

## INSTRUCTIONS AND INFORMATION

Read this page carefully before you begin to answer the questions.

1. Do NOT attempt to read the entire question paper. Consult the TABLE OF CONTENTS on the next page and mark the numbers of the questions set on the texts you have studied this year. Read these questions and choose the ones you wish to answer.
2. This question paper consists of FOUR sections:  
  
SECTION A: Novel (35)  
SECTION B: Drama (35)  
SECTION C: Short stories (35)  
SECTION D: Poetry (35)
3. Answer questions from TWO sections, as follows:  
  
SECTION A: NOVEL  
Answer the question on the novel that you have studied.  
  
SECTION B: DRAMA  
Answer the question on the drama that you have studied.  
  
SECTION C: SHORT STORIES  
Answer the questions on BOTH extracts.  
  
SECTION D: POETRY  
Answer the questions on BOTH poems.  
  
Use the checklist on page 3 to assist you.
4. Follow the instructions at the beginning of each section carefully.
5. Number the answers correctly according to the numbering system used in this question paper.
6. Start EACH section on a NEW page.
7. Spend approximately 60 minutes on each section.
8. Write neatly and legibly.

### Table of Contents

<b>SECTION A: NOVEL</b>			
<i>Answer the question on the novel you have studied.</i>			
QUESTION NO.	QUESTION	MARKS	PAGE
1. <i>Cry the beloved country</i>	Contextual question	35	3 - 6
<b>SECTION B: DRAMA</b>			
<i>Answer the question on the drama you have studied.</i>			
2. <i>My Children My Africa</i>	Contextual question	35	7 - 10
<b>SECTION C: SHORT STORIES</b>			
<i>Answer the questions set on BOTH short stories.</i>			
3.1 <i>Transforming moments</i> – Gcina Mhlophe	Contextual question	17	11 - 12
3.2 <i>The last breath</i> – Sam Kahiga	Contextual question	18	12 - 13
<b>SECTION D: POETRY</b>			
<i>Answer the questions set on BOTH poems.</i>			
4.1 <i>Everything has changed</i> – Mzi Mahola	Contextual question	18	14 - 15
4.2 <i>Alexandra</i> – Wally Mongane Serote	Contextual question	17	16 - 17

### CHECKLIST

#### NOTE:

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

SECTION	QUESTION NUMBERS	NO. OF QUESTIONS TO ANSWER	TICK
A: Novel	1	1	
OR			
B: Drama	2	1	

<b>OR</b>			
<b>C: Short Stories</b>	<b>3</b>	<b>2 stories (answer BOTH)</b>	
<b>OR</b>			
<b>D: Poetry</b>	<b>4</b>	<b>2 poems (answer BOTH)</b>	

**SECTION A: NOVEL**

In this section, you will answer all the questions on the novel that you have studied:

- *CRY, THE BELOVED COUNTRY*, by Alan Paton

**QUESTION 1: CRY THE BELOVED COUNTRY**

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

**NOTE:** Answer the questions set on BOTH extracts, i.e. QUESTION 1.1 AND QUESTION 1.2.

**1.1 EXTRACT A**

This night they are busy in Orlando. At one house after another the lights are burning. I shall carry the iron, and you my wife the child, and you my son the two poles, and you small one as many sacks as you are able, down to the lands by the railway lines. Many people are moving there, you can hear the sound of digging and hammering already. It is good that the night is warm, and there is no rain. Thank you, Mr. Dubula, we are satisfied with this piece of ground. Thank you, Mr. Dubula, here is our shilling for the committee. 5

Shanty Town is up overnight. What a surprise for people when they wake in the morning. Smoke comes up through the sacks, and one or two have a chimney already. There was a nice chimney-pipe lying there at the Kliptown Police Station, but I was not such a fool to take it.

Shanty Town is up overnight. And the newspapers are full of us. Great big words and pictures. See, that is my husband, standing there by the house. Alas, I was too late for the picture. Squatters, they call us. We are squatters. This great village of sacks and planks and iron, with no rent to pay, only a shilling to the Committee. 10

Shanty Town is up overnight. The child coughs badly, and her brow is hot as fire. I was afraid to move her, but it was the night for the moving. The cold wind comes through the sacks. What shall we do in the rain, in the winter? Quietly my child, do not cough any more, your mother is by you. 15

The child coughs badly, her brow is hotter than fire. Quietly my child, your mother is by you. Outside there is laughter and jesting, digging and hammering, and calling in languages I do not know. Quietly my child, there is a lovely valley where you were born. The cattle come down to the river, they stand there under the trees. Quietly my child, oh God make her quiet. God have mercy upon us. Christ have mercy upon us. White man, have mercy upon us. 20

- Mr. Dubula, where is the doctor?



- 1.1.6 The image of the prayer is continued in line 35, with the singing of *'Nkosi Sikelel' iAfrika'*. The words (God save Africa) assume a context of irony in the passage. Explain the irony. (2)
- 1.1.7 How does the situation in which the Shanty Town dwellers find themselves reflect that of the people of Ndotsheni? (2)
- 1.1.8 The last sentence of this passage (lines 50-51) is similar to the description of Umfundisi's wife in Book 1, Chapter 2:  
**'Then she sat down at his table, and put her head on it, and was silent, with the patient suffering of black women, with the suffering of oxen, with the suffering of any that are mute'.**
- 1.1.9 What does the author recognise about the treatment of women in this society? Use your own words. (2)
- [18]**

## 1.2 EXTRACT B

The service in the Parkwold Church was over, and the church had been too small for all who wanted to come. White people, black people, coloured people, Indians – it was the first time that Jarvis and his wife had sat in a church with people who were not white. The Bishop himself had spoken, words that pained and uplifted. And the Bishop too had said that men did not understand this riddle, why a young man so full of promise was cut off in his youth, why a woman was widowed and children were orphaned, why a country was bereft of one who might have served it greatly. And the Bishop's voice rose when he spoke of South Africa, and he spoke in a language of beauty, and Jarvis listened for a while without pain, under the spell of the words. And the Bishop said that here had been a life devoted to South Africa, of intelligence and courage, of love that cast out fear, so that pride welled up in the heart, pride in the stranger who had been his son. 5

The funeral was over. The brass doors opened soundlessly, and the coffin slid soundlessly into the furnace that would reduce it to ashes. And people that he did not know shook hands with him, some speaking their sympathy in brief conversational phrases, some speaking simply of his son. The black people – yes, the black people also – it was the first time he had ever shaken hands with black people. 10

*Book 2, Chapter 4*

- 1.2.1 Which detail shows that Arthur Jarvis was respected by all people? (1)
- 1.2.2 Refer to the passage as a whole.
- (a) Mention two things that were first time events for James Jarvis. (2)

- (b) From these events, what can you deduce about James Jarvis' political and social views? (2)
- 1.2.3 "The Bishop himself had spoken, words that pained and uplifted." (line 4)
- (a) Explain how the Bishop's words both "pained" and "uplifted". (2)
- (b) What does the bishop's presence at the funeral indicate to the reader. (2)
- 1.2.4 ..."and he spoke in a language of beauty,"...
- State the figure of speech evident in the above extract. (1)
- 1.2.5 "And the Bishop said that here had been a life devoted to South Africa"... (line 10)
- (a) One other character who could also speak brilliantly in front of audiences is ...
- A. James Jarvis
- B. Stephen Kumalo
- C. John Kumalo
- D. Abraham Kumalo (1)
- (b) How does the above character and the Bishop differ in their speeches toward the audiences that they address? (2)
- 1.2.6 ..."doors opened soundlessly, and the coffin slid soundlessly into the furnace"... (lines 13-14)
- (a) Do you think the word soundlessly is used effectively in the above extract? Explain. (2)
- (b) Is the cremation of Arthur Jarvis a fitting end to his life? Discuss. (2)
- [17]
- [35]

## SECTION B: DRAMA

### QUESTION 2 : *MY CHILDREN! MY AFRICA!*

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

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

#### 2.1 EXTRACT C

[Thami openly discloses his desire to fight the white government]

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**ISABEL:** Man Thami, this great Beginning of yours sounds like ... *[Shakes her*

*head]* ... I don't know. Other people deciding who can and who can't be your friends, what you must do and what you can't do. Is this the Freedom you've been talking about? That you were going to fight for?

*[Mr M enters quietly. His stillness is a disturbing contrast to the bustle and energy we have come to associate with him.]*

**MR M:** Don't let me interrupt you. Please carry on.

*[To Thami]* I'm most interested in your reply to that question. *[Pause]* I think he's forgotten what it was, Isabel. Ask him again.

**ISABEL:** *[Backing out of the confrontation]* No. Forget it.

**MR M:** *[Persisting]* Isabel was asking you how you managed to reconcile your desire for Freedom with what the Comrades are doing.

**ISABEL:** I said forget it, Mr M. I'm not interested any more.

**MR M:** *[Insistent]* But I am.

**THAMI:** The Comrades are imposing a discipline which our struggle needs at this point. There is no comparison between that and the total denial of our Freedom by the white government. They have been forcing on us an inferior education in order to keep us permanently suppressed. When our struggle is successful there will be no more need for the discipline the Comrades are demanding. *[Act 2, Scene 1]*

- 2.1.1 What is the 'great Beginning' that Isabel refers to in this extract? (1)
- 2.1.2 Discuss the relationship between Thami and Mr M. (2)
- 2.1.3 Isabel seems to be confused about the Freedom that Thami is talking about (line 4). Quote THREE consecutive words from the extract to prove this. (1)
- 2.1.4 What are the demands made by the learners that lead to the class boycott? (2)
- 2.1.5 Who are 'the other people' (line 2) that Isabel talks about? (1)
- 2.1.6 How is Mr M's silent entrance a contrast to his usual behaviour? (2)
- 2.1.7 Why does Mr M say to Thami and Isabel, 'Don't let me interrupt you'? (1)
- 2.1.8 'Is this the freedom you've been talking about?' (line 4)

- What freedom is Isabel referring to? (2)
- 2.1.9 If you were the stage director, what would you tell Mr M to do when he says, 'Don't let me interrupt you, please carry on.'? (2)
- 2.1.10 Do you think Thami has made the right decision to become a revolutionist? Substantiate your answer. (3)

**AND**

## 2.2 EXTRACT D

[ Mr M asks Thami to persuade learners to come back to school]

**MR M:** Think of his beautiful head Thami, the long horns, the terrible bellow from his lungs when he charges a rival! But it has got no words and therefore it is stupid! And along comes that funny little, hairless animal that has got only two thin legs, no horns and a skin worth nothing and he tells that ox what to do. He is its master and he is that because he can speak! If the struggle needs weapons give it words, Thami. Stones and petrol bombs can't get inside those armoured cars. Words can. They can do something even more devastating than that ... they can get

inside the heads of those inside the armoured cars. I speak to you like this because if I have faith in anything, it is faith in the power of the word. Like my master, the great Confucius, I believe that, using only words, a man can right a wrong and judge and execute the wrongdoer. You are meant to use words like that.

Talk to others. Bring them back into the classroom. They will listen to you. They look up to you as a leader.

**THAMI:** No, I won't. You talk about them as if they were a lot of sheep waiting to be led. They know what they are doing.

*[Act 2, Scene 1]*

- 2.2.1 What is the full name of Mr M? (1)
- 2.2.2 What is his profession? (1)
- 2.2.3 Refer to lines 3 – 5, 'And along comes that funny little, hairless animal that has got only two thin legs, no horns and a skin worth nothing and he tells that ox what to do.'
- 2.2.3.1 Identify the figure of speech used here. (1)
- 2.2.3.2 Explain this figure of speech. (2)
- 2.2.4 Why does Mr M ask Thami to bring the other learners to the classroom? (2)
- 2.2.5 Who is Confucius? (1)
- 2.2.6 Refer to, 'I believe that, using only words, a man can right a wrong and judge and execute the wrongdoer.' (lines 11-12)
- 2.2.6.1 Identify the theme that is evident from this extract. (1)
- 2.2.6.2 Discuss this theme. (2)
- 2.2.7 Discuss the contrasting opinions Mr M and Thami have about the behaviour of the mob. (4)

2.2.8. Do you think Mr M's action of giving the names of the boycotting students to the police can be justified? Substantiate your answer. (3)

[18]

TOTAL:[35]

### SECTION C: SHORT STORIES

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

- *TRANSFORMING MOMENTS* by Gcina Mhlophe
- *THE LAST BREATH* by Sam Kahiga

You have to answer questions set on BOTH short stories.

#### QUESTION 3

- *TRANSFORMING MOMENTS* by Gcina Mhlophe

##### 3.1 EXTRACT E

Once in the dormitory I did not know what to take or leave.

I was not exactly used to going out on weekends.  
 I quickly got out of my school uniform and into my best dress.  
 I ran to the bathroom to wet my hair a little so I could try to comb  
 It. It was too painful but I sort of tugged it and patted it down 5  
 with my hand. When I thought it felt better I went and got my plastic  
 bag with my few necessities for the weekend. Then I realised  
 I had forgotten my nightie. I jumped to get it from under my  
 pillow. People were following me around but too proud to ask  
 what was going on and I was not going to say a word till 10  
 they asked. Nosisa grabbed me by the arm as I was just walking out  
 the door 'Aren't you going to tell us where you are going?'  
 That opened it up for everyone to ask me questions all at  
 the same time. I am going with father Fikeni to visit his family  
 for the weekend, he said I must run.' With that I pulled my arm free 15  
 and walked free quickly out of the gate.

- 3.1.1 Quote one word from the extract that shows the speaker (1)  
 is living at a boarding school.
- 3.1.2 Why does father Fikeni take the speaker with him on the weekend? (2)
- 3.1.3 The narrator describes her hair as dry grass in Winter. Identify and explain (3)  
 the figure of speech in this sentence.
- 3.1.4 The narrator states that father Fikeni had a "soft spot" for her. What does (2)  
 this expression mean?
- 3.1.5 What did the speaker experience that weekend away with Father Fikeni (2)  
 that inspired her to write poetry?
- 3.1.6 The speaker compares the feeling of writing her first poem to the feeling of (2)  
 giving birth. Is this an effective comparison?
- 3.1.7 Discuss why Transforming Moments can be seen as auto-biography. (2)
- 3.1.8 I was forever buried in my books. 'This phrase means: (1)  
 A. She was failing in her school work  
 B. She was always reading  
 C. She was lazy to read  
 D. She was always lying underneath a pile of books
- 3.1.9 Discuss the relevance of the title to the story (2)

[17]

### 3.2 THE LAST BREATH by Sam Kahiga

**EXTRACT F**

Silence followed this outburst. I couldn't bring myself to look at Mother in case there were tears already in my eyes. But her eyes I knew were fixed on my face.

"We all understand you," Mother said at last. "But we do not want you to be unhappy...." 5

What empty words. I could not even reply. My happiness was in Eva's hand. They were denying me that hand for marriage, thus plunging me into depths of misery.

"Your father cares about your happiness more than you know", Mother went on. "Do not forget that .... He looked so dark and troubled when you came in. It is bad for his health." 10

Something in her voice made me turn and look at her. Her hand was on the door knob and its movements were nervous, I thought. But what struck me most was the urgent, pleading look that had come into her eyes. "Your father is a sick man," she said in a voice that chilled my heart. "I'll have to tell you this, now. You are not a child any more. Your father is very sick!" 15

"Sick!" I stammered. Our eyes held. Hers were wide and staring. She leaned forward. Her voice was almost frightening as she said in a hoarse whisper, "Your father has got lung cancer. You are old enough to be told.... You have heard him cough – So be careful what you do!" She turned and left the room, leaving me stunned, not quite comprehending. 20

3.2.1 What was the narrator and his mother busy discussing in this extract? (1)

3.2.2 Refer to lines 4-5. (We all understand you..... unhappy).

(a). Identify the speaker's tone in these lines. (1)

(b). Why is the speaker's tone appropriate at this stage of the story? (2)

3.2.3 Quote SIX CONSECUTIVE WORDS from this extract that indicate that the speaker's father is ill. (1)

3.2.4 How does the narrator's relationship with his mother differ from his relationship with his father? (2)

3.2.5 Earlier in the story, the speaker noticed something about his father. Explain what happened when his father coughed? (1)

3.2.6 Explain why the following statement is TRUE. (2)

While driving home, the father and son had an argument about Eva.

3.2.7 To what extent do you think the father is right to be worried? (2)

3.2.8 Quote SIX CONSECUTIVE WORDS from this extract that indicate that the speaker's father has a terminal illness. (1)

3.2.9 Identify and explain ONE theme in this story. (2)

3.2.10 What does the kind of ring the narrator offers Eva tell us about his situation? (1)

3.2.11 State whether the following statement is TRUE or FALSE and give a **reason** for your opinion. (2)

Eva did not get her sight back.

(18)

**TOTAL : 35**

## SECTION D: POETRY

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

- '*Everything has changed (except graves)*' by Mzi Mahola
- '*Alexandra*' by Mongane Wally Serote

**NOTE:** Answer the questions set on BOTH poems, i.e. QUESTION 4.1 AND QUESTION 4.2.

### QUESTION 4

**4.1** 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.

<b>Everything has changed (except graves) – Mzi Mahola</b>
--

I stood at the ruins of my former school where I was patiently moulded; wild plants own every space now; my soul was paralyzed.	5
What happened to the roofs the doors and windows? Can these dumb lonely walls still recognise me?	10
Everything has changed; the ground where we ran and laughed and the corner of the playground where I pummelled a schoolmate almost to a pulp are scarfed with wattle to conceal my shame.	15
A short distance away stands a renovated Church (a Dutch Reformed formerly, now a Methodist)	20
embraced by a mute little cemetery that claims the past (the dividing fence has vanished)	25
Though growth strangles it to near extinction; Cold names of departed whites who were part of this community and made monumental contributions. are etched on the headstones	30
<p>Sometimes whites come here <i>to clean and put flowers on their family graves;</i> a voice whispers next to me but I do not recognise its face because Lushington has changed except the graveyard.</p>	

4.1.1 Complete the following sentences by using the words in the list below. Write only the word next to the question number e.g. (2.1.1. (a) – 2.1.1. (c)

Port Elizabeth; saddened; suicidal; reversed; Lushington; confused.

The poet visits his former school in (a).... He is (b) .... to see the neglect

- of a once good school. He is despondent that it cannot be (c) ..... (3)
- 4.1.2. Explain why “(except for the graves)” has been placed in brackets? (2)
- 4.1.3. Quote TWO consecutive words that suggest that the speaker most probably had been educated by good teachers. (2)
- 4.1.4. The poet can see THREE structures from his vantage point. Describe the following in detail.
- (a) the graveyard (2)
  - (b) the school (2)
  - (c) the church (2)
- [6]
- 4.1.5. Do you regard ‘**scarfed**’ as a strong metaphor in the context of this poem? Explain your answer. (2)
- 4.1.6. Refer to lines 16 -19. (“a renovated church... embraced by a mute little cemetery”) is an example of:
- A Personification
  - B Onomatopoeia
  - C Oxymoron
  - D Hyperbole (1)
- 4.1.7. Discuss the theme of “loss” as evident in the poem. (2)

**[18]**

- 4.2.** Read through the poem given below carefully and then answer all the questions that follow. The number of marks allocated to each question serves as guide to the expected length of your answer

***Alexandra by Mongane Wally Serote***

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

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

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

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

<p>I feel I have sunk to such meekness!          I lie flat while others walk on me to far places.          I have gone from you, many times,          I come back. 35</p>
--

Alexandra, I love you;  
 I know  
 When all these worlds became funny to me  
 I silently waded back to you  
 And amid the rubble I lay, 40  
 Simple and black.

- 4.2.1. Give ONE reason why the speaker refers to Alexandra as mother. (1)
- 4.2.2. In stanza 1, the speaker paints the image of his ideal mother. Using your own words. Describe this image. (2)
- 4.2.3. Explain the point that the speaker is making in line 7. ('just as we... can't choose mothers'). (2)
- 4.2.4. How has he been treated by his mother, Alexandra? (2)
- 4.2.5. In stanza 3 the poem is filled with words that suggest pain and hunger.
- (a) List THREE of these words. (3)
- (b) Why does Serote choose these words to describe his hometown? (2)
- 4.2.6. (a) Identify the figure of speech in line 9. (1)
- (b) Which TWO contrasting life events are compared in this line? (2)
- 4.2.7. Using your own words, explain how lines 11 – 12 emphasise that the speaker's life has been shaped by Alexandra. (2)

**[17]**

**TOTAL : 35**

**GRAND TOTAL: 70 MARKS**