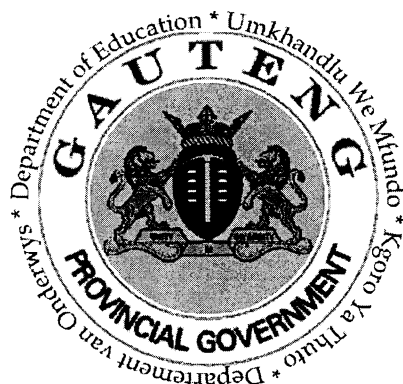


SENIOR CERTIFICATE EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN



FEBRUARY / MARCH
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2005

**ENGLISH ADDITIONAL
LANGUAGE**

(Second Paper: Literature)

SG

105-2/2

20 pages

ENGLISH SECOND/ADDITIONAL LANG SG: Paper 2



105 2 2

SG

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**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH ADDITIONAL LANGUAGE SG
(Second Paper: Literature)**

TIME: 2 hours

MARKS: 80

INSTRUCTIONS:

- You must answer TWO sections only. Answer ONE question from each section of your choice.
 - Write all answers in the answer books provided. This includes multiple-choice answers, which require the question number followed by a letter (A,B,C or D) or a word.
 - Number your answers clearly, using the same numbering as on the question paper.
 - Write neatly and clearly.
 - Do not quote unless asked to do so. Use your own words.
 - Answer all the questions on the two setworks you have studied but do not answer questions on two setworks in the same section.
-
-

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**SECTION A
POETRY**

QUESTION 1

Read both poems and answer all the set questions.

<i>Last Lesson of the Afternoon</i>	
When will the bell ring, and end this weariness? How long have they tugged the leash, and strained apart My pack of unruly hounds! I cannot start Them again on a quarry of knowledge they hate to hunt, I can haul them and urge them no more.	5
No longer now can I endure the brunt Of the books that lie out on the desks; a full threescore Of several insults of blotted pages, and scrawl Of slovenly work that they have offered me. I am sick, and what on earth is the good of it all? What good to them or me, I cannot see!	10
So, shall I take My last dear fuel of life to heap on my soul And kindle my will to a flame that shall consume Their dross of indifference; and take the toll Of their insults in punishment? -- I will not! --	15
I will not waste my soul and my strength for this. What do I care for all that they do amiss! What is the point of this teaching of mine, and of this Learning of theirs? It all goes down the same abyss.	20
What does it matter to me, if they can write A description of a dog, or if they can't? What is the point? To us both, it is all my aunt! And yet I'm supposed to care, with all my might.	
I do not, and will not; they won't and they don't, and that's all! I shall keep my strength for myself; and they can keep theirs as well. Why should we beat our heads against the wall Of each other? I shall sit and wait for the bell.	25
D.H. Lawrence	

- 1.1 Examine the title of the poem. Think of your own experience. How do children feel at this time of the day? (2)
- 1.2 1.2.1 Does the poet expect an answer to the question he asks in stanza one? (1)
- 1.2.2 What do we call this kind of question? (1)
- A. interrogative
B. rhetorical
C. whimsical
D. metaphorical

- 1.3 The word “weariness” (line 1) refers to physical exhaustion. What else does it suggest here? (2)
- 1.4 The learners are compared to hunting dogs on their leashes (lines 2 and 3). How do we know the speaker has difficulty in controlling these learners? Quote TWO words or phrases. (2)
- 1.5 “How long have they tugged the leash ...” (line 2) is an example of _____ . (Choose A, B, C or D.) (2)
- A. personification
B. simile
C. metaphor
D. hyperbole
- 1.6 The behaviour of the learners is in contrast to the normal behaviour of hunting dogs. How do hunting dogs behave? (2)
- 1.7 1.7.1 “I can haul them and urge them no more.” (line 5) (2)
Replace the underlined words with synonyms.
1.7.2 Explain in your own words why the poet uses these two words to describe the relationship between the teacher and the learners. (2)
- 1.8 What is the effect of the punctuation mark (!) in line 3? (2)
- 1.9 Quote the idiom in line 27. (2)
- 1.10 What does the idiom identified in Question 1.9 suggest about the attitude of the teacher and the learners? (2)

AND

<i>Gentling a wildcat</i>	
Not much wild life, roared Mine leonine Host from the fringe of a forest of crackles round an old dome-headed steam radio, between hotel and river – a mile of bush – except for the wildcats and jackals.	5
And he, of these parts for years, was right. That evening I ventured with no trepidation and a torch, towed by the faculty I cannot understand, that has got me into too many situations.	10
Under a tree, in filtered moonlight, a ragged heap of dusty leaves stopped moving. A cat lay there, open from chin to loins; lower viscera missing; truncated tubes and bitten-off things protruding.	15
Little blood there was, but a mess of damaged lungs; straining to hold its breath for quiet; claws fixed curved and jutting,	

jammed open in a stench of jackal meat;
It tried to raise its head hating the mystery, death. 20

The big spade-skull with its lynx-fat cheeks
aggressive still, raging eyes hooked in me, game;
nostrils pulling at a tight mask of anger
and fear; then I remembered hearing
they are quite impossible to tame. 25

Closely, in a bowl of unmoving roots,
an untouched carcass, unlicked, swaddled and wrapped
in trappings of birth, the first of a litter stretched.
Rooted out in mid-confinement: a time
when jackals have courage enough for a wildcat. 30

In some things too, I am a coward,
and could not here punch down with braced thumb,
lift the nullifying stone or stiff-edged hand
to axe with mercy the nape of her spine.
Besides, I convinced myself, she was numb. 35

And oppressively, something felt wrong:
not her approaching melting with earth,
but in lifetimes of claws, kaleidoscopes:
moon-claws, sun-claws, teeth after death
certainly both at mating and birth. 40

So I sat and gentled her with my hand,
not moving much but saying things, using my voice;
and she became gentle, affording herself
the influent luxury of breathing –
untrammelled, bubbly, safe in its noise. 45

Later, calmed, despite her tides of pain,
she let me ease her claws, the ends of the battle,
pulling off the trapped and rancid flesh.
Her miniature limbs of iron relaxed.
She died with hardly a rattle. 50

I placed her peaceful ungrinning corpse
and that of her firstborn in the topgallants
of a young tree, out of ground reach, to grow: restart
a cycle of maybe something more pastoral,
commencing with beetles, then maggots, then ants. 55

Douglas Livingstone

- 1.11 The wildcat is described as a “ragged heap”. What does this tell us about the appearance of the cat? (2)
- 1.12 How do we know that the cat has been lying there for some time? (2)

- 1.13 Study the following lines: “lower viscera missing; truncated tubes and bitten off things protruding.”
- 1.13.1 Onomatopoeia is a sound effect imitated in words. Which words from the above lines sound like the cat spitting? (2)
- 1.13.2 Why do you think this sound is used in this stanza? (2)
- 1.14 ‘Little blood there was, ...’ (line 16)
Rewrite this in normal spoken language. (2)
- 1.15 Quote a line that indicates the jackal did not get away without injury. (2)
- 1.16 What does the cat’s facial expression look like? (2)
- 1.17 Why does the poet find an excuse not to kill the wildcat? (2)
- 1.18 Quote a line in which the poet expresses respect for the nature of the wildcat. (2)
- [40]

SECTION B
THE NOVEL

QUESTION 2
MARU – Bessie Head

Read the extracts below and answer the set questions.

EXTRACT A

On this occasion her thoughts involved her. She kept her eyes screwed up reflectively as she absent-mindedly bottle-fed the baby of the dead woman. A number of things had happened all at once. Margaret Cadmore was not the kind of woman to speculate on how any artistic observation of human suffering arouses infinite compassion. She put the notes down on her sketch pad.	5
One sketch captured the expressions of disgust on the faces of the Batswana nurses as they washed the dead woman’s body for burial. She scrawled a note under the sketch: ‘These are not decent people.’	10
Her dislike of the nurses flowed out of her observation of the dead woman. As she walked into the hospital, energetically demanding the body, two nurses conducted her to a small back room where the slop pails were kept. There on the stone floor lay the dead woman, still in the loose shift dress, more soiled than ever from the birth of the child. There was horror mingled with her hysterical shouting, only she no longer cared to lecture human prejudice directly.	15
	20

- 2.1 Margaret Cadmore senior is not a woman of words. How do we know this? (2)
- 2.2 What is revealed by the faces of the Batswana nurses? (2)

- 2.3 “These are not decent people (line 11).” To whom is she referring? (2)
- 2.4 Which incident described in this extract clearly indicates how the Batswana feel about the Masarwa? (2)
- 2.5 Why does Margaret senior take the baby into her care? (2)
- 2.6 Margaret senior is described as a scientist.
- 2.6.1 What is her favourite theory? (2)
- 2.6.2 What does it mean? (2)

AND

EXTRACT B

There seemed to be a big hole in the child’s mind between the time that she slowly became conscious of her life in the home of the missionaries and conscious of herself as a person.

- 2.7 Which theme is suggested by the above extract? (Choose either A, B, C or D.)
- A. Corruption
- B. A sense of alienation
- C. An inner kingdom
- D. Friendship (1)
- 2.8 Why is there a big hole in the mind of young Margaret? (1)
- 2.9 **Margaret becomes “aware that there is something wrong with her relationship to the world.”**
- 2.9.1 How is Margaret treated in the Cadmore home? (2)
- 2.9.2 How is she treated by the children at school? (2)
- 2.9.3 What effect does this have on Margaret? (2)
- 2.9.4 Is Margaret able to discuss this with Margaret senior? Why? (3)
- 2.9.5 How does the young Margaret cope with the situation? (2)

AND

EXTRACT C

“Excuse the question, but are you a Coloured?” he asked.

“No,” she replied. “I am a Masarwa.” 3

The shock was so great that he almost jumped into the air. Why, he’d be the sensation of the high society circle for a week! He controlled himself. He looked down. He smiled a little. Then he said: “I see.” 6

- 2.10 Who is asking the question? (1)

- 2.11 What is his position in society? (2)
- 2.12 What do you think this man 'sees'? (line 7) (2)
- 2.13 "She can be shoved out," he said. "It's easy. She's a woman."
 2.13.1 Who says these words later in the story? (1)
 2.13.2 Of whom are they said? (1)
 2.13.3 Why does he want to do this? (2)
- 2.14 Describe how Pete goes about trying to 'shove' her out. (2)
- 2.15 How is he prevented from carrying out his plan? (2)
- [40]**

**SECTION C
DRAMA**

Answer Question 3 OR Question 4.

**QUESTION 3
JULIUS CAESAR – William Shakespeare**

Carefully read both extracts, then answer the questions that follow.

EXTRACT A

ACT II Sc i

Portia	<p style="text-align: right;"><i>[She kneels]</i></p> <p>I charm you, by my once-commended beauty, By all your vows of love, and that great vow Which did incorporate and make us one, That you unfold to me, your self, your half, Why you are heavy, and what men tonight Have had resort to you; for here have been Some six or seven, who did hide their faces Even from darkness.</p>	5
Brutus	<p>Kneel not, gentle Portia.</p>	10
Portia	<p>I should not need, if you were gentle Brutus. Within the bond of marriage, tell me, Brutus, Is it excepted, I should know no secrets That appertain to you? Am I your self But, as it were, in sort or limitation, To keep with you at meals, comfort your bed, And talk to you sometimes? Dwell I but in the suburbs Of your good pleasure? If it be no more, Portia is Brutus' harlot, not his wife.</p>	15
Brutus	<p>You are my true and honourable wife, As dear to me as are the ruddy drops That visit my sad heart.</p>	20

Portia	If this were true, then should I know this secret. I grant I am a woman, but, withal, A woman that Lord Brutus took to wife; I grant I am a woman, but, withal, A woman well-reputed, Cato's daughter. Think you I am no stronger than my sex, Being so father'd and so husbanded? Tell me your counsels, I will not disclose 'em. I have made strong proof of my constancy. Giving myself a voluntary wound Here, in the thigh: can I bear that with patience	25
Brutus	And not my husband's secrets? O ye gods! Render me worthy of this noble wife.	30 35

[Knocking within]

- 3.1 What is the "great vow which did incorporate and make us one" (lines 2 and 3)? (2)
- 3.2 Who is Portia? (2)
- 3.3 "Heavy" in line 5, suggests Brutus _____ .
(Choose either A, B, C or D.)
- A. is overweight
 - B. is carrying heavy baggage
 - C. is worried
 - D. has had a lot to drink (2)
- 3.4 Name any three people "who hide their faces" (line 7). (3)
- 3.5 What is Portia asking Brutus to do? (2)
- 3.6 In what way has Brutus not been "gentle" (line 10)? Name any TWO things. (2)
- 3.7 In Roman times, according to the passage, what was expected of wives?
Name TWO things. (4)
- 3.8 "Portia is Brutus' harlot, not his wife" (line 18).
- 3.8.1 What is a harlot? (1)
 - 3.8.2 What is Portia suggesting in this statement? (2)
- 3.9 How does Portia prove she is no ordinary woman? Give TWO examples. (4)
- 3.10 Answer TRUE or FALSE, then support your answer.
- 3.10.1 In the end Brutus tells Portia all his secrets. (2)
 - 3.10.2 Portia believes strongly in their marriage. (2)

AND

EXTRACT B
Act 3 Sc i

Caesar	<i>[To the Soothsayer]</i> The ides of March are come.	
Soothsayer	Ay, Caesar; but not gone.	
Artemidorus	Hail, Caesar! Read this schedule.	
Decius	Trebonius doth desire you to o'er-read, At your best leisure, this his humble suit.	5
Artemidorus	O Caesar, read mine first; for mine's a suit That touches Caesar nearer. Read it, great Caesar.	
Caesar	What touches us ourself shall be last serv'd.	
Artemidorus	Delay not, Caesar; read it instantly.	
Caesar	What! Is the fellow mad?	10
Publius	Sirrah, give place.	
Caesar	What! Urge you your petitions in the street? Come to the Capitol.	
	<i>Caesar goes up to the Senate House, the rest following.</i>	

- 3.11 What is a soothsayer? (2)
- 3.12 "schedule" (line 3) is the same as a/an _____. (Choose only the INCORRECT option.)
- A. petition
B. suit
C. oath
D. letter (2)
- 3.13 **Artemidorus** insists on his schedule being read first because _____.
Choose either A, B, C or D.
- A. he is in a hurry
B. he admires Caesar
C. he wishes to warn Caesar
D. he wants to see if Caesar loves him (2)
- 3.14 What is suggested by "Ay but not gone" (line 2)? (2)
- 3.15 What characteristics of Caesar are revealed in this passage? Name TWO. (4)

[40]

OR

QUESTION 4
MACBETH – William Shakespeare

Carefully read the extracts below, then answer all the set questions.

EXTRACT A

Act 1 Sc i

	Scene 1. <i>Thunder and lightning. Enter three WITCHES.</i>	
First witch	When shall we three meet again? In thunder, lightning, or in rain?	
Second witch	When the hurlyburly's done, When the battle's lost and won.	
Third witch	That will be ere the set of sun.	5
First witch	Where the place?	
Second witch	Upon the heath.	
Third witch	There to meet with Macbeth.	
First witch	I come, Graymalkin.	
Second witch	Paddock calls.	10
Third witch	Anon!	
All	Fair is foul, and foul is fair: Hover through the fog and filthy air.	
	<i>Exeunt</i>	

- 4.1 Why is it important that the witches are the first ones to be introduced in the play? (2)
- 4.2 Under which circumstances do the witches normally meet? (2)
- 4.3 4.3.1 Quote an example of a riddle used by the witches. (1)
4.3.2 What does it mean? (2)
- 4.4 Which themes are clearly stated in this scene?
Choose TWO answers from A, B, C and D.
- A. Appearance versus reality
B. Good versus Evil
C. Theme of darkness
D. The Great Chain of Being (2)
- 4.5 The witches mention Macbeth by name. Why do you think this is important? (2)

AND

EXTRACT B

ACT 1 Scene iii

Macbeth	So foul and fair a day I have not seen.	
Banquo	How far is't called to Forres? What are these, So withered, and so wild in their attire, That look not like th' inhabitants o' th' earth, And yet are on't? Live you? Or are you aught That man may question? You seem to understand me, By each at once her choppy finger laying Upon her skinny lips. You should be women, And yet your beards forbid me to interpret That you are so.	5 10
Macbeth	Speak, if you can; what are you?	
First witch	All hail, Macbeth! Hail to thee, Thane of Glamis!	
Second witch	All hail, Macbeth! Hail to thee, Thane of Cawdor!	

- 4.6 Which words are similar to the ones the witches used in Extract A? (2)
- 4.7 Why is it important that Macbeth echoes the witches' creed? (2)
- 4.8 Who first notices the witches? (2)
- 4.9 Describe the witches as seen by Banquo. (4)
- 4.10 Which is Macbeth's first title? (2)
- 4.11 What happens so that Macbeth can receive his second title? (2)
- 4.12 Macbeth shows surprise at the witches' prophecy. Is his reaction real or is he pretending? (2)

AND

EXTRACT C

ACT 1 Scene v

Lady Macbeth	<p>O, never</p> <p>Shall sun that morrow see! Your face, my Thane, is as a book where men May read strange matters. To beguile the time, Look like the time; bear welcome in your eye, 5 Your hand, your tongue; look like the innocent flower, But be the serpent under't. He that's coming Must be provided for; and you shall put This night's great business into my dispatch. 10 Which shall to all our nights and days to come Give solely sovereign sway and masterdom.</p>
Macbeth	<p>We will speak further.</p>

4.13 Which figure of speech is used in line 3?
(Choose either A, B, C or D.)

- A. personification
- B. hyperbole
- C. simile
- D. metaphor

(1)

4.14 Explain in your own words what Lady Macbeth means when she says his face is like a book.

(2)

4.15 Explain, using your own words, what Lady Macbeth advises Macbeth to be like. You may **not** quote.

(2)

4.16 What "great business" is Lady Macbeth referring to (line 9)?

(2)

4.17 What do Macbeth's words suggest in line 12?

(2)

AND

EXTRACT D

ACT 3 Scene ii

Lady Macbeth		Come on;	
	Gentle my lord, sleek o'er your rugged looks, Be bright and jovial among your guests tonight.		
Macbeth	So shall I, love, and so I pray be you. Let your remembrance apply to Banquo, Present him eminence both with eye and tongue – Unsafe the while, that we Must lave our honours in these flattering streams; And make our faces vizards to our hearts, Disguising what they are.		5
Lady Macbeth	You must leave this.		10
Macbeth	O, full of scorpions is my mind, dear wife! Thou know'st that Banquo, and his Fleance, lives.		

4.18 In what tone of voice is Lady Macbeth speaking to Macbeth?
(Choose either A, B, C or D.)

- A. patronizing
- B. snooty
- C. soothing
- D. sarcastic

(1)

4.19 In the previous extract Lady Macbeth advised Macbeth to be like a snake under a lovely flower.

4.19.1 Do you think Macbeth has mastered this trick?

(1)

4.19.2 How do you know this? (You may **not** quote.)

(2)

[40]

SECTION D
SHORT STORIES

Answer Question 5 OR Question 6.

QUESTION 5
Focus – Compiled by R. Meyer

Read both extracts carefully, then answer the questions.

EXTRACT A – *Plymouth* – Mervyn Woodrow

‘Get in. I’ll take you for a spin. Lovely engine hey? And look at the mileage. Nothing for a Plymouth.’	
Kerneels did not know where or how to look for the mileage. He smiled briefly at Snowy and nodded. As they set off down Voortrekker Road he seemed to be looking at the town, the shops, the people, anywhere but at Snowy’s manipulation of the controls. Yes, it was the same as the Railway truck. Left foot on the left pedal then shift the stick. It didn’t matter that it had a brown knob on it. It worked the same.	5
‘Power,’ said Snowy. ‘Look at this.’ They were already out of town, heading westward along the road to Mara.	10
‘Watch that needle rise.’ Kerneels had no idea what this meant until Snowy pointed at the speedometer.	
‘And you can see my foot is hardly touching the accelerator.’ Fortunately for Kerneels, Snowy glanced down at his right foot.	15
‘Ah, ha,’ thought Kerneels, ‘easier than mules anyday. Needle. Accelerator. They worked together when you put your feet on that furthest long pedal.’	
Snowy slowed down and did a neat U turn. The car stopped but the engine kept running.	20
‘Would you like to try her? Come on.’	
Kerneels felt a quick moment of panic. He had not anticipated this possibility.	
‘No, no. That’s all right. You take us back to the garage.’	25
‘Right-O,’ said Snowy. He did not quite know what to make of the old fellow. But if his money was good	

- 5.1 Who is Snowy? (2)
- 5.2 What is a Plymouth? (2)
- 5.3 How do you know Kerneels is a proud man? Give TWO reasons. (4)
- 5.4 Quote to show Snowy uses the language of a modern man. Give TWO quotations. (4)
- 5.5 Explain what is meant by a **spin** (line 1). (2)
- 5.6 Why is Kerneels “out on a spin” (line 1)? (2)
- 5.7 What prompted Kerneels to be out on a spin? (2)

- 5.8 Quote to show Kerneels does not know how the car works. (4)
- 5.9 Why does Kerneels make a reference to mules (line 17)? (2)
- 5.10 In line 23, Kerneels has a “moment of panic”. Why is he in a panic? (2)
- 5.11 Choose only the correct option.
When Snowy “glanced down at his right foot” (lines 15 and 16), they both saw the _____ .
- A. needle rising
B. engine
C. accelerator
D. engine (2)

AND

EXTRACT B – A Bekkersdal Marathon – Herman Charles Bosman

Billy Robertse would even keep that bottle beside him in the organist’s gallery in case of a sudden attack. And if the hymn the predikant gave out had many verses you could be sure that about half-way through Billy Robertse would bring the bottle up to his mouth, leaning sideways towards what was in it. And he would put several extra twirls into the second part of the hymn.	5
When he first applied for the position of organist in the Bekkersdal church, Billy Robertse told the meeting of deacons that he had learnt to play the organ in a cathedral in Northern Europe. Several deacons felt, then, that they could not favour his application. They said that the cathedral sounded too Papist, the way Billy Robertse described it, with a dome 300ft high and with marble apostles. But it was lucky for Billy Robertse that he was able to mention at the following combined meeting of elders and deacons, that he had also played the piano in a South American dance hall, of which the manager had been Presbyterian. He asked the meeting to overlook his unfortunate past, saying that he had had a hard life, and anybody could make mistakes. In any case he had never cared much for the Romish atmosphere of the cathedral, he said, and had been happier in the dance hall.	10 15 20

- 5.12 Choose only the correct option.
predikant, line 3, is another word for _____ .
- A. president
B. religious minister
C. teacher
D. deacon (2)
- 5.13 Who is Billy Robertse? (2)

- 5.14 Choose only the correct option.
The “sudden attack”, line 2, is actually _____ .
- A. asthma
B. epilepsy
C. a need for alcohol
D. a need for medicine (2)
- 5.15 Give the INCORRECT option.
The use of “sudden attack” line 2, is therefore a case of _____ .
- A. irony
B. metaphor
C. simile
D. euphemism (2)
- 5.16 What is contained in the bottle? (2)
- 5.17 What kind of activities do you associate with American dance halls? (2)
- [40]

OR

QUESTION 6

Stories South African – A. Lennox-Short and R.E. Lighton

Read both extracts carefully, then answer the questions that follow.

EXTRACT A – *Badeni’s Banknote* – F. Brownlee

<p><i>My dear Spouse, I hope you are well, we are well, under the earth. Whereas there is a great starvation in this country please send me money like £1 or £5 sterling so that I may buy victuals for myself and your famishing off- spring. The trader is refusing with that food, saying he does not believe in the stability of your finance, therefore credit is considerably weak. I will buy mealies with that £5 you are consciously sending me by return of post.</i></p>	<p>5</p> <p>10</p>
<p><i>Thanking you in anticipation, I am Yours faithfully wife, MAMTOLO</i></p>	
<p>Badeni could not read, so, after opening the envelope, fingering the letter, and looking at it helplessly from all angles, he took it to the native clerk in the office of the mine compound. The clerk read the letter, and explained to Badeni how he should go about sending a remittance to his languish- ing wife and family.</p>	<p>15</p> <p>20</p>

- 6.1 Why can Mamtolo not write her own letter? (2)
- 6.2 Who is her “spouse”? (line 1) (2)
- 6.3 For what purpose is the letter written? (2)
- 6.4 Answer TRUE or FALSE, then support your answer.
- 6.4.1 Badeni is illiterate.
- 6.4.2 Thandabantu is true to his name.
- 6.4.3 Badeni is a migrant worker. (6)
- 6.5 Quote to show the trader does not trust Badeni’s economic situation. (2)
- 6.6 The term “native clerk” (line 16) suggests _____ .
(Choose the correct option)
- A. an African language
- B. an African office worker
- C. a White miner
- D. an African miner (2)
- 6.7 What words in the letter suggest that Mamtolo and her family are “languishing” (line 19)? Quote any TWO answers. (4)
- 6.8 How do you know from the extract that Badeni tries very hard to maintain his family? (2)
- 6.9 What tells you the native clerk is educated? (2)
- 6.10 The use of the word “anticipation” (line 11) in the ending of the letter, suggests that _____. (Choose the correct option.)
- A. Mamtolo is expecting a letter
- B. Mamtolo is waiting expectantly for money
- C. the native clerk expects to be thanked
- D. Badeni is expecting a letter (2)

AND

EXTRACT B – *The Follower* – F.C. Cornell

<p>I didn’t wait longer, but, running back and grabbing a waterbottle, I started off at a run towards whoever it was.</p>	
<p>‘Moonlight is puzzling sometimes, and I could scarcely make out if there was one figure or two: one seemed to follow the other at a little distance. But as I got nearer I could see it was Carfax – alone. “Carfax! Carfax!” I called out, “thank God you’re alive – we’d given you up!” He made no answer, but came on slowly and falteringly, turning repeatedly as though to gaze</p>	<p>5</p> <p>10</p>

<p>behind. Now I saw that he was in the last stage of exhaustion: his face was drawn and ghastly, and his cracked and swollen lips were moving rapidly in broken, incoherent words; his sufferings had plainly driven him out of his mind. He snatched at the water-bottle and drained it at a draught; then, clutching me by the arm, he pointed back across the dunes.</p>	15
<p>“There! There! See! He follows me always, since I found the diamonds! Look! Look!”</p>	
<p>‘As he pointed, his face was ghastly with fear, and I, too, looked back, expecting to see I knew not what. Was he followed, and by whom? I had thought at first there had been one following; but, no, there was nothing to be seen. Who could be following him in this desolate place? But still he clutched my arm, and gibbered, and pointed back, and now my eyes were playing tricks again: surely there was a shadow! No, there was nothing there – no human being at any rate. Possibly it had been a jackal. So, soothing him as best I could, I helped the poor demented fellow back to camp, he with many a backward look of fear, and I myself with an uncanny feeling that we were being followed.</p>	20 25 30

- 6.11 Quote to show occurrences in this passage take place at night. (2)
- 6.12 Name the storyteller. (2)
- 6.13 The word “demented” (line 30) suggests that Carfax _____ .
(Choose the INCORRECT option.)
- A. is out of his mind
B. is delirious
C. has found the diamonds
D. is a madman (2)
- 6.14 What proof is there from the passage that Carfax is demented? (2)
- 6.15 What kind of work have Carfax and his colleagues been doing? (2)
- 6.16 What finally happens to Carfax? (2)
- 6.17 Describe the dangers associated with working in this environment. (2)

[40]

TOTAL: 80

END