



**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2022

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

MARKS: 70

TIME: 2½ hours

This question paper consists of 21 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 the instructions.

2. This question paper consists of FOUR sections:

SECTION A: Novel	(35)
SECTION B: Drama	(35)
SECTION C: Short Stories	(35)
SECTION D: Poetry	(35)

3. Answer TWO QUESTIONS in total, ONE question each from ANY TWO sections.

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

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

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

SECTION D: POETRY
Answer the questions set on BOTH poems.

4. Use the checklist 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. Spend approximately 75 minutes on each section.
9. Write neatly and legibly.

TABLE OF CONTENTS**SECTION A: NOVEL**

Answer ANY ONE question.

QUESTION NO		MARKS	PAGE
1.	<i>Far from the Madding Crowd</i>	35	4
OR			
2.	<i>Dreaming of Light</i>	35	8
SECTION B: DRAMA			
Answer ANY ONE question.			
3.	<i>Sophiatown</i>	35	11
SECTION C: SHORT STORIES			
Answer the questions set on BOTH extracts.			
4.1	<i>'Swimming partners'</i>	18	15
AND			
4.2	<i>'Forbidden Clothes'</i>	17	17
SECTION D: POETRY			
Answer the questions set on BOTH poems.			
5.1	<i>'A sleeping Black Boy'</i>	18	19
5.2	<i>'Captive'</i>	17	20

CHECKLIST

- Answer questions from any TWO sections.
- Tick (✓) the questions 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 TWO sections 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 you 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 BOTH extracts, i.e. QUESTION 1.1 AND QUESTION 1.2.

1.1 EXTRACT A

[Gabriel Oak meets Bathsheba.]

‘Maryann,’ said the girl on the horseback, ‘go to him as he comes down and say that the farmer wishes to thank him for the great service he has done.’

Maryann stalked off towards the rick and met Oak at the foot of the ladder. She delivered the message. 5

‘Where is your master the farmer?’ asked Gabriel, kindling with the idea of getting employment that seemed to strike him now.

‘Tisn’t a master; ‘tis a mistress, shepherd.’

‘A woman farmer?’

‘Ay, a b’lieve, and a rich one too! said a bystander. ‘Lately ‘a came here from a distance. Took on her uncle’s farm, who died suddenly. used to measure his money in half-pint cups. They say now that she’ve business in every bank in Casterbridge, and thinks no more of playing pitch-and-toss sovereign than you and I do pitch-halfpenny – not a bit in the world, shepherd. 10 15

‘That’s she, back upon the pony,’ said Maryann; ‘wi’ her face a-covered up in that black cloth with holes in it.’

Oak, his features smudged, grimy, and undiscoverable from the smoke and heat, his smock-frock burnt into holes and dripping with water, the ash stem of his sheep-crook charred six inches shorter, advanced with humility stern adversity had thrust upon him up to the sight female form in the saddle. 20

[Chapter 6]

- 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)	Troy	A	young and beautiful
(b)	Fanny Robin	B	extreme moods and unstable
(c)	Farmer Boldwood	C	young and poor
(d)	Bathsheba	D	dishonest and uncaring
		E	skilled and experienced farmer

(4 x 1) (4)

- 1.1.2 Refer to lines 1–3 ('Maryann,' said she ... he has done.')

- (a) What is the service that Gabriel has rendered? (2)
- (b) Why does Gabriel find himself in this place? (2)
- (c) Who is the woman farmer? (1)

- 1.1.3 Refer to line 9 ('A woman farmer?')

- (a) What tone would Gabriel use in this line? (1)
- (b) Why would Gabriel use this tone? (1)

- 1.1.4 In your OWN words explain why Gabriel is called a shepherd in this extract. (1)

- 1.1.5 One of the themes in *Far from the Madding Crowd*, the novel, is fate.

Discuss how this theme is relevant to Gabriel Oak. (3)

- 1.1.6 Bathsheba is a very caring person.

Discuss your view. (3)

1.2 EXTRACT B

[Gabriel chides Bathsheba for being foolish.]

'My opinion is (since you ask it) that you are greatly to blame for playing pranks upon a man like Mr Boldwood, merely as a pastime. Leading on a man you don't care for is not a praiseworthy action. And even, Miss Everdene, if you seriously inclined towards him, you might have let him find out in some way of true loving-kindness, and not by

5

sending him a valentine's letter'.

Bathsheba laid down the shears.

'I cannot allow any man to – to criticize my private conduct!' she exclaimed. 'Nor will I for a minute. So you'll please leave the farm at the end of the week!'

10

It may have been a peculiarity – at any rate it was a fact – that when Bathsheba was swayed by an emotion of an earthly sort her lower lip trembled: when by a refined emotion, her upper or heavenward one. Her nether lip quivered now.

'Very well, so I will,' said Gabriel calmly. He had been held to her by

15

a beautiful thread which it pained him to spoil breaking, rather than by a chain he could not break. 'I should be even better pleased to go at once,' he added.

'Go at once then, in Heaven's name!' said she, her eyes flashing at his, though never meeting them. 'Don't let me see your face any more.'

20

[Chapter 20]

1.2.1 Explain why has Bathsheba been looking for Gabriel at the beginning. (1)

1.2.2 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (1.2.2) in the ANSWER BOOK.

A prank is ...

A a trick or joke on someone.

B when someone closes and opens quickly.

C when someone is mistakenly identified.

D someone very serious.

(1)

1.2.3 Refer to lines 1–2 ('My opinion is ... as a past time.')

(a) Explain why Bathsheba plays a prank on Mr Boldwood? (1)

(b) What is the actual message contained in the Valentine's letter? (1)

1.2.4 Refer to line 8 ('I cannot allow ... my private conduct.')

How does Gabriel know about this private conduct? (2)

(2)

- 1.2.5 Refer to lines 15–18 ('Very well, so ... once, he added.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 1.2.6 What does this extract reveal about the character of Gabriel? (2)
- 1.2.7 Discuss the tragedy that made Bathsheba to ask Gabriel back to the farm. (2)
- 1.2.8 Explain why the following statement is FALSE.
- Bathsheba does not want Mr Boldwood because he is poor. (1)
- 1.2.9 Gabriel is justified to leave Bathsheba at this moment.
- Discuss your view. (3)
- [35]**

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 set on BOTH extracts, i.e. QUESTION 2.1 AND QUESTION 2.2.

2.1 EXTRACT E

[Taiba challenges Faceman.]

<p>Something in my chest gives a big jump. Taiba isn't even pretending to work, and he's still talking. Talking directly to Faceman. No one does that. "You want to beat me?" He is challenging him. "That Papa Mavuso –"</p> <p>Faceman makes a sound that's like roaring, and he's charging at Taiba now, the way an angry kraal dog will go for another that's come sniffing around its territory.</p>	5
<p>I have a moment of wanting to be deaf and blind, wanting the dense darkness of our rest times, which I mostly hate, so I don't have to see. "Mavuso! Don't speak to me about that stupid old man. Useless foreign boys he send us."</p>	10
<p>I have to look, even if I don't want to. Faceman has grabbed Taiba with one hand, and the other is a fist, pumping like a machine, driving into Taiba faster than the angry words. If he wasn't holding Taiba up to hit him, the kid would have fallen after the first punch. "Spike Maphosa, he is going to come, make you stop, you Faceman."</p> <p>Taiba is panting, and grunting with every blow, so that he can hardly get the words out, but still he keeps on with his talking, true crazy talk now. "Spike Maphosa, he is saving the boys in this mine, and all the other boys –"</p>	15
[Chapter 2]	

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)	Regile	A	A saviour to Zama zamas
(b)	Taiba	B	Abusive and ruthless
(c)	Katekani	C	Loyal and courageous
(d)	Papa Mavuso	D	Hard and cynical
		E	Believes in better life

(4 x 1) (4)

- 2.1.2 Refer to line 2 ('work, and he's ... one does that.')
- (a) Who is Faceman? (1)
- (b) What frightens Regile when Taiba talks to Faceman directly? (2)
- (c) Explain why Taiba is challenging Faceman. (2)
- 2.1.3 Refer to line 4 ('Faceman makes a ... charging at Taiba.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 2.1.4 One of the themes in *Dreaming of Light* is violence.
Discuss how this theme is relevant to the zama zamas. (3)
- 2.1.5 The foreign boys have no choice but to work in the mines.
Discuss your view. (3)

AND

2.2 EXTRACT F

[Regile and Taiba's journey.]

Now I'm remembering the day she painted her sticks, and thinking about the new paint and sticks I want to get her.	
Then it comes, like a knife. Fear of the sort I haven't felt since the first time I was sent into the earth. What if I go underground again and don't come back up? I would miss everything of Katekani, everything of us, the two of us together.	5
To stop such thoughts I try to concentrate on getting us a lift. While it's still not properly light, no one even slows down. Later a few drivers turn their heads to look at us when I sign that we want a ride. They don't stop.	10
I don't sign to the big dark-grey car. It's too clean and shiny. A rich man's car. It stops.	
The dark-tinted window on our side rolls open silently. The driver leans across, pointing at Taiba but speaking to me.	15
"That one should be in school. You guys want work? Get in. I can take you to a good place."	
I grab Taiba's arm to stop him going forward and getting in. "No! Leave us!" I shout at the driver.	
He curses. Another car is coming. The window rolls up and he drives away.	20
"Why you say no?" Taiba wants to know. "He wasn't safe."	

[Chapter 10]

- 2.2.1 Refer to lines 1–2 ('Now I'm remembering ... to get her.')
- (a) Explain how Katekani manages to paint her sticks. (2)
 - (b) Why does Regile think he must buy her 'the new paint and sticks'? (2)
- 2.2.2 Refer to lines 7–8 ('To stop such ... even slows down.')
- (a) Where is Regile and Taiba going? (2)
 - (b) Discuss how they found out about this place. (2)
 - (c) What are Regile's plans after he has taken Taiba to this place? (2)
- 2.2.3 Refer to lines 16–17 ('That one should ... a good place.')
- (a) What tone would the driver use in these lines? (1)
 - (b) Why would the driver use this tone in these lines? (1)
- 2.2.4 What does this extract reveal about Regile?
Discuss your view. (2)
- 2.2.5 Regile's own hope and faith saves the recruits in the hands of Papa Mavuso.
Discuss your view. (3)
- [35]**

TOTAL SECTION A: 35

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

Answer the questions set on BOTH extracts, i.e. QUESTION 3.1. and QUESTION 3.2.

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.

3.1 [Inside Mamariti's house, a love letter is written.]

EXTRACT E

MINGUS:	Rubbish passionate! Jakes, just put, 'I won't wait after six!'	
JAKES:	Okay, Mingus ... Mr Fahfee, what's in the news today?	
FAHFEE:	Ah. Father Huddleston has started a Western Areas protest committee. Congress has called for five thousand volunteers. Bo Resha says, 'The time has come'.	5
JAKES:	Did you bring books for Lulu?	
MINGUS:	Politics! You leave my sister alone. She's at school and she's got a bloody lot of work. An' you, Fahfee, don't come here with your own troubles.	10
FAHFEE:	[<i>Sidestepping the issues</i>] Just tell me your dreams And I'll give you the right number.	
JAKES:	I'm dreaming up a scheme that'll floor the lot of you. Just wait – I've got a story up my sleeve that'll move me right to the top.	15
FAHFEE:	The top? That's number 1!	
JAKES:	The King?	
FAHFEE:	Yes ... We need help from you, Mr <i>Drum</i> . You must write about <i>Sophiatown</i> . We're not going to move, and you must tell the whole world.	20
JAKES:	At the moment all I'm gonna tell the world about is boxing, but just you wait – promotion is just around the corner.	
MINGUS:	Guys, guys, we must finish this love letter and get it off. Charlie!	25
FAHFEE:	So how's it gonna end?	
MINGUS:	How about 'Yours in loving memory'?	
JAKES:	That's for the dead, Mingus.	
	[<i>Fahfee breaks into uncontrollable laughter.</i>]	
MINGUS:	Write there about the moon, man, Jakes! Charlie!	30

[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) Ruth	A not allowed to move to Meadowlands with Mingus.
(b) Charlie	B romantically involved with Jakes.
(c) Lulu	C joins the group of volunteers to protest.
(d) Fahfee	D dislikes missionary school.
	E a journalist.

(4 x 1) (4)

- 3.1.2 Refer to line 1 (“Rubbish passionate! ... wait after six!”)

(a) Who is the recipient of the letter which Jakes is writing? (1)

(b) Why is Jakes writing the letter? (1)

- 3.1.3 Refer to lines 8–10 (‘Politics! You leave ... your own troubles.’)

If you were a stage director of this play, which TWO things would you tell Mingus to do when he says these words? (2)

- 3.1.4 Explain why the following statement is FALSE.

Jakes is asking for the news from Fahfee because Fahfee is a journalist. (1)

- 3.1.5 Refer to lines 13–15 (“I’m dreaming up ... to the top.’)

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

(b) Explain why this figure of speech is appropriate. (2)

- 3.1.6 One of the themes in *Sophiatown* is defiance.

Discuss how this theme is relevant to the people of Sophiatown. (3)

- 3.1.7 Mingus’ letter is proof that the recipient will live a good life.

Discuss your view. (3)

AND

3.2 EXTRACT F

[Lulu struggles to write a composition.]

LULU:	I'm also writing about my brother Mingus, who's always stealing goods from the railways.	
RUTH:	I'm not sure you should say those things.	
LULU:	But they're true!	
RUTH:	So?	5
LULU:	Do you know, Mingus and the American gang, they stop the intellectuals, the situations, on the street corner, and to make trouble they make them recite Shakespeare!	
RUTH:	Shakespeare?	10
LULU:	That's what Jakes told me. He says he's got a special line he learnt just in case, 'Oh what a rogue and peasant am I'.	
RUTH:	<i>Hamlet!</i>	
LULU:	<i>Ja.</i> I was going to write it here but Jakes says I shouldn't – he says all my teachers will think it's bad English! So I just write, 'Mingus steals goods from the railways.'	15
RUTH:	Surely there are nice things you can write?	
LULU:	My teacher says telling the truth is a virtue.	20
RUTH:	But there are all sorts of truths. It's true to say your brother steals from the railways, but it's also true to say that he gives your mother money to run the house, and the money for your school.	
LULU:	He can keep his money for school.	25
RUTH:	No! He pays for you, why not tell that truth?	
LULU:	A thief is a thief is a thief!	
MAMARITI:	Hey shaddup! It's enough now. Mingus brings me money and he's my son. If you tell everybody he's a thief, whatever you've got that's nice, they'll just say it's stolen! Fool!	30
LULU:	Okay, Ma!	
RUTH:	Carry on.	

[Act 1, Scene 6]

- 3.2.1 What is the title of the composition that Lulu has to write? (1)
- 3.2.2 Refer to line 3 ('I'm not sure ... say those things.')
- (a) Who is Ruth? (1)
- (b) Explain why is Ruth living at Lulu's home? (2)
- (c) What does Ruth's stay in Mamariti's house tell us about life in Sophiatown? (2)

- 3.2.3 Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (3.2.3) in
the ANSWER BOOK.
- A virtue means being ...
- A morally good.
B indecisive.
C creative.
D obedient. (1)
- 3.2.4 Who or what are ‘the situations’? (Line 7) (1)
- 3.2.5 Explain why is it wrong for Lulu to tell her teachers that Mingus is
a thief. (2)
- 3.2.6 Refer to line 27 (‘A thief is a thief is a thief!’).
- (a) What tone would Lulu use in this line? (1)
- (b) Why would Lulu use this tone? (1)
- 3.2.7 What does this extract reveal about Lulu?
Discuss your view. (2)
- 3.2.8 Mamariti is justified in protecting Mingus.
Discuss your view. (3)
- [35]**

TOTAL SECTION C: 35

SECTION C: SHORT STORIES

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

- ‘SWIMMING PARTNERS’ by T. Lipenga
- FORBIDDEN CLOTHES’ by J. Gavin

QUESTION 4

Read the extracts from the TWO 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 the questions set on BOTH extracts, i.e. QUESTION 4.1 AND QUESTION 4.2.

4.1 ‘SWIMMING PARTNERS’

EXTRACT G

[Aisha and Linda are punished.]

‘But just to show you that I am not happy with what you have done, there will be no supper for you tonight. If you had wanted supper you would have been here to help me prepare it’.	
I stared at her in dismay. Aisha showed no reaction. I could see from my mother’s face that she would not be swayed in this matter. We lingered by the kitchen, which was a separate and small hut, away from the main house. My mother had prepared pumpkin leaves with groundnut stew, my favourite. Then she took another pot and started dishing out dried-fish stew. I thought I would collapse with hunger.	5
She covered the food and took it inside the house together with the thickened maize porridge, nsima. The food was for my father. Mother then came back into the kitchen. She put the nsima, vegetables and fish that had remained on a plastic plate and started eating. Aisha and I watched her hungrily as she swallowed each mouthful. I thought I would cry, but as Aisha would probably have laughed about it, I kept quiet.	10
We learned a lot from that experience, but the most valuable lesson was ‘to be more careful next time’.	15
Mother’s punishment had not deterred us from going to the stream.	

4.1.1 Complete the following sentences by using the words in the list below. Write only the letter next to the question numbers (4.1.1(a) to 4.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Aisha	A Unfaithful
(b) Linda	B Decisive
(c) Itimu	C Helpful
(d) Petulo	D Obedient
	E Bachelor

(4 x 1) (4)

- 4.1.2 Refer to line 1 ('But just to ... will be no'.)
What has Aisha and Linda done to make their mother punish them? (1)
- 4.1.3 Why does the girl's mother decide not to tell their father? (1)
- 4.1.4 Explain why the following statement is FALSE.
Aisha and Linda stop swimming after the young women initiation ceremony. (1)
- 4.1.5 Refer to lines 14–15 ('We learned a ... careful next time.')
- (a) Identify the figure of speech in these lines. (1)
- (b) Explain why this figure of speech is appropriate. (2)
- 4.1.6 Explain why the girls continue swimming against their mother's warnings. (2)
- 4.1.7 One of the themes in *Swimming Partners* is love.
Discuss how this theme is relevant to Linda and Aisha. (3)
- 4.1.8 Aisha and Linda's mother is a good parent.
Discuss your view. (3)

AND

4.2 'FORBIDDEN CLOTHES'

EXTRACT H

[Mr Khan is angry at Nasreen.]

'I won't be like that! I won't, I won't! Nasreen swore to herself. Suddenly, Nasreen heard the front door. She heard her mother's puzzled footsteps hurry into the hall. 'Nasreen! Nasreen!' It was her father's voice, rough with anger. 'Nasreen's up in her room,' she heard her mother say nervously. 'You're back early. Is everything all right?' He ignored her and called again. 'Nasreen! Get down here! I wish to speak to you.' Fiercely he switched on all the lights. Nasreen slowly descended the stairs, pausing halfway down, her pale face looming over the bannister.	5
'Hi Dad!' She tried to sound unconcerned. 'Get down here.' He prodded his finger into the air space before him. She continued her descent, meeting her mother's puzzled eyes at the bottom. Then she faced her father. 'Here!' He prodded the air in front of him. 'Nasreen.' Mrs Khan touched her daughter's arm. She had never seen Mr Khan look so angry. Mrs Khan wanted to protect her. She clung to her arm, pulling her back. 'What is it, Rashid? What has she done? Please don't harm her!' 'Let go of her!' His voice was cold and determined. 'Nasreen has shamed me and her family and her community, and she must be made to realise what she has done'.	10 15 20

4.2.1 Why is Mr Khan so angry? (2)

4.2.2 Refer to line 1 ('I won't ... swore to herself.')

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

(b) Why would Nasreen use this tone in this line? (1)

4.2.3 Refer to lines 2–3 ('Suddenly, Nasreen heard ... into the hall.')

Explain the personification in these lines. (2)

4.2.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (4.2.4) in the ANSWER BOOK.

Nasreen's 'looming' pale face in this line means she is ...

- A sick.
B in danger.
C scared.
D about to run. (1)

- 4.2.5 Refer to line 20 ('Nasreen has shamed ... she has done'.)
- (a) How has Nasreen shamed her family and community? (2)
- (b) Explain why Nasreen keeps on 'shaming her family' despite her father's punishments. (2)
- 4.2.6 Refer to lines 21–22 ('Me and her ... she has done'.)
- Explain what Mr Khan means in these lines. (1)
- 4.2.7 What does this extract reveal about Mr Khan?
- Discuss your view. (2)
- 4.2.8 Louise is a good friend to Nasreen.
- Discuss your view. (3)
- [35]**

TOTAL SECTION C: 35

SECTION D: POETRY

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

- A Sleeping Black Boy by Mongane Wally Serote
- Captive by Francis C. Slater

NOTE: Answer the questions set on the TWO poems, i.e. QUESTION 5.1 and QUESTION 5.2.

QUESTION 5

- 5.1 Read the poems 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.

A Sleeping Black Boy

1 he lay flat
2 face deep into the green grass
3 the huge jacket covered his head, the heat onto his ears
4 he is dirty
5 the dirt screams from his flesh like a rotten smell
6 he is pinned down by the throbbing footsteps passing by
7 his lullaby is the hiss of the water from the pond and the
8 roaring steel river;
9 and the eyes of adults passing by
10 dart around like bubbles of boiling water -
11 this small boy will die one day
12 his lips stuck together, glued by the glue he smokes.

5.1.1 Refer to lines 1–2 ('he lay flat ... the green grass.')

- (a) Why is the boy sleeping on the grass? (1)
- (b) Quote a word in line 2 which suggests that the boy is fast asleep. (1)

5.1.2 Refer to lines 3–5 ('the huge jacket ... a rotten smell.')

- (a) In your own words what are the uses of the jacket in the poem? (2)
- (b) What does 'the huge jacket symbolise'? (2)

5.1.3 Refer to line 5 ('the dirt screams ... a rotten smell.')

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

- 5.1.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.1.4) in the ANSWER BOOK.

A roaring steel river is ...

- A the sound of traffic.
- B water under the bridge.
- C steel factory next to the river.
- D river next to the factory. (1)

- 5.1.5 Explain why do the eyes of the adults 'dart'? (2)

- 5.1.6 One of the themes in *A Sleeping Black Boy* is addiction.
Discuss how this theme is relevant to the boy. (3)

- 5.1.7 The society must protect the children on the streets.
Discuss your view. (3)

Captive

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

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

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

- 23 There, when the sun has folded his wings that dazzle,
- 24 And has sunken to his hidden nest beyond the hills,
- 25 All shall group together gaily, around the crackling fires,

26	And chew the juicy cud of gathered day;
27	And greybeards shall tell stories of ancient battles,
28	And cattle-race 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.

- 5.2.1 Refer to lines 1–2 ('As a wild ... dun-coloured cow'.)
- (a) What knowledge does the speaker have which shows he has a rural background. (2)
- (b) What is the significance of the 'dun-colour' in making a snare? (2)
- 5.2.2 Quote TWO words which refer to the symptoms of fever that the speaker has. (2)
- 5.2.3 Refer to lines 6–7 ('Of flies that ... deceiving window – panes')
- Explain how the speaker is similar to the flies at the window-panes. (2)
- 5.2.4 Comment on the repetition of the word 'escape' in line 8. (1)
- 5.2.5 Refer to line 10 ('My home – brightest ... jaws of distance.')
- (a) Identify the figure of speech in this line. (1)
- (b) Explain why this figure of speech is relevant in this extract. (2)
- 5.2.6 Refer to stanzas 2–3.
- State in your OWN words the kind of life that the speaker longs for. (2)
- 5.2.7 The speaker is justified in longing for his home.
- Discuss your view. (3)

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TOTAL SECTION D: 35
GRAND TOTAL: 70