziland for your mother . . . You thank me like this. I can't trust a liar. From today you don't touch the shed key. I lock, unlock. You and this rubbish daughter – you only carry the food. You were like my son. You have hurt me. Betrayed me. Like those people betrayed me when I was still soft like you – the mine people and the bank people. This is your last chance here, you understand? That boy with his mouth won't make it far by himself. He won't find the way to Spike Maposa in Kabokweni. He's even more of a foreign fool than you Swazis. If I don't see you here, I will know you have gone to help him. You know I have friends in the police?"</p>	10
<p style="text-align: right;">[Chapter 8]</p>	15

- 2.4.1 Refer to lines 1–3. (‘You’re soft ... man Spike Maposa.’)
- (a) Identify the figure of speech in this line. (1)
 - (b) Explain how this figure of speech is relevant in this extract. (2)
 - (c) In your own words, explain what Papa means with ‘that boy with his mouth’ when he refers to Taiba. (1)

2.4.2 Choose the correct answer to compare the following sentence. Write only the letter (A–D) next to the question number (2.4.2) in the ANSWER BOOK.

Papa refers to Katekani as a ‘piece of thrash’ in line 3 because ...

- A he has no regard for Katekani.
- B Katekani is disabled.
- C Katekani is dirty.
- D Katekani does not cook well. (1)

2.4.3 Explain how Papa Mavuso finds out that Taiba is missing. (2)

2.4.4 Why is it important that Taiba must find Spike Maposa? (1)

2.4.5 How did the mine people and bank people betray Papa Mavuso? (2)

2.4.6 What does this extract reveal about the character of Papa Mavuso?

Substantiate your answer. (2)

2.4.7 One of the themes in this novel is cyclical violence.

Discuss this theme with relevance to Papa Mavuso and Faceman. (3)

2.4.8 ‘You were like my son. You have betrayed me.’

Papa Mavuso has treated Regile very well, like his own son.

Discuss your view. (3)

[70]

TOTAL SECTION A: 70

SECTION B: DRAMA

QUESTION 3: SOPHIATOWN

Read the following extracts from the drama *Sophiatown*, 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 FOUR extracts, i.e. QUESTION 3.1, QUESTION 3.2., QUESTION 3.3. AND QUESTION 3.4.

3.1 EXTRACT I

[Mingus is in love with someone he saw at the funeral.]

MINGUS:	Jakes!	
JAKES:	Mingus!	
MINGUS:	Yes! My buddy! <i>[Catching Charlie's eye]</i> Charlie!	
JAKES:	Whe've you been, Mingus? Been making trouble again?	
MINGUS:	Jakes, I'm in love, man. I've just been to a wonderful funeral.	5
JAKES:	A funeral? Is there a story there?	
MINGUS:	Yes, write there, 'I went so nobody could say I killed him.'	
	<i>[Charlie has crept up to Mingus and begins to shine his shoes while he is still wearing them.]</i>	10
MINGUS:	Hey, Charlie – leave off! Leave off! Go and sleep in the car. We've a job tonight. I want you wide awake. Hey, Charlie – move!	
	<i>[Charlie persists in trying to clean the shoes.]</i>	
MINGUS:	Go on! <i>[Mingus pushes Charlie away.]</i> Jakes, <i>ek wil 'n brief he' – 'n letter van love. [Jakes, I want a letter – a letter of love.]</i>	15
JAKES:	A love letter for you?	
MINGUS:	<i>Ja, ek's in love, met 'n real tjerrie, 'n matara, a real ding, 'n princess ... [Yes, I'm in love, with a real beauty, a woman, a real thing, a princess ...] That's her name – Princess!</i>	20
JAKES:	Why don't you write it yourself, Mingus? I'm working.	
MINGUS:	<i>Ag man, Jakes, ek kan nie skryf nie. You know that – ek kan wietie, maar ek kan nie skryf nie. [Ah, Jakes, I cannot write. You know that – I can talk, but I cannot write.]</i>	25
JAKES:	Well, that's too bad, man. I'm busy.	
MINGUS:	Listen, I'll give you a story, a story for a love letter.	
	[Act 1, Scene 1]	

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

COLUMN A	COLUMN B
(a) Edith	A mission house
(b) Mamariti	B Tobiansky’s wife
(c) Gestapo	C cinema
(d) Balansky	D group of gangsters
	E shebeen

(4 x 1) (4)

3.1.2 Refer to lines 5–6 (‘Jakes, I’m in ... wonderful funeral.’).

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

(b) Explain how this figure of speech is relevant in this extract. (2)

3.1.3 Refer to line 3. (‘Yes! My buddy! [... *Charlie’s eye*] Charlie.’)

Discuss the relationship between Charlie and Mingus. (2)

3.1.4 Refer to lines 16–17 (‘*Jakes, I want a letter – a letter of love.*’)

Explain why Mingus asks Jakes to write him a love letter. (2)

3.1.5 Refer to lines 19–20. (‘*Ja, ek’s in ... ding, ’n princess.*’)

(a) Which language does Mingus use here? (1)

(b) Why is this language among the languages mostly spoken in Sophiatown? (2)

3.1.6 Princess’s decision to come and stay with Mingus is a good one.

Discuss your view. (3)

AND

3.2 EXTRACT F

[Ruth arrives at 65 Gerty Street.]

LULU:	Well?	
RUTH:	Well, I'm Jewish.	
MINGUS:	So?	
RUTH:	So here I am ... [<i>Charlie is at it again.</i>] Please!	
MINGUS:	Charlie, off! [<i>Charlie retreats.</i>] Look lady, is this some kind of a joke?	5
RUTH:	I assure you it's not.	
PRINCESS:	We don't want European girls here. European girls mean trouble.	
MINGUS:	Where did you see this advertisement?	10
RUTH:	In <i>Drum</i> magazine.	
MINGUS:	<i>Drum</i> magazine!	
RUTH:	I do read it, you know!	
MINGUS:	This is Jakes' business!	
RUTH:	Jakes!	15
MINGUS:	Charlie! Go fetch Jakes. This is all Jakes' nonsense again. Hey look here lady, what kind of a person are you? Do you know this is Sophiatown?	
RUTH:	Yes! I read all about it before I came.	
PRINCESS:	This is a native township.	20
LULU:	Father Huddleston says it's a freehold suburb. [<i>Enter Mr Fahfee</i>]	
FAHFEE:	Hey, hey, hey, hey, hey! News of the day! <i>Dikgang tsa gompieno!</i> Albert Luthuli has been banned. All houses to be sold to the Resettlement Board. [<i>Fahfee turns and sees Ruth.</i>] <i>O Mang? [Who are you?]</i>	25
RUTH:	I beg your pardon?	
FAHFEE:	<i>Wie's jy? [Who are you?]</i>	
RUTH:	Sorry?	30
FAHFEE:	Give me a number.	
RUTH:	What?	
MINGUS:	Give him a number.	
RUTH:	Any number?	
LULU:	Yes, any number.	35
RUTH:	[<i>Bewildered</i>] Number 17.	
FAHFEE:	Number 17! Diamond Lady. I knew it – that's the one for the day!	

[Act 1, Scene 2]

- 3.2.1 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (3.2.1) in the ANSWER BOOK.

So here I am ... [*Charlie is at it again.*] Please!

Ruth here is ...

- A begging them to stay.
 - B irritated by what Charlie is doing.
 - C asking Mingus to stop asking her questions.
 - D she wants to sit down. (1)
- 3.2.2 Refer to lines 8–9. ('We don't want ... girls mean trouble'.)
In what way will Ruth cause trouble? (2)
- 3.2.3 Refer to line 12. ('Drum magazine'.)
(a) What tone would Mingus use in this line? (1)
(b) Why would Mingus use this tone in this line? (1)
- 3.2.4 Refer to line 14. ('This is Jakes' business'.)
(a) Discuss the contents of the advertisement. (2)
(b) Explain why Jakes placed an advertisement. (2)
- 3.2.5 Where does Ruth come from? (1)
- 3.2.6 Refer to line 19. ('Yes! I read ... before I came'.)
What does this extract reveal about the character of Ruth?
Substantiate your answer. (2)
- 3.2.7 Refer to line 21. ('Father Huddleston says ... a freehold suburb'.)
What is a 'freehold suburb'? (2)
- 3.2.8 The people of 65 Gerty Street successfully overcome the racial divide until they are forcefully removed.
Discuss your view. (3)

AND

3.3 EXTRACT K

[Mingus is mad at Princess.]

MINGUS:	Com'on – I want to see how you look without my dresses.	
	<i>[He attempts to pull off her dress. She resists, then runs off screaming. He runs after her, shouting, followed by others. Only Jakes and Ruth remain.]</i>	
MINGUS:	<i>[Running after Princess]</i> I want them all back. My dresses, the jewellery, the bloody lot. Come let's see if you look like a princess then.	5
RUTH:	I don't know why she doesn't leave.	
JAKES:	If I were you I'd stay right out of it. This is one thing you'll never understand.	
RUTH:	It's just plain bullying.	10
JAKES:	She belongs to him, and that's that!	
RUTH:	Now that I don't understand.	
JAKES:	Look to be frank – there is plenty that you'll never understand because you'll always be looking from outside.	
RUTH:	In that case, I'm a lot like you. You're always looking from the outside, watching.	15
JAKES:	Rubbish!	
RUTH:	Well, why don't you join Fahfee? He needs you. You can't watch for ever, you know.	
JAKES:	When I decide the time is right, I'll be a different person.	20
RUTH:	I think you're just scared.	
JAKES:	Well, what about you?	
RUTH:	I'm here.	
JAKES:	You think that is enough? If you were a princess in Princess's position, what would you do?	25
RUTH:	I'd fight. There's no question. Nobody treats me like that. I wouldn't tolerate it.	
JAKES:	Mingus would just beat you up.	
RUTH:	Well, if I was treated like that, I would just leave.	
		[Act 2, Scene 1]

3.3.1 Explain why Mingus is angry with Princess. (2)

3.3.2 Refer to lines 13–14. ('To be frank ... from the outside.')

(a) Explain in your own words what Jakes means in these lines. (2)

(b) Compare Ruth's and Princess's background. (2)

3.3.3 Refer to lines 15–16. ('In that case ... from outside watching'.)

Explain how this description is suitable for Jakes and his job. (2)

3.3.4 Refer to line 17. ('Rubbish!')

If you were a stage director of this play, what would you tell Jakes to do while saying these lines?

State TWO points. (2)

3.3.5 Refer to line 20. ('When I decide ... a different person.')

With reference to the play, how does Jakes become a different person? (2)

3.3.6 Poverty is one of the themes in this play.

Discuss how this theme is relevant to Princess. (3)

3.3.7 Mingus has a right to claim his belongings from Princess.

Discuss your view. (3)

AND

3.4 EXTRACT L

[Sophiatown is demolished.]

JAKES:	This bitterness inside me wells up and chokes. We lost, and Sophiatown is rubble. The visions of the mad <i>Boere</i> smashed this hope, turned it to rubble. And out of this dust, like a carefully planned joke, Triomf rises. What triumph is this? Triumph over music? Triumph over meeting? Triumph over the future? Sophiatown was a cancer on a pure white city, moved out at gun point by madmen. With its going, the last common ground is gone. The war has been declared, the battle sides are drawn. Yeoville and Meadowlands, and a wasteland in-between.	5
	I don't want to die like Can Themba, of alcohol poisoning, in a country that is not my own. I don't want the streets of New York to take me, as they did Nat Nakasa. The streets of New York broke his bones, but South Africa broke his spirit.	10
	Exile – an interminable death. It eats out the very centre of your heart. Arthur Maimane, Todd Matshkiza, Bloke Modisane, Lewis Nkosi, Hugh Masekela, Dollar Brand, Miriam Makheba, Jonas Gwangwa – all our best and brightest driven out by this Triomf. And 65 Gerty Street? Princess and her Dutch lover escaped the Immorality Act by going to Europe. Lulu is without education.	15
	[Act 2, Scene 7]	

- 3.4.1 In your own words, give the reason why Jakes is bitter. (2)
- 3.4.2 Refer to lines 1–2. ('This bitterness inside ... Sophiatown is rubble.')
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain why this figure of speech is relevant in this extract. (2)
- (c) What is it that the people of Sophiatown lose? (2)
- 3.4.3 Refer to lines 3–4. ('And out of ... joke, Triomf rises.')
- Explain the irony in the name of the place Triomf. (2)
- 3.4.4 Refer to lines 5–7. ('Triumph over the ... point by madmen.')
- Explain the metaphor in this line. (2)
- 3.4.5 (a) Who is Nat Nakasa? (1)
- (b) How did New York break his bones? (1)

3.4.6 Refer to line 18. ('And 65 Gerty Street.')

Explain what happened to Mamariti, the owner of 65 Gerty Street. (2)

3.4.7 Apartheid laws made it difficult for Jakes and Ruth to fall in love.

Discuss your view. (3)

[70]

TOTAL SECTION B: 70

SECTION C: SHORT STORIES

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

- 'THE LOVE POTION' by H.C. Bosman
- 'SWIMMING PARTNERS' by T. Lipenga
- 'FORBIDDEN CLOTHES' by J. Gavin
- 'PINK BOW TIE' by P. Jennings

QUESTION 4

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

NOTE: Answer questions in your own words unless you are asked to quote. Answer the questions set on FOUR extracts, i.e. QUESTION 4.1, QUESTION 4.2, QUESTION 4.3 AND QUESTION 4.4.

4.1 'THE LOVE POTION'

EXTRACT M

[Oom Schalk visits Lettie's father.]

I didn't take much notice of Krisjan's remarks, however. Instead, I looked carefully at Lettie when I mentioned Gideon's name. She didn't give much away, but I am quick at these things, and I saw enough. The colour that crept into her cheeks. The light that came in her eyes.

On my way back I encountered Lettie. She was standing under a thorn-tree. With her brown arms and her sweet, quiet face and her full bosom, she was a very pretty picture. There was no doubt that Lettie Cordier would make a fine wife for any man. It wasn't hard to understand Gideon's feelings about her. 5

'Lettie,' I asked, 'do you love him?' 10

'I love him, Oom Schalk,' she answered.

It was as simple as all that.

Lettie guessed I meant Gideon van der Merwe, without my having spoken his name.

Accordingly, it was easy for me to acquaint Lettie with what had happened the night before, on the Krantz, in the moonlight. At least, I only told her the parts that mattered to her, such as the way I explained to Gideon where the juba-plant grew. 15

Another man might have wearied her with a long and unnecessary description of the way he fell down the Krantz, clutching the branches and tree-roots. But I am different. I told her that it was Gideon who fell down the Krantz. 20

- 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)	Gideon	A	clever
(b)	Krisjan	B	persuasive
(c)	Lettie	C	talkative
(d)	Oom Schalk	D	resourceful
		E	reserved

(4 x 1) (4)

- 4.1.2 Explain why Oom Schalk visits Lettie’s home. (2)
- 4.1.3 Refer to lines 3–4. (‘The colour crept into her cheeks.’)
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain why this figure of speech is relevant in this extract. (2)
- 4.1.4 What does this extract reveal about the character of Oom Schalk?
- Substantiate your answer. (2)
- 4.1.5 State why the following statement is FALSE
- Gideon fell down the Krantz when trying find the juba plant. (1)
- 4.1.6 With reference to the story, explain why people in Marico believe that the juba plant must be picked at midnight, under the full moon. (2)
- 4.1.7 One of the themes in this story is love and courtship.
- Discuss how this theme is relevant to Gideon and Lettie. (3)

AND

4.2 'SWIMMING PARTNERS'

EXTRACT N

[Aisha wants her sister to go with her to the city.]

Then one day, after an exhausting day, Aisha turned to me in the evening. 'Linda, I can't take this anymore. I'm leaving the village,' she declared. I was alarmed. 'Why?' 'If I don't go, I will always be stuck here. It will be the same back-breaking work, day in, day out. I know that Yakobe is going to ask for my hand in marriage, and it will probably be soon. Itimu has his eye on you. There must be more to life than this. Come with me, we will leave tomorrow. 'But Aisha, how will we survive in town?' 'We will find jobs. We may not have school certificates, but at least we are literate.'	5
I was scared. I had never been to the city. Life in the village was hard, but I was used it. But taking a plunge into the city ...? 'I can't, Aisha.'	10
She stared at me, then played her trump card. 'Then I will leave you tomorrow.' But it did not work. She left alone the next day as, for the first time in my life, I stood by my decision and refused to go with her. As she had predicted, I soon got married to Itimu. Over a period of three years we had two daughters, the pride and joy of my ageing mother.	15 20

4.2.1 Refer to line 1. ('Then one day ... in the evening.')

Why do the sisters have to work in the fields? (2)

4.2.2 What does 'back-breaking' mean in line 4? (1)

4.2.3 Refer to line 8. ('But Aisha, how will we survive in town?')

(a) What tone would Linda use in this line? (1)

(b) Explain why Linda would use this tone in this line. (1)

4.2.4 Discuss the relationship between the two sisters. (2)

4.2.5 Refer to line 13. (But taking a plunge into the city ...?)

(a) When in the story did Linda's sister expect her to 'take a plunge'? (1)

(b) In your own words, explain what it means to 'take a plunge' in this sentence. (1)

- 4.2.6 What does this extract tell you about Aisha’s character?
 Substantiate your view. (2)
- 4.2.7 How long does Aisha stay in the city? (1)
- 4.2.8 One of the themes in the story is poverty.
 Discuss how this theme is relevant to Aisha and Linda. (3)
- 4.2.9 Linda made a good decision by not going with her sister to the city.
 Discuss your view. (3)

AND

4.3 **‘FORBIDDEN CLOTHES’**

EXTRACT O

[Mrs Khan is worried about her daughter.]

<p>A hard lump of anxiety pressed into her chest so that it hurt to breathe. She was afraid, but then she had always been afraid. Ever since Nasreen had moved up into secondary school, things had changed.</p> <p>They used to walk together, side by side, friends; but then Nasreen took to going on ahead or dawdling behind her mother. Even the way she walked changed. Instead of the leisurely, shy walk, she now strode, long-legged, looking more like a western girl despite her headscarf and the slacks under her school uniform. On approaching the school gates she would suddenly see her friends and, tossing out the word ‘goodbye’ as if to no one in particular, she would disappear into the school, arms linked and immersed in the sound of gossip and laughter. She never looked back these days. That was when the lump of misery took residence in Mrs Khan’s heart. ‘They are taking her away ... taking her away ...’ She hissed the words out in English, as if someone would hear and understand her fears.</p> <p>She felt a sudden surge of anger as she remembered her English teacher. ‘They? Who’s they?’ Mrs Khan could hear the indifferent voice as Margot Henderson asked the question. ‘They? Why the Dibbens of course!’</p>	<p>5</p> <p>10</p> <p>15</p>
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- 4.3.1 In your own words, explain why Mrs Khan is very worried about Nasreen. (2)

- 4.3.2 Refer to line 12. ('That was when ... Mrs Khan's heart.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is relevant in this extract. (2)
- 4.3.3 Refer to lines 13–14 ('They are taking ... understand her fears.')
- (a) To whom does 'they' refer? (2)
- (b) Explain the onomatopoeia in this line. (2)
- 4.3.4 State why the following statement is FALSE.
- Mrs Khan no longer sees her English teacher because she is dead. (1)
- 4.3.5 (a) Compare the Dibbens' and the Khans' way of life. (2)
- (b) How does Louise help Nasreen in making her own decisions? (1)
- 4.3.6 What does this extract reveal about Mrs Khan?
- Substantiate your answer. (2)
- 4.3.7 Nasreen is a heroic figure who stands up for what she believes in.
- Discuss your view. (3)

AND

4.4 'PINK BOW TIE'

EXTRACT P

[Outside the Principal's office.]

Well, here I am again, sitting outside the Principal's office. And I've only been at the school for two days. Two lots of trouble in two days! Yesterday I got the strap for nothing. Nothing at all.	
I see this bloke walking down the street wearing a pink bow tie. It looks like a great pink butterfly attacking his neck. It is the silliest bow tie I have ever seen. 'What are you staring at, lad?' says the bloke. He is in a bad mood.	5
'Your bow tie,' I tell him. 'It is ridiculous. It looks like a pink vampire.' It is so funny that I start to laugh my head off.	
Nobody tells me that this bloke is Old Splodge, the Principal of the school. He doesn't see the joke and he gives me a strap. Life is very unfair. Now I am in trouble again. I am sitting here outside Old Splodge's office waiting for him to call me in.	10
Well, at least I've got something good to look at. Old Splodge's secretary is sitting there typing some letters. She is called Miss Newham and she is a real knockout. Every boy in the school is in love with her. I wish she was my girlfriend, but as she is seventeen and I am only fourteen there is not much hope.	15

- 4.4.1 Quote a word from line 1 which shows that it is not for the first time that the boy has to go to the principal's office. (1)
- 4.4.2 Explain why the boy is sitting outside the principal's office. (2)
- 4.4.3 Why is the following statement TRUE?
- The boy is new at this school. (1)
- 4.4.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.4.4) in the ANSWER BOOK.
- (a) 'Getting a strap' means getting ...
- A a tie.
 B corporal punishment.
 C a strip of cloth.
 D a stick. (1)
- (b) Explain why the boy gets 'the strap'. (2)

- 4.4.5 Refer to lines 4–5. ('I see this ... attacking his neck.')
- Explain the contrast in the simile in this line. (2)
- 4.4.6 Refer to lines 15–16. ('She is called ... a real knockout.')
- Quote THREE consecutive words to show that the secretary is good-looking. (1)
- 4.4.7 What reason does the boy give the principal for his offence? (1)
- 4.4.8 One of the themes in this short story is fantasy.
- Discuss how this theme is relevant to the boy. (3)
- 4.4.9 The principal's old age is a reason why he is harsh with the boy.
- Discuss your view. (3)

[70]**TOTAL SECTION C: 70**

SECTION D: POETRY

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

- '[Composed Upon] Westminster Bridge, September 3, 1802' by William Wordsworth
- 'The Chimney Sweeper' by William Blake
- 'Captive' by Francis Carey Slater
- 'the African pot' by Fhazel Johennesse

QUESTION 5

Answer the questions set on BOTH poems, i.e. QUESTION 5.1, QUESTION 5.2, QUESTION 5.3 AND QUESTION 5.4.

- 5.1 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.

**'[Composed upon] Westminster Bridge, September 3, 1802' –
William Wordsworth**

- 1 Earth has not anything to show more fair:
- 2 Dull would he be of soil who could pass by
- 3 A sight so touching in its majesty;
- 4 This City now doth, like a garment, wear
- 5 The beauty of the morning: silent, bare,
- 6 Ships, towers, domes, theatres, and temples lie
- 7 Open unto the fields, and to the sky;
- 8 All bright and glittering in the smokeless air.
- 9 Never did sun more beautifully steep
- 10 In his first splendour, valley, rock or hill:
- 11 Ne'er saw I, never felt, a calm so deep!
- 12 The river glideth at his own sweet will:
- 13 Dear God! The very houses seem asleep;
- 14 And all that mighty heart is lying still!

- 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)	Octave	A	a dramatic change in thought
(b)	Sonnet	B	a pair of two successive lines of a poem
(c)	Sestet	C	an eight-line stanza, may be the first part of the sonnet
(d)	Volta	D	a poem of fourteen lines
		E	a six-line stanza, may be the second section of the sonnet

(4 x 1) (4)

- 5.1.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.1.2) in the ANSWER BOOK.

Refer to line 1. ('Earth has not ... show more fair.')

'More fair' in this line describes the beauty of (the) ...

- A London City.
- B majesty.
- C temples.
- D St Paul's Cathedral. (1)

- 5.1.3 Quote ONE word which describes a person who does not see this beauty. (1)

- 5.1.4 Refer to line 4. ('This City now ... a garment wear'.)

- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is relevant in this poem. (2)

- 5.1.5 What is the meaning of 'bare' in line 5, in the context of the poem? (2)

- 5.1.6 Explain the personification in line 12. (2)

- 5.1.7 Name ONE structure covered by the morning sun. (1)

5.1.8 Refer to line 13. ('Dear God! The ... houses seem asleep.')

Explain the function of the exclamation mark in 'Dear God!' (1)

5.1.9 One of the themes of the poem is tranquility and silence.

Discuss the theme in the context of the poem. (3)

AND

- 5.2 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.

The Chimney Sweeper – William Blake

1 When my mother died I was very young,
2 And my father sold me while yet my tongue
3 Could scarcely cry ‘weep! weep! weep! weep!’
4 So your chimneys I sweep, & in soot I sleep.

5 There’s little Tom Dacre, who cried when his head,
6 That curl’d like a lambs back, was shav’d: so I said
7 ‘Hush Tom! Never mind it, for when your head’s bare
8 ‘You know that the soot cannot spoil your white hair.’

9 And so he was quiet, & that very night,
10 As Tom was a – sleeping, he had such a sight!
11 That thousand of sweepers, Dick, Joe, Ned, & Jack
12 Were all of them lock’d up in coffins of black.

13 And by came an Angel who had a bright key,
14 And he open’d the coffins & set them all free;
15 Then down a green plain leaping, laughing, they run,
16 And wash in a river, and shine in the Sun.

17 Then naked & white, all their bags left behind,
18 They rise upon clouds and sport in the wind;
19 And the Angel told Tom, if he’d be a good boy,
20 He’d have God for his father, & never want joy.

21 And so Tom awoke; and we rose in the dark,
22 And got with our bags & our brushes to work.
23 Tho’ the morning was cold, Tom was happy & warm;
24 So if all do their duty they need not fear harm.

- 5.2.1 How did the speaker become a chimney sweeper? (2)
- 5.2.2 Explain why young children were used as chimney sweepers. (2)

- 5.2.3 Refer to line 4 ('So your chimney ... soot I sleep.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain the appropriateness of this figure of speech. (2)
- 5.2.4 Compare Tom's real life to his dream life. (2)
- 5.2.5 Explain the alliteration in line 15. (1)
- 5.2.6 Refer to line 12. ('Were all of ... coffins of black.')
- (a) What are 'coffins of black'? (1)
- (b) Why are these coffins black? (1)
- 5.2.7 Refer to line 24. ('So if all ... not fear harm.')
- Discuss the irony in this statement. (2)
- 5.2.8 One of the themes in the poem is child labour and exploitation.
- Discuss the theme in the context of the poem. (3)

AND

5.3

Captive – Francis Slater*Lament of a sick Xhosa miner-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 I would 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.

- 5.3.1 Choose the correct answer to complete the following sentence.
 Write only the letter (A–D) next to the question number (5.3.1) in
 the ANSWER BOOK

Captive is an example of a ...

- A praise poem.
 B descriptive poem.
 C lyrical poem.
 D sonnet.

(1)

- 5.3.2 Refer to line 1. ('As a wild ... slip-knot snare.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is relevant in this extract. (2)
- 5.3.3 Quote TWO words to show that the speaker is trapped where he is. (2)
- 5.3.4 Explain the personification in line 7. (2)
- 5.3.5 Refer to line 10. ('My home – brightest ... jaws of distance')
- What does the speaker mean when he says his 'home' is the 'brightest tooth in the jaws of distance'? (2)
- 5.3.6 Refer to stanza 3.
- Explain the use of the word 'greybeards'. (2)
- 5.3.7 One of the themes of the poem is captivity.
- Discuss the theme in the context of the poem. (3)
- 5.3.8 The speaker overreacts when he describes his situation.
- Discuss your view. (3)

AND

5.4

the African pot – Fhazel Johennesse

1 it is round and fat and squat
2 it has no handle and the rim has no spout
3 at first it seems as if the colours have
4 no coordination and no rhythm
5 the yellow and brown stripes circle
6 the pot in quick diagonals

7 i puzzle over the absence of the handle
8 and then suddenly i think of a young woman
9 wearing beads walking to a river with
10 the pot gracefully balanced on her head

11 and then the colours begin to rhyme
12 yellow zigzagging around the top
13 makes me think of harvest time of golden corn
14 of dancers around an autumn fire of ripe fruit
15 and of men drinking homebrewed beer

16 and as i stroke the brown
17 i can almost feel the full earth between
18 my fingers earth that echoes the thunderous
19 stamp of warriors going to war earth that
20 offers base accompaniment to dancing feet
21 i can almost see an ox pulling a plough
22 steered by a man of infinite patience
23 making ordered rows of upturned loam

24 the maker made this pot
25 with a song in his heart
26 and vision I his eyes
27 lifting it up I can almost hear
28 him say

29 i am man
30 life is but clay in my hands
31 creation is at my fingertips

- 5.4.1 Describe the speaker's attitude towards the pot in stanza 1.
Substantiate your answer. (2)
- 5.4.2 Why does the speaker think that the pot should have a handle? (2)
- 5.4.3 Quote FIVE consecutive words in stanza 2 which indicate the change in the speaker's attitude towards the pot. (1)
- 5.4.4 Refer to lines 8–9. ('young woman wearing ... to a river with')
- (a) What does this tell us about the way of the life of the young woman? (2)
- (b) Discuss the uses of the pot in the village. (2)
- 5.4.5 Refer to line 11. ('And then the ... begin to rhyme.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain the figure of speech in this line. (2)
- 5.4.6 What do the yellow colours represent on the pot according to the speaker? (2)
- 5.4.7 'Life is but clay in my hands'.
- One of the themes in this poem is that man (human beings) has the ability to form life and change circumstances.
- Discuss the theme in the context of the poem (3)

[70]

TOTAL SECTION D: 70
GRAND TOTAL: 70



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2020

**ENGLISH FIRST ADDITIONAL LANGUAGE P2
MARKING GUIDELINE
(EXEMPLAR)**

MARKS: 70

This marking guideline consists of 29 pages.

INSTRUCTIONS AND INFORMATION

1. Candidates are required to answer questions from ONE section.
2. Candidates' responses should be assessed as objectively as possible.

MARKING GUIDELINES

1. A candidate **MUST** answer only ONE question on the same genre.
2. If a candidate gives two answers where the first one is incorrect and the next one is correct, mark the first and **ignore** the next.
3. If answers are incorrectly numbered, mark according to the marking guidelines.
4. If a spelling error affects the meaning, mark incorrect. If it does not affect the meaning, mark correct.
5. If the candidate does not use inverted commas when asked to quote, **do not penalise**.
6. For open-ended questions, no marks should be awarded for YES/NO or I AGREE/DISAGREE. The reason/substantiation/motivation is what should be considered.
7. No marks should be awarded for TRUE/FALSE or FACT/OPINION. The reason/substantiation/motivation is what should be considered.

SECTION A: NOVEL**QUESTION 1: FAR FROM THE MADDING CROWD**

- 1.1 1.1.1 (a) D / skilled and experienced farmer ✓
 (b) E / increasingly obsessed with Bathsheba ✓
 (c) B / works for Bathsheba as a carter ✓
 (d) A / dies giving birth ✓ (4)
- 1.1.2 All his sheep die by falling off a cliff ✓ he was then forced to sell all he possesses to pay his debts. ✓ (2)
- 1.1.3 Gabriel sees a fire on Bathsheba farm and he quickly takes charge by giving orders to the workers on how to extinguish the fire. They could see the leadership qualities that they lack. ✓✓ (2)
- 1.1.4 It is ironic that Gabriel Oak who was a farm owner (when Bathsheba was poor and relying on her aunt) now comes to Bathsheba's farm to ask for work as a shepherd. ✓✓ (2)
- 1.1.5 Shocking/ surprising ✓
 Gabriel does not recognise Bathsheba because she has her head covered with scarf protecting her from the smoke, when she takes it off Gabriel is shocked to see her. ✓ (2)
- 1.1.6 She is grateful / thankful / generous. ✓ (1)
 Bathsheba rewards the men for a job well done. / She is grateful that the men worked so hard to save her farm from the fire. ✓ (1)
- 1.1.7 Accept a relevant response which shows understanding of the theme of fate.
 • Gabriel is an independent and very skilful farmer.
 • He loses everything when his young shepherd dog herds the sheep to the cliff and they die.
 • Because the farm is not insured, he is forced to sell everything to pay his debts.
 • He goes and looks for work and is hired as a shepherd on Bathsheba's farm.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

AND

- 1.2 1.2.1 Fanny Robin ✓ (1)
- 1.2.2 She is Troy's secret lover and mother of their unborn child. ✓✓ (2)
- 1.2.3 (a) Oxymoron ✓ (1)
- (b) Fanny is happy to see Troy, the father of her unborn child. At the same time she is frightened of telling him what she is going through. ✓ One can see that she is not in a good state, but she cannot tell Troy. ✓ (2)
- 1.2.4 Fanny manages to reach the workhouse and she dies when she gets there. ✓ (1)
- 1.2.5 (a) Rude / authoritative ✓ (1)
- (b) He exercises his authority over Bathsheba. / He hides his secret about Fanny. ✓ (1)
- 1.2.6 He knows the woman and does not want Bathsheba to find out the truth. ✓✓ (2)
- 1.2.7 (a) Troy is shocked and worried to see Fanny. He can see that she is sick and pregnant but at same time he cannot help her. He does not have money to give her. ✓✓ (2)
- (b) Troy is a soldier. ✓ (1)
- 1.2.8 Open-ended.

Yes.

- This is because Troy loves Fanny.
- He has been prepared to marry Fanny but she did not honour their appointments.
- Troy keeps Fanny's hair in his belongings as a sign of his love for her.
- He is worried that he does not have money to help Fanny.
- When they finally make proper arrangements to meet Fanny dies.
- He spends all that he has to purchase a tombstone for Fanny.

OR

No.

- Troy cares only for himself.
- When he does not see Fanny after their failed wedding arrangements, he does not look for her.
- He continues with his life.
- He meets Bathsheba and marries her.
- He leads a good life with Bathsheba, and he forgets about Fanny.
- He sees her pregnant and in pain on the way, but he does not offer her a lift because of Bathsheba.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

AND

- 1.3 1.3.1 'pique' ✓ (1)
- 1.3.2 B / infidelity ✓ (1)
- 1.3.3 (a) Metaphor ✓ (1)
- (b) Bathsheba is hurt and angry because Troy is insensitive to her feelings. ✓ He is wasting her money. / He keeps secrets from her. ✓ (2)
- (c) It is the fact that Troy has kept a woman's small coil of hair. ✓ He taunts Bathsheba about the beauty of this other woman and has no regard for Bathsheba's love. ✓ (2)
- 1.3.4 He married her for her wealth ✓ and property. ✓ (2)
- 1.3.5 (a) He is arrogant / insensitive / dishonest. ✓ He does not regard Bathsheba's feelings or explains why he keeps the hair. Instead he accuses her of being jealous. ✓ (2)
- (b) Troy dies at Boldwood's house where he is shot at by Boldwood because he seized Bathsheba demanding that she comes to him after his disappearance. / He dies because he hurt Bathsheba and Boldwood shot him. ✓✓ (2)
- 1.3.6 He gambled with money that he intended giving to Fanny. On hearing that Fanny had died, he bought a tombstone for her grave. ✓✓ (2)

1.3.7 Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- Troy is only after Bathsheba's money.
- He does not love her and her tells her that Fanny is the only woman he has ever loved.
- He deserts Bathsheba when he hears about Fanny's death.
- After his fake death, he goes back and reclaims Bathsheba and her wealth.
- Boldwood loved Bathsheba and repeatedly asked her to marry him.

OR

No.

- Bathsheba followed her heart in marrying Troy.
- It was her choice, because Troy was young and charming.
- She did not know that Troy would be abusive / not treat her well.
- Boldwood was old.
- She did not love Boldwood.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

AND

- 1.4.1 Gabriel has always been helpful to her. They are friends. He has always been on her side whenever others were against her. √√ (2)
- 1.4.2 Gabriel keeps away from her. He avoids places where Bathsheba would be. He used other entrances where possible. He does not come to her when there is something to be done but he writes notes. √√ (2)
- 1.4.3 He is the manager of Bathsheba's farm. √ (1)
- 1.4.4 He protects Bathsheba from rumours that he is after her. √ Also, he does not like the fact that people think he wants to take over Farmer Boldwood's farm. √ (2)
- 1.4.5 (a) The misery presented by the season, autumn, describes Bathsheba's sad and miserable life especially as it reminds her of the time of her husband's death. √√ (2)
- (b) It means it is actually a year that Troy has passed away and that makes Bathsheba a widow. Troy's death is legally known than the first time when he was assumed dead from drowning in the sea. √√ (2)
- 1.4.6 He proposed marriage to Bathsheba, and she agreed. √ (1)

1.4.7 Accept a relevant response which shows an understanding of the following viewpoints, among others:

- Different sorts of love are explored in this novel.
- Each type of love comes from a different set of values and a different character.
- Gabriel asks Bathsheba to marry him, but she rejects him. He continues loving her, being very patient till she agrees to marry him.
- Bathsheba plays a trick on Boldwood because he does not notice her.
- Her tricks backfire as Boldwood becomes obsessed with her but she does not love Boldwood.
- Boldwood is imprisoned trying to protect her.
- Bathsheba marries Troy because he is young and attractive.
- It turns out that Troy is after her money but does not really love her.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

1.4.8 Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- When Gabriel first proposes to her, she rejects him.
- Gabriel promises to work hard so as to take care of her until he dies.
- She plainly tells Gabriel that she does not love him.
- Also, she does not see the idea of marriage as she regards it as a prison because the husband will always be there, and she will have no life of her own.
- She goes and marry Troy.
- When Troy is dead, she promises to marry Boldwood.
- Gabriel had always shown her that he loves her by being there for her.

OR

No.

- She deserves Gabriel's love.
- She was honest with him when she told him she did not love him.
- She was still young and ambitious, and the idea of marriage would have tied her down.
- She has made mistakes and she learnt from them.
- Now she has matured and values Gabriel.
- She is the kind of woman that Gabriel deserves.

NOTE: For full marks, the response must be well-substantiated . A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

[70]

QUESTION 2: DREAMING OF LIGHT

- 2.1 2.1.1 (a) C / a bird trail ✓
 (b) E / where Spike Maphosa stays ✓
 (c) A / where illegal mining syndicates operate ✓
 (d) B / a border post ✓ (4)
- 2.1.2 (a) The recruits / the zama zamas ✓ (1)
- (b) These people are in South Africa illegally. ✓ / They have no proper identities. / They working in mines that operate illegally. ✓ (Accept any TWO) (2)
- 2.1.3 (a) Warning / cautioning ✓ (1)
- (b) He is trying to make Taiba to see that the police or the securities are not what he thinks they are. They are all dangerous. ✓ (1)
- 2.1.4 'It no longer matters to me.' ✓ (1)
- 2.1.5 He is naïve / innocent. ✓ (1)
 Taiba thinks that if the shooting is from the police, they will be sympathetic to them. /
 Once they find them, they will take them home. ✓ (1)
- 2.1.6 They may be shot at and killed. ✓ / He may lose his freedom / his position as a leader of the recruits / going home / being paid. ✓ (2)
- 2.1.7 Accept a relevant response which shows an understanding of the following viewpoints, **among others**:
- The young boys are recruited from their countries / homes with the promise of better jobs and good money.
 - Because of poverty they accept the jobs, not knowing that they are going to suffer.
 - Taiba, when learning that what they are doing is illegal, hopes to be rescued by the police.
 - He begins to hope that when found, they will be taken home.
 - He does not know that the police as well as the security companies are corrupt.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

AND

- 2.2 2.2.1 (a) Aires cannot walk. ✓ He is injured from the rockfall / from being beaten by Faceman. ✓ (2)
- 2.2.2 B / he dislikes them. ✓ (1)
- 2.2.3 They are called foreign fools because they come to South Africa illegally as they want money. They see the dangers they are faced with, but they still come back to work in the mines. ✓✓ (2)
- 2.2.4 (a) He is the syndicate's main man. / He is in charge of the operations of the zama zama in the mine. ✓ (1)
- (b) His name refers to the face that one may be able to notice or look at, yet no one inside the mine is able to look at him for fear of being beaten. ✓✓ (2)
- (c) Onomatopoeia ✓ (1)
- (d) The sound of the spectacles and the fact that there is no Faceman bring joy to Regile. The sound of the spectacles means they are going out of the mine and Faceman not being there means they are free from intimidation. ✓✓ (2)
- 2.2.5 There is still no freedom. They are locked up and cannot go anywhere. ✓ (1)
- 2.2.6 Accept a relevant response which shows an understanding of the following points, **among others**:
- The foreigners and the children are promised jobs and good money to come and work in the mines.
 - Once they are in the mines they are ill-treated and sent to work in dangerous places in the mine.
 - The children are not paid and work in bad parts of the mine.
 - If they are dead or injured nobody cares. It is only if they get better that they are taken care off.
 - Their dead bodies get disposed of or if they are lucky, they get to be taken back to their countries.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

2.2.7 Open ended.

Accept a relevant response which shows an understanding of the following points, **among others**:

Yes.

- Zama zamas do have a choice of not working in the mines.
- They first come to South Africa illegally which is by choice
- They are supposed to think of their safety and the implications of going to another country.
- Once they are in the mines and have a chance of going home, they should stay there and not go back to South Africa.
- Instead, they call it a zama zama cycle where they are arrested, taken to jail and deported, but they still come back.

OR

No.

- The zama zamas do not have a choice.
- They come to South Africa because of poverty and lack of jobs in their countries.
- Some are not educated and cannot get better jobs.
- If they are promised good jobs in South Africa, they have no choice but to come.
- With the money they get, they can feed their parents or siblings back at home.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

AND

- 2.3 2.3.1 They offer to help tourists who have come to visit the town. They offer to keep the baboons away from tourists whilst they go sightseeing. They spot birds for tourists and tell them the names of the birds. √√ (2)
- NOTE:** Accept any TWO. (2)
- 2.3.2 (a) Excitement / elation √ (1)
- (b) She is excited about the money she has earned and is thinking about what she will buy with it. √ (1)
- 2.3.3 She buys colours of paint √ and some brushes. √ (2)
- 2.3.4 He thinks she should spend her money on something useful / something she can benefit from and not waste it. (1)

- 2.3.5 She does not go to school because her father does not want her to go to school. ✓ (1)
- 2.3.6 (a) Baba Mavuso ✓ (1)
- (b) Baba Mavuso is abusive to his daughter. He does not see anything good about Katekani. He does not want her to go to school but she should do household chores. ✓✓ (2)
- 2.3.7 'One day when I'm working directly for the syndicate.' ✓ (1)
- 2.3.8 Regile is not educated and therefore he thinks he cannot get another job. ✓
Being a zama zama is the only thing he knows. ✓ (2)
- 2.3.9 Accept a relevant response which shows an understanding of the following viewpoints, **among others**:
- At first Regile and Katekani are friends.
 - Katekani tells Regile she missed him when he was in the mine.
 - They go to town and try to earn some money.
 - They talk a lot to each other.
 - Regile is protective of Katekani. He is prepared to withstand Baba Mavuso's fury trying to save Katekani.
 - At the end Regile asks Katekani to be his girlfriend.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel.

AND

- 2.4 2.4.1 (a) Onomatopoeia. ✓ (1)
- (b) Baba Mavuso is angry and fuming that Regile has come to lie on behalf of Katekani. ✓
Regile lies to him, betraying his trust. ✓ (2)
- (c) He means that Taiba is that boy who talks a lot. ✓ (1)
- 2.4.2 A / he has no regard for Katekani. ✓ (1)
- 2.4.3 He goes to the shed to check up on Aires and the other sick recruit and he finds out that Taiba is not there. ✓✓ (2)
- 2.4.4 He thinks he is the only one who can assist them from being in the mine against their will. ✓ (1)
- 2.4.5 The mine was closing, and he got paid. He put his money in the bank and the mine people and bank people took away his money from the bank. ✓✓ (2)

- 2.4.6 He is cruel / insensitive / ruthless. ✓ (1)
 Papa Mavuso beats Katekani, his daughter. He also keeps the recruits like prisoners. ✓ (1)

2.4.7 Accept a relevant response which shows an understanding of the following points, **among others**:

- Faceman started as a zama zama recruit in the mine.
- He did all the work when the other recruits were cowards and lazy.
- He survived the horror of working inside the mine
- He worked his way up to where he is now.
- Now he carries on with the abuse of the recruits believing that they have to be tough.
- After what happened to him, Papa Mavuso believes that being soft does not pay.
- He chooses to be violent to everyone close to him for fear of betrayal.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

2.4.8 Open-ended.

Accept a relevant response which shows an understanding of the following points, **among others**:

Yes.

- Regile has worked for Papa Mavuso for some time.
- Papa Mavuso trusts him and he is a leader of the young recruits.
- He pays him well and keeps his money when he is inside the mine.
- He assists him in sending money home when he cannot go home.
- He allows him to go to town to do whatever he likes.
- He has his own place to sleep when the other recruits sleep in a locked shed.

OR

No.

- Papa Mavuso is using Regile for his personal gains.
- He has a leader for all the groups of the young recruits to keep an eye on them.
- He calls Regile a foreign fool.
- If anything goes wrong with Regile, he could discard him or treat him like all the other foreigners.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the novel. (3)

TOTAL SECTION A: [70]
70

SECTION B: DRAMA**QUESTION 3: SOPHIATOWN**

- 3.1 3.1.1 (a) B /Tobiansky's wife ✓
 (b) E / shebeen queen ✓
 (c) D / group of gangsters ✓
 (d) C / cinema ✓ (4)
- 3.1.2 (a) Oxymoron ✓ (1)
- (b) Although a funeral is not a pleasant place to be, Mingus happens to see someone he likes whom he wants to be his girlfriend. ✓✓ (2)
- 3.1.3 Charlie is Mingus's sidekick. ✓ He follows Mingus wherever he goes and does what Mingus tells him to do. ✓ (2)
- 3.1.4 Jakes is a writer and so Mingus wants a well written letter to impress Princess.
 Mingus himself is not a good writer. / Mingus cannot write. ✓✓ (2)
- 3.1.5 (a) Tsotsitaal ✓ (1)
- (b) It represents a mixture of races living together in Sophiatown. ✓ It gives the people of Sophiatown a strong sense of a collective identity. It is a language of unity. ✓ (2)
- 3.1.6 Open-ended.

Accept a relevant response which shows an understanding of the following points, **among others**:

Yes.

- The letter is well written and addresses Princess in a loving manner.
- Mingus is honest.
- He has told Princess everything about himself.
- He promises to take her to nice places.
- He tells her that he goes for the best meaning he is a man of high standards.

OR

No.

- Although the letter is well-written, Mingus shows himself to be a demanding person telling Princess not to be late.
- The fact that he is a gangster; gangsters are known to be violent.
- He says he owns the town; he should be controlling and arrogant.
- He is too materialistic and therefore sometimes treats people as objects.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the drama. (3)

AND

- 3.2 3.2.1 B / irritated by what Charlie is doing ✓ (1)
- 3.2.2 It is illegal for her to stay there because she is white. / Segregation laws forbid different races from living in the same house / area. ✓✓ (2)
- 3.2.3 (a) Surprise / disbelief ✓ (1)
- (b) Ruth is white and Drum Magazine is for black people. Mingus finds it surprising that Ruth reads that magazine. ✓ (1)
- 3.2.4 (a) Jakes wants a Jewish girl to come and stay with them for study purposes. ✓✓ (2)
- (b) Jakes wants promotion at work by writing about something interesting. ✓
He is tired of writing about boxing. ✓ (2)
- 3.2.5 She comes from Yeoville. ✓ (1)
- 3.2.6 She is open-minded / curious. ✓ (1)
- She reads a black people's magazine which is something that other people find strange. She comes to Sophiatown having read about the place. ✓ (1)
- 3.2.7 It is an area where people own property permanently and completely. The people do not lease their houses from the government like the rest of the houses where black people live. ✓✓ (2)

3.2.8 Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

- The people of 65 Gerty Street allow Ruth to stay though she is not allowed to do so by law.
- Ruth adjusts her standards of living to fit the life situation of Sophiatown.
- They then teach Ruth ways to survive in Sophiatown / and ways to speak in Sophiatown.
- Ruth teaches them about her culture, and she learns about the culture of black people though their lives are complicated.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the drama. (3)

AND

3.3 3.3.1 Mingus is angry because Princess left, and he does not know where she is. He thinks Princess is unfaithful. √√ (2)

3.3.2 (a) Ruth is an outsider because she is white, and it's easier for her to criticise because she can always depend on her family when things go wrong. √√ (2)

(b) Ruth is educated and from a liberal area. She also has a job. √
Princess is uneducated and has no one to take care of her and therefore depends on Mingus. √ (2)

3.3.3 Jakes is a journalist, so he watches people's actions and writes stories about them. He does not want to get involved; he must always be objective. √√ (2)

3.3.4 Jakes should stand up / move away from Ruth. / look her straight in the eye. √√ (2)

NOTE: Accept other relevant responses.

3.3.5 Jakes develops from being a mere observer into a person who is part of making history. He starts writing about the forced removals and in the end, he becomes emotionally involved. √√ (2)

3.3.6 Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

- Princess comes from a slum.
- She does not have a family to turn to when things go wrong for her.
- She is not educated.
- She is therefore dependent on Mingus who ill-treats her.
- Not having anything in her life makes her accept being abused by Mingus.
- Only when she has a modelling job, is she able to leave Mingus.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the drama. (3)

3.3.7 Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- Mingus has a right to claim his belongings if Princess is unruly.
- Princess owes Mingus the decency to tell him when she goes somewhere and not just dress up and leave.
- Mingus has treated her well by taking her to the best cinemas and spoil her with gifts.
- He only pampered her because she was his girlfriend and they were on good terms.
- Princess has no right to them if she has another boyfriend.

OR

No.

- Mingus has no right to take the clothes he gave to Princess.
- Mingus is a bully.
- The gifts / clothes he gave her were a token of his love.
- Mingus is disrespectful.
- He cannot accept rejection and resorts to violence.
- He thinks it is enough to give Princess material things and thinks that she should be grateful to him for those things.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the drama. (3)

AND

- 3.4 3.4.1 He is bitter because Sophiatown is no more. / Sophiatown has been demolished and they have to leave. √√ (2)
- 3.4.2 (a) Metaphor √ (1)
- (b) Jakes hates what has happened to the community of Sophiatown. They were forcefully removed, and they could not do anything about it. √√ (2)
- (c) The community have lost their homes/livelihoods and identities/lives, music/entertainment, jobs. √ (2)

NOTE: Accept any TWO.

- 3.4.3 The name Triomf is an Afrikaans word meaning triumph in English. The destruction of Sophiatown was a loss to its community on the one hand. On the other hand, their loss meant victory to the white people whose suburb emerged from the destruction of Sophiatown./ The destruction of Sophiatown is called Triomf / victory. √√ (2)
- 3.4.4 Jakes uses a metaphor comparing Sophiatown to cancer which is life-threatening and how the Apartheid government feared it like a cancer they had to fight and remove for them to live. √√ (2)
- 3.4.5 (a) A South African journalist for *Drum* magazine. √ (1)
- (b) He died in New York. √ (1)
- 3.4.6 Mamariti lost her property in Sophiatown. As a result she died of heart failure. √√ (2)
- 3.4.7 Open-ended.

Yes.

- The Apartheid government enforced laws which stated that racial groups were only allowed to live in particular residential areas.
- Ruth arrives in Sophiatown to stay there though her stay with black people is not allowed by the Segregation Act.
- Jakes does not allow himself to fall in love with Ruth because of the laws.
- He does not want to get hurt.
- In the end, blacks are forcefully removed out of Sophiatown to Meadowlands as part of the Native Resettlement Act.
- Ruth is white and cannot go to Meadowlands
- This makes it more difficult for Ruth and Jakes to meet. They tried but it became impossible.

OR

No.

- Ruth goes to live in Sophiatown despite knowing that the law does not allow her to do so.
- This presents time for them to fall in love and pursue their relationship.
- They stay in the same house.
- Ruth confesses her love to Jakes but it would seem that Jakes is a coward.
- When Blacks are moved to Meadowlands, Ruth suggests that they run away from South Africa to another country.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the drama.

(3)
[70]

TOTAL SECTION B: 70

SECTION C: SHORT STORIES**QUESTION 4****'THE LOVE POTION' – HERMAN CHARLES BOSMAN**

- 4.1 4.1.1 (a) E / reserved ✓
 (b) C / talkative ✓
 (c) D / resourceful ✓
 (d) B / persuasive ✓ (4)
- 4.1.2 His real purpose is to talk to Krisjan about Gideon because he really wants to see how Lettie reacts when he talks about Gideon. ✓✓ (2)
- 4.1.3 (a) Metaphor ✓ (1)
- (b) Oom Schalk can see Lettie blushing when he mentions Gideon's name. This shows that Lettie is in love with Gideon. ✓✓ (2)
- 4.1.4 Observant / helpful / friendly ✓ (1)
- On seeing Lettie's reaction when Gideon's name is mentioned, he deduces that Lettie loves Gideon. / His visit is to help Gideon and Lettie to finally have an opportunity to express their love. ✓ (1)
- 4.1.5 Oom Schalk gets a fright when he sees the policeman's hat and falls off the cliff. ✓ (1)
- 4.1.6 The moon at that time has the best effect on love. A man should therefore pick the juba plant/give the juba berry juice to the girl whom he loves during that time. ✓✓ (2)
- 4.1.7 Accept a relevant response which shows an understanding of the following viewpoints, **among others**:
- Gideon has been visiting Lettie's home for two years trying to get a chance to make Lettie see that he loves her.
 - He goes to get the juba plant so he will be able to squeeze it in her tea and then she can love him.
 - He has no confidence to express his love for Lettie. Gideon is shy in saying what he feels.
 - Oom Schalk plays his role as a go-between and coordinates the eventual coming together of Lettie and Gideon.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the story. (3)

AND

'SWIMMING PARTNERS' – TIMWA LIPENGA

- 4.2 4.2.1 Their father died and their mother cannot afford to take them to school. ✓
They have to find a job. / They have to work in the fields. ✓ (2)
- 4.2.2 The girls must work in the maize field early in the morning and work until late at night and that requires a lot of hard work and results in body aches. ✓ (1)
- 4.2.3 (a) Shock / disbelief ✓ (1)
- (b) It is appropriate to show that Linda cannot believe what she suggests that they do. ✓ She cannot believe that Linda can think of them leaving for a city they have never been to. (1)
- 4.2.4 Aisha is Linda's older sister and therefore takes the lead in everything. They are close. Linda is young and is a follower. She is easily influenced by her sister. ✓✓ (2)
- 4.2.5 (a) When Aisha asked Linda to get in the stream and swim although at the time she did not know how to. ✓ (1)
- (b) It means that they should just leave the village and go to the city. ✓ (1)
- 4.2.6 Daring / independent ✓ (1)
- She challenges boundaries / she believes there is more to life than staying in the village /she is willing to take risks. ✓ (1)
- 4.2.7 5 / five years ✓ (1)
- 4.2.8 Accept a relevant response which shows an understanding of the following viewpoints, **among others**:
- Aisha and Linda lose their father who was able to take them to school.
 - They lose the opportunity to go to school.
 - They must work to help their mother.
 - They work hard in the maize fields for their livelihood.
 - Their future opportunities are limited and they have to get married at a young age.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the story. (3)

4.2.9 Open-ended.

Accept a relevant response which shows an understanding of the text, **among others**:

Yes.

- She made a good choice because they had no knowledge of city life.
- They do not have school leaving certificates which they should produce to be able to find work in the city.
- Their chances of getting jobs are slim.
- She gets married to a charming and wealthy husband who builds her a house.
- She leads a stable life and has two daughters.
- She is able to take care of her sister who is sick.

OR

No.

- She is not happy though she has a house and a husband.
- Her husband is untrustworthy as he is promiscuous.
- She contracts Aids because of his careless life.
- Linda has to take care of him, and he dies.
- Though she did not go to the city, she becomes sick like her sister who contracted Aids in the city.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the story. (3)

AND

'FORBIDDEN CLOTHES' – JAMILA GAVIN

- 4.3 4.3.1 She has noticed that Nasreen has been changing and she does not know how to help her. / She has friends that influence her. / She spends a lot of time with friends after school and on some days gets home later than her father. / She herself does not fit in with her surroundings, so it makes it difficult for her to help her daughter. √√ (2)
- 4.3.2 (a) Personification √ (1)
- (b) Mrs Khan is devastated about the situation she finds herself in. She has no one to talk to and she does not have a solution for her predicament. √√ (2)

- 4.3.3 (a) The Dibbens ✓ Nasreen's friends ✓ (2)
- (b) Mrs Khan is angry when she thinks about her English teacher's lack of compassion on telling her about the problem. In fact, she was condescending. ✓✓ (2)
- 4.3.4 Mrs Khan stopped seeing her. / She gave up on her English lessons. ✓ (1)
- 4.3.5 (a) Khans' household – clean / very tidy / silent / tight control ✓
Dibbens' household – atmosphere is free / untidy / chaotic ✓ (2)
- (b) She takes her out to see a different world to hers; from then on Nasreen is able to compare and make choices. ✓ (1)
- 4.3.6 anxious / fearful ✓ (1)
- Mrs Khan spends a lot of time worrying about her daughter and what she does. She is mostly fearful of her husband and the world her daughter is getting into. ✓ (1)
- 4.3.7 Open-ended.

Accept a relevant response which shows an understanding of the text; **among others:**

Yes.

- Nasreen comes from a Pakistani traditional home.
- Unfortunately, she lives in England where there are different traditions.
- She befriends English children and is influenced by them.
- She rejects her Pakistani traditions and embraces the Western traditions behind her parents' back.
- She does that until she is has had enough; then she goes back to her traditions.

OR

No.

- Nasreen knows traditional life has a strong hold on her.
- Like most children, she is influenced by friends and changes her personality.
- The fear of being an outcast from family and community catches up with her.
- The power of family brings her back to her Pakistani traditions.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the story. (3)

AND

'PINK BOW TIE' – PAUL JENNINGS

- 4.4.1 'Again' ✓ (1)
- 4.4.2 He has broken school rules / dyed his hair white ✓ and has been called in to see the school principal ✓ (2)
- 4.4.3 He has only been at school for two days. He does not know the principal's name. ✓ (1)
- 4.4.4 (a) B / corporal punishment ✓ (1)
- (b) He insulted the principal about his bow tie and laughed at him. ✓ He was disrespectful and rude. ✓ (2)
- 4.4.5 The boy compares the pink bow tie to a butterfly which is a beautiful and a harmless creature. Yet, he also compares it to a vampire, a blood- sucking and harmful creature. ✓✓ (2)
- 4.4.6 'a real knockout' ✓ (1)
- 4.4.7 His hair got white from fear of what happened in the train he took on his way home. ✓
A man died and turned old in front of him by using a transmitter. ✓ (1)
- 4.4.8 The discussion should include the following points, **among others**:
- The boy has a wild imagination.
 - He compares the principal's pink bow tie to a butterfly, though in actual fact to a vampire.
 - He tells a story about a person who dies in front of him by using an Age Rager.
 - He lies to avoid punishment.
 - The story ends with the principal having used the Age Rager himself and then falls in love with his secretary.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the story. (3)

4.4.9 Open-ended.

Accept a relevant response which shows an understanding of the text; **among others:**

Yes.

- The principal is someone who gets angry easily.
- He is always in a bad mood.
- He does not have a sense of humour which could have made him more understanding of the boy.
- The fact that he is to retire makes him grumpy.

OR

No.

- The boy is rebellious and goes against the school rules.
- He challenges authority.
- His imagination knows no bounds; as a result he disrespects the principal and insults him.
- The fact that he tells lies to the principal means he does not care about the principal's power/authority.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the text of the story.

(3)
[70]

TOTAL SECTION C: 70

SECTION D: POETRY

QUESTION 5

[Composed Upon] Westminster Bridge, September 3, 1802 –
W. Wordsworth

- 5.1 5.1.1 (a) C / an eight-line stanza may be the first part of the sonnet ✓
(b) D / a poem of fourteen lines ✓
(c) E / A six-line stanza may be the second section of the sonnet ✓
(d) A / a dramatic change in thought ✓ (4)
- 5.1.2 (a) A / London City ✓ (1)
- 5.1.3 Dull ✓ (1)
- 5.1.4 (a) Personification ✓ (1)
(b) The light of dawn spreading over the city is compared to a beautiful piece of garment / clothing covering a body. ✓✓ (2)
- 5.1.5 At this time of the morning, the city is not yet polluted such that structures / buildings in the city are clearly seen. ✓✓ (2)
- 5.1.6 The river is given a human quality – the ability to think / make a choice. The river seems to have chosen to flow slowly and calmly. ✓✓ (2)
- 5.1.7 Ships/towers/domes/theatres/temples ✓ (1)
- 5.1.8 The speaker expresses wonder. /The speaker is filled with awe at the glorious scene he sees. ✓ (1)
- 5.1.9 Accept a relevant response which is grounded in the text with the following viewpoints, **among others**:
- The speaker watches over the city of London in the early hours of the morning.
 - The speaker sees the city clearly because there is no pollution and thus he experiences peace and relaxation.
 - Beauty is mostly found in nature, but the city's simplicity and beauty are awesome.
 - The city itself is in tune with nature.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the poem (3)

AND

'The Chimney Sweeper' – William Wordsworth

- 5.2 5.2.1 His mother died ✓ and his father sold him to become a chimney sweeper. ✓ (2)
- 5.2.2 They were perfect for the job because they were small ✓ and they could easily climb into the chimney to clean out the soot. ✓ (2)
- 5.2.3 (a) Alliteration ✓ (1)
- (b) The child is locked away and has to clean chimneys the whole day and at night he is too tired and is soothed to sleep/ sleeps peacefully, dirty as he is. ✓✓ (2)
- 5.2.4 Real life – he works /is dirty /cries / does not play ✓
Dream life – he is free / he plays / laughs / washes / enjoys the sun ✓ (2)
- 5.2.5 The children are playing happily in the dream. (1)
- 5.2.6 (a) chimneys ✓ (1)
- (b) They are covered in soot ✓ (1)
- 5.2.7 It is ironic that the boys are told that if they behave well there will be no danger, yet the children could fall and be harmed/get injured because of the duties they are engaged in/have to perform. ✓✓ (2)
- 5.2.8 Accept a relevant response which is grounded in the text with the following viewpoints, **among others**:
- Poor young boys (Tom, Dick) are sold to work in small spaces like chimneys instead of going to school.
 - They are powerless; hence they are exploited / sold.
 - Although they are children, they are put in harm's way/endangered and not allowed to go and play outside.
 - They are told to behave well, so that they can go to heaven.
- NOTE:** For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the poem. (3)

AND

'Captive' – Francis Slater

- 5.3 5.3.1 C / lyrical poem (1)
- 5.3.2 (a) Simile ✓ (1)
- (b) The speaker compares himself to a bird that is trapped. He feels trapped/ he has no freedom in a hospital bed where he is sick / he has fever. ✓✓ (2)
- 5.3.3 'Tethered' ✓ 'toils' ✓ (2)
- 5.3.4 Windows are given the human quality of deception – the windows give the impression that the flies can fly through the window to the other side, yet they cannot escape. ✓✓ (2)
- 5.3.5 The home is important to the speaker such that it shines / he can see it clearly in his mind. But home is also too distant and thus keeps him from going there. ✓✓ (2)
- 5.3.6 Greybeards refer to the elders / elderly men with grey beards / men in the community with vast experience of things that happened a long time ago. ✓✓ (2)
- 5.3.7 Accept a relevant response which is grounded in the text with the following viewpoints, **among others**:
- The speaker's ability to move has been taken away from him.
 - He is sick and is in a hospital bed / he is held captive by fever.
 - He is also in captivity because he lives and works in the mine away from home.
 - He longs for home but he cannot just go home because of his sickness and the contract he has as a mine worker/his contractual obligations.
- NOTE:** For full marks, the response must be well-substantiated and make reference to the story. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the poem. (3)

5.3.8 Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- The speaker is in hospital receiving medical care.
- Hospitals are cold by nature; he would be cold.
- The type of sickness he has makes him susceptible to cold.
- He is kept in hospital to get better and not spread the illness to other miners.
- He is only anxious to be free.
- His illness and his choice to be a mineworker are what hold him captive.

OR

No.

- Being in hospital is not pleasant.
- It is cold where he is and the bed is hard.
- He is shivering meaning he needs extra care.
- The hospital is not only cold but is also dirty with flies on the windows
- There are flies on the windows.
- The speaker feels lonely with no freedom.

NOTE: Do NOT award marks for YES or NO only. Credit response where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 for a response which is not well-substantiated. The candidate's response must be grounded in the poem.

(3)

AND**‘the African pot’ – Fhazel Johennesse**

- 5.4 5.4.1 He is not impressed / does not find the pot attractive ✓
He thinks the pot is too simple. / It lacks speciality. / It has no
functionality. ✓ (2)
- 5.4.2 So that it can be useful ✓ and for easy handling ✓ (2)
- 5.4.3 ‘and then suddenly i think’ ✓ (1)
- 5.4.4 (a) Simple life / rural life and African culture ✓✓ (2)
- (b) The pot is used to fetch water. ✓ / It can be used to serve some
home-brewed beer. ✓ (2)
- 5.4.5 (a) Metaphor ✓ (1)
- (b) The colours in the pot begin to make sense. / The poet begins
to understand what the colours of the pot mean to the African
culture. ✓✓ (2)
- 5.4.6 Ripe corn / fruit / home-brewed beer ✓✓ (2)
- NOTE:** Any TWO. (2)
- 5.4.7 Accept a relevant response which is grounded in the text with the
following viewpoints, **among others**:
- The speaker in the poem sees the pot made by a human being.
 - The man has made use of soil to make a pot.
 - The pot is useful to the rural community.
 - It is used to carry water and serve home-brewed beer.
 - Man uses soil to plough and later harvests it to get food.
- NOTE:** For full marks, the response must be well-substantiated and make
reference to the story. A candidate can score 1 or 2 marks for a
response which is not well-substantiated. The candidate’s
interpretation must be grounded in the poem. (3)

[70]

TOTAL SECTION D 70
GRAND TOTAL: 70

