



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

SECTION A: NOVEL			
In this section, questions are set on the following novels you have studied.			
	QUESTION NO.	MARKS	PAGE NO.
1.	<i>Far from the Madding Crowd</i>	70	5
	OR		
2.	<i>Dreaming of Light</i>	70	12
	OR		
SECTION B: DRAMA			
Answer the ONE question on the drama you have studied.			
3.	<i>Sophtatown</i>	70	18
	OR		
SECTION C: SHORT STORIES			
Answer the questions set on the FOUR short stories.			
4.1	'The Love Potion'	17	26
	AND		
4.2	'Swimming Partners'	18	28
	AND		
4.3	'Forbidden Clothes'	18	29
	AND		
4.4	'Pink Bow Tie'	17	31
	OR		
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.</p>	5
<p>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?’</p>	10
<p>‘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>	15
[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.')
- 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.
 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.

15

[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
(a)	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>	
<p>She helped him."</p>	5
<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 Maphosa 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
	15
	[Chapter 8]

- 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:	Who'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 Sphiatown? (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>]	25
	<i>O Mang? [Who are you?]</i>	
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.]

<p>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.</p> <p>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.</p> <p>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.</p> <p style="text-align: right;">[Act 2, Scene 7]</p>	<p>5</p> <p>10</p> <p>15</p>
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- 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