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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
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INSTRUCTIONS AND INFORMATION

Read these instructions 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 on texts you have studied this year. Thereafter, read these questions and choose the ones you wish to answer.
2. The question paper consists of **FOUR** sections:

SECTION A: Novel	(35)
SECTION B: Drama	(35)
SECTION C: Short Stories	(35)
SECTION D: Poetry	(35)
3. You must answer **TWO** sections only.
4. Answer the question in the two sections about the two set works you have studied but do not answer questions on two set works in the same section.
5. Use the checklist to help you.
6. Number **EACH** answer clearly, using the numbering system used in this question paper.
7. Start **EACH** section on a **NEW** page.
8. Suggested time management. Spend approximately 60 minutes on each section.
9. Write neatly and legibly.
10. Pay careful attention to language and spelling.
11. **DO NOT QUOTE** unless you are asked to do so. Use your own words.
12. All contextual questions are based on the extracts provided. Read the extract carefully before attempting the questions set.
13. Note that in the contextual questions, one fact equals one mark.

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CHECKLIST

NOTE:

- Answer questions from any **TWO** sections.
- Tick the sections you have answered.

SECTION	QUESTION NO.	NO. OF QUESTIONS TO ANSWER	TICK
A: NOVEL (Contextual)	1	1	
B: DRAMA (Contextual)	2	1	
C: SHORT STORIES (Contextual)	3 - 4	2	
D: POETRY (Contextual)	5 - 6	2	

NOTE: Ensure that you have answered questions on **TWO** sections only.

SECTION A: NOVEL

In this section, there is a contextual question on the following novel:

THE EIGHTH MAN by Michael Williams

QUESTION 1: *THE EIGHTH MAN*

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

NOTE: Answer the questions set on **BOTH** extracts.

EXTRACT A

“Well, let’s say, a part of my Finest Hour”.

“And you feel you did the right thing, Lovuyo, after what happened at the Opperman house?” enquired Edwin.

Lovuyo nodded slowly: “Yes, it wasn’t as hard as I thought it would be.”

“Good, I’m glad you have no regrets,” said Edwin. 5

“So how did the rest of the team react? I’m sure your inclusion in that sacred company must have gone down like a cup of cold sick,” said Allison. “I’d have loved to have seen their faces when you walked into the changing room.”

“They took it well,” replied Marcus, scowling at her.

“Well, how did you feel, Lovuyo? Stepping into Frankie’s boots and playing in his position with all the whiteys? How did the new eighth man feel?” asked Deidre. 10

Lovuyo, forced into a direct response, paused before he replied.

“When you’re there it’s only the game that counts” he said, avoiding meeting any of the eyes around him.

“Bravo! Well said Lovuyo. With that attitude Hell’s Boys will be victorious in three weeks’ time, come hell or high water and whatever the cost” declared Edwin, stubbing out his cigarillo. “Now can we please turn our attention away from the national obsession with a pointed leather ball, and get on with tonight’s session? Marcus and Lovuyo, give everyone a little more sherry.” 15

“If you decide to stand for president you’ll get my vote, Lovoyu. I don’t think I’d have had the courage to show up and play with them,” said Matthew, unable to leave the subject entirely. “You’ve given me something extra to cheer about.” 20

Chapter 5



- 1.1 Choose a description from Column B that matches the name in Column A. Write the letter (A-D) next to the question number (1.1.1 - 1.1.4) in the **ANSWER BOOK**.

COLUMN A	COLUMN B
1.1.1 Edwin	A. Lovuyo's friend.
1.1.2 Matthew	B. The English teacher.
1.1.3 Marcus	C. The eighth man.
1.1.4 Lovuyo	D. The head cheer leader.

(4)

- 1.2 The boys attend 'The High Lit Tut' meeting held at Edwin's house. Explain how 'The High Lit Tut' originated. (2)
- 1.3 The theme of the night's meeting is 'death.' Explain why Edwin decides to choose this specific theme. (2)
- 1.4 Explain to what Lovuyo's 'Finest Hour' (line 1) refers. (3)
- 1.5 Give a brief description of what happened at the Opperman's house. (2)
- 1.6 Refer to line 4 "Lovuyo nodded slowly: 'Yes, it wasn't as hard as I thought it would be.'" Do you think he is speaking the truth? Justify your answer. (2)
- 1.7 Refer to line 7: "...gone down like a cup of cold sick..."
- 1.7.1 Give the figure of speech used in the above statement. (1)
- 1.7.2 Explain to what the 'sacred company' refers. (2)

[18]**AND**

EXTRACT B

“it didn’t take you long to find him.”

“I knew where to look. He’s a nice kid. Sensible and very level-headed. He’s got quite a story to tell.”

“Which I badly want to hear – tonight?”

We’d made arrangements to meet when they arrived in Cape Town and so it was with renewed purpose and a sense of urgency that I headed for van Heerden’s office. When I arrived unannounced at his door Mr van Heerden, who was not too happy to see me, received me rather coolly. 5

“You do appreciate, Detective, that I’m running a school here and that despite the tragic incident of two weeks ago, I have to try and maintain a level of normality during school hours,” he said officiously, when I asked to see Mr Sands. “May I suggest that you arrange your interviews after the school day?” 10

“You may suggest whatever you like, Mr van Heerden, but what I need is to get help quickly from people who are really interested in the lives of the young people under their care,” I replied, watching his face redden at my not-too-subtle insinuation that perhaps he cared little about what really went on among the young people at Helderkloof High.” 15

“I must say I take exception to your tone....”

“Should I ask Mrs Walters to direct me to Mr Sands’ classroom,

or do you want me to wander around the school until I find it myself?” I interrupted, leaving his office and walking rapidly away down the corridor. Behind me I heard the patter of Mrs Walters’s shoes as she raced down the corridor to overtake me and guide me to the Sandman’s classroom. 20

Edwin Sands had already begun teaching, but when Mrs Walters whispered to him that I wanted to see him, he smiled broadly and came over to me in the doorway. 25

“Detective Milligan, I’ve heard much about you. Please do come in” he said.

“I would prefer to see you alone, Mr Sands”, I said, shaking his hand aware of Mrs Walters hovering behind me.

“I’ve a whole hour free after this class, Detective. There are still thirty minutes to go in this period. Would you like to join us? You’ll soon see why,” he said meaningfully. I’d felt a subtle pressure in his hand and there was some urgency in his eyes. 30

Chapter 29

- 1.8 Refer to line 1 “it didn’t take you long to find him.”
- 1.8.1 To whom does the ‘him’ in the above statement refer? (1)
- 1.8.2 Why are they looking for him? (1)
- 1.8.3 Give a full explanation of his disappearance. (2)
- 1.9 Explain why Mr van Heerden is not happy to see the detective? (2)
- 1.10 Suggest a reason why Mr van Heerden’s face turns red in line 15. (1)
- 1.11 State what ‘tone’ the detective uses of which Mr van Heerden disapproves. (1)
- 1.12 Compare the attitudes towards the detective of Mr Van Heerden to that of Mr Sands. (2)
- 1.13 Describe what happens to Frankie and who the guilty ones are. (3)
- 1.14 Refer to extracts A and B. Give a characterisation of Mr Edwin Sands as derived from both extracts. (2)
- 1.15 Comment on the fact that Mr Edwin Sands’ treatment of the learners is not always acceptable. (2)
- [17]**

TOTAL SECTION A: [35]

OR



SECTION B: DRAMA

In this section, there is a contextual question on the following drama:

THE WINTER'S TALE by William Shakespeare

QUESTION 2: THE WINTER'S TALE

Read the following extracts from the drama and answer the set questions. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

NOTE: Answer the questions set on **BOTH** extracts.

EXTRACT A

Hermione

More than mistress of
Which comes to me in name of fault, I must not
At all acknowledge. For Polixenes,
With whom I am accused, I do confess
I loved him as in honour he required, 5
With such a kind of love as might become
A lady like me, with a love even such,
So and no other, as yourself commanded:

Which not to have done I think had been in me
Both disobedience and ingratitude 10
To you and toward your friend, whose love had spoke,
Even since it could speak, from an infant, freely
That it was yours. Now, for conspiracy,
I know not how it tastes; though it be dish'd

For me to try how: all I know of it 15
Is that Camillo was an honest man;
And why he left your court, the gods themselves,
Wotting no more than I, are ignorant.

Leontes

You knew of his departure, as you know
What you have underta'en to do in's absence. 20

Hermione

Sir, You speak a language that I understand not:
My life stands in the level of your dreams,
Which I'll lay down.

Leontes

Your actions are my dreams;
You had a bastard by Polixenes, 25

And I but dream'd it. As you were past all shame,--
Those of your fact are so--so past all truth:
Which to deny concerns more than avails; for as
Thy brat hath been cast out, like to itself,
No father owning it,--which is, indeed, 30
More criminal in thee than it,--so thou

Shalt feel our justice, in whose easiest passage
Look for no less than death.

Hermione

Sir, spare your threats:

The bug which you would fright me with I seek. 35

To me can life be no commodity:

The crown and comfort of my life, your favour,

I do give lost; for I do feel it gone,

But know not how it went. My second joy

And first-fruits of my body, from his presence 40

I am barr'd, like one infectious. My third comfort

Starr'd most unluckily, is from my breast,

The innocent milk in its most innocent mouth,

Haled out to murder myself on every post

Proclaimed a strumpet: with immodest hatred 45

The child-bed privilege denied, which 'longs

To women of all fashion; lastly, hurried

Here to this place, i' the open air, before

I have got strength of limit. Now, my liege,

Tell me what blessings I have here alive, 50

That I should fear to die? Therefore proceed.

But yet hear this: mistake me not; no life,

I prize it not a straw, but for mine honour,

Which I would free, if I shall be condemn'd

Upon surmises, all proofs sleeping else 55

But what your jealousies awake, I tell you

'Tis rigor and not law. Your honours all,

I do refer me to the oracle:

Apollo be my judge!

First Lord

This your request 60

Is altogether just: therefore bring forth,

And in Apollos name, his oracle.

Act 3 Scene 2

- 2.1 Choose a description from Column B that matches the name in Column A. Write the letter (A-D) next to the question number (2.1.1 - 2.1.4) in the **ANSWER BOOK**.

COLUMN A	COLUMN B
2.1.1 Paulina	A. Hermione's daughter.
2.1.2 Florizel	B. Wife of Antigonus.
2.1.3 Antigonus	C. Prince of Bohemia.
2.1.4 Perdita	D. Lord of Leonte.

(4)

- 2.2 Refer to lines 1-3 'More than mistress...all acknowledge'. At the beginning of this scene, Hermione is on trial. Mention **THREE** things of which she has been accused. (3)

- 2.3 Refer to lines 49-51 'Now, my liegeThat I should fear to die?'
Explain what Hermione implies with these words. (2)
- 2.4 Do you think Leontes is justified in being jealous of the friendship between
Hermione and Polixenes? Give a well-substantiated reason for your answer. (2)
- 2.5 Refer to line 62 'And in Apollos name, his oracle'
Leontes sent messengers to Delphos. What information does Leontes require
from the oracle? (1)
- 2.6 What is the verdict of the oracle regarding the following characters?
- 2.6.1 Hermione (1)
- 2.6.2 Polixenes (1)
- 2.6.3 Camillo (1)
- 2.6.4 Leontes (1)
- 2.7 Leontes no longer has any heirs to the throne due to his erratic behaviour.
Why do you think an heir is so important to him as a king? (2)

[18]

AND

EXTRACT B

LEONTES

How! gone!

SERVANT

Is dead.

LEONTES

Apollo's angry; and the heavens themselves

Do strike at my injustice.

HERMIONE swoons

How now there!

5

PAULINA

This news is mortal to the queen: look down

And see what death is doing.

LEONTES

Take her hence:

Her heart is but o'ercharged; she will recover:

I have too much believed mine own suspicion:

10

Beseech you, tenderly apply to her

Some remedies for life.

Exeunt PAULINA and Ladies, with HERMIONE

Apollo, pardon My great profaneness 'gainst thine oracle! I'll reconcile me to Polixenes, New woo my queen, recall the good Camillo, Whom I proclaim a man of truth, of mercy; For, being transported by my jealousies To bloody thoughts and to revenge, I chose Camillo for the minister to poison	15
My friend Polixenes: which had been done, But that the good mind of Camillo tardied My swift command, though I with death and with Reward did threaten and encourage him, Not doing 't and being done: he, most humane And fill'd with honour, to my kingly guest Unclasp'd my practise, quit his fortunes here, Which you knew great, and to the hazard Of all uncertainties himself commended,	20
¹⁸⁵ No richer than his honour: how he glisters Thorough my rust! and how his pity Does my deeds make the blacker!	25
	30
<i>Act 3 Scene 2</i>	

- 2.8 The servant says: 'Is dead' (line 2). To whom is he referring? (1)
- 2.9 Refer to lines 3-4 'Apollo's angry; and the heavens themselves, Do strike at my injustice.'
- 2.9.1 Explain who Apollo is. (2)
- 2.9.2 Why does Leontes think 'Apollo is angry'? (1)
- 2.9.3 What is the 'injustice' for which Leontes blames himself? (3)
- 2.10 Refer to line 9 'Her heart is but o'ercharged'.
- 2.10.1 To whom is Leontes referring? (1)
- 2.10.2 Give 2 possible reasons for this person to feel 'o'ercharged'? (2)
- 2.11 Refer to line 15 'I'll reconcile me to Polixenes,'
Discuss the theme of friendship pertaining to Leontes and Polixines. (2)
- 2.12 Refer to line 16 'recall the good Camillo'
- 2.12.1 Where has Camillo gone in order for Leontes to want him to come back? (1)
- 2.12.2 Give the reason for Camillo to have left in the first place. (2)
- 2.13 Do you feel sorry for Leontes after repenting for what he has done? Discuss why/why not. (2)

[17]

TOTAL SECTION B: [35]

OR

SECTION C: SHORT STORIES

In this section, there are contextual questions on the following short stories:

- SMILE OF FORTUNE by Gaile Sobott-Mogwe

AND

- THE CRASH by Dianne Steward

NOTE: Answer the questions set on **BOTH** short stories.

QUESTION 3: *SMILE OF FORTUNE*

Read the following extracts from the short story and answer the set questions. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

NOTE: Answer the questions set on **BOTH** extracts

EXTRACT A

Three of his friends were at the gate. These were men who had helped him in life. His friends in high places. Police, army, politics, the church. He had friends where it mattered. It was a network and a good one. He poured them drinks. They asked how his wife was and discussed the weather. They jokingly remarked that he was putting on weight.

“Life must be treating you well, Khumo. You’ve got a public opinion.” 5

Khumo laughed and patted his stomach proudly. “I’m playing squash these days, gents. Trying to keep fit.”

The politician stood near the fireplace and fiddled with the ornaments on the mantelpiece.

“Talking of public opinion, Khumo, there’s a problem.”

Khumo waited. His friend the policeman continued, “It’s the journalists. Some bleeding heart, do-gooder journalist has got hold of the Intercity Consultants story. It will be out in tomorrow’s newspapers. They don’t know much but they know enough. We’ve got to have a fall guy. A kind of red herring. That will divert the whole thing. You know we can’t afford an investigation.” 10

Khumo remained silent, a powerful sense of dread growing within him. They explained the principle of the domino effect to him. They didn’t want the main players unmasked. They didn’t want the other deals exposed. There was that recently signed contract worth millions to all of them. They could not afford protracted public scrutiny, not at this point. The politician patted him on the back. 15

“I know you won’t allow that to happen will you, brother?” 20

Khumo tried to smile. He didn’t want to take the rap. He had to find a way out. They promised him money. They talked of sacrifice. How it was a vital component of life.

QUESTION 4: THE CRASH by Dianne Stewart

Read the following extracts from the short story and answer the set questions. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

EXTRACT B

Doesn't anyone care? Life after matric was meant to be such fun. A rave! But if this is what comes from giving a couple of guys that you don't know a lift home at 2 a.m. because they're stranded and there's a chick with them, forget it.

Kicking the sand in front of him, Spike draped his striped towel over his shoulder and climbed the steep path that led to the house that clung to the top of a cliff overlooking the sea. He hated going home. Home had become an empty, bony, lifeless building, like a shell abandoned on the beach by the sea creature that had left it. It was as though the people who lived at home were just going through the motions of life without much feeling. He entered the house through the back door and headed for the shower. His mother was preparing lunch in the kitchen. 5 10

"By the way, Spike, Gerrie phoned and said you should stop by at the garage and see him. He's got a quote for the repairs."

I don't want to know, he thought, but the words weren't vocalized. *Doesn't anyone care how I am feeling? All they are worried about is the bakkie.*

"Oh, hi, Dad." 15

No answer. Spike's father stared at the newspaper in front of him.

A tense silence followed until Spike could bear it no longer.

"Look, Dad, I'm sorry I really am."

"Do you know what the repairs will cost? The van is almost a write-off"

"I said I was sorry. Okay?" 20

Spike's father shifted his position and stared angrily at his son before he picked up the Eastern Province Herald again and gave his attention to the sports page.

"Lunch's ready." Spike's mother's voice sounded flat as she banged down the plates of food in front of them. Spike was not hungry. It was midsummer and it was too hot to eat. 25

"Do we have to have hot food in weather like this?" protested Spike's father, pushing the plate to one side.



- 4.1 Choose a description from Column B that matches the name in Column A. Write the letter (A-D) next to the question number (4.1.1 - 4.1.4) in the **ANSWER BOOK**.

COLUMN A	COLUMN B
4.1.1 Nicola	A Labrador
4.1.2 Sereta	B Spike's girlfriend
4.1.3 Spike	C Protagonist
4.1.4 Lucy	D Injured girl

(4)

- 4.2 Refer to line 1 'Life after matric was meant to be such fun. A rave!' Give a detailed description of what changes his opinion. Use your own words. (4)
- 4.3 Spike expresses his uneasiness with the idea of going home, which he describes as an 'empty, bony, lifeless building' in line 6.
- 4.3.1 Describe the atmosphere at home, in your own words. (1)
- 4.3.2 Explain why the atmosphere at home is like that. (3)
- 4.4 Comment on the ungrateful attitude of Spike's father towards Spike and his wife. (2)
- 4.5 Explain what role Lucy plays in Spike's life. (2)
- 4.6 State in what way Spike's father apologises to his son at the end of the story. (1)

[17]**TOTAL SECTION C: [35]****OR**

SECTION D: POETRY

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

- WE WEAR THE MASK by Paul Lawrence Dunbar

AND

- THE MAN by Seithamo Motsapi

Answer questions on BOTH prescribed poems set. Read each poem carefully and then answer the questions which follow. The number of marks allocated to each question should serve as a guide to the expected length of your answer.

QUESTION 5

Read the following poem and answer the questions set

We wear the mask - Paul Lawrence Dunbar	
WE wear the mask that grins and lies, It hides our cheeks and shades our eyes,— This debt we pay to human guile; With torn and bleeding hearts we smile, And mouth with myriad subtleties.	5
Why should the world be over-wise, In counting all our tears and sighs? Nay, let them only see us, while We wear the mask.	
We smile, but, O great Christ, our cries To thee from tortured souls arise. We sing, but oh the clay is vile Beneath our feet, and long the mile; But let the world dream otherwise, We wear the mask!	10 15

- 5.1 Choose applicable words from the box below to complete the paragraph that follows.

cheerful, mask, pain, false fronts, rondeau, sonnet

The poem is called a 5.1.1 ... because of the poem's form and rhythmic, repetitive quality. The musical quality of this poem creates a 5.1.2 ... rhythm which is a direct contrast to the images of 5.1.3 ... in the poem. The mask is symbolic of the 5.1.4 ... that some people feel they need to wear in order to be acceptable to society.

(4)

- 5.2 The poet uses a refrain throughout the poem.
- 5.2.1 Quote this refrain. (1)
- 5.2.2 Explain the effectiveness of this refrain. (2)
- 5.3 Name two things that the mask hides. Use your own words. (2)
- 5.4 Refer to line 3 'This debt we pay to human guile'.
Explain what the poet means with the words 'human guile.' (2)
- 5.5 Why do you think the poet uses the first person 'we' throughout the poem? (1)
- 5.6 Refer to lines 6-7 'Why should the world be over-wise, In counting all our tears and sighs?' The poet uses a rhetorical question in the above lines. Explain the irony which is evident in this device. (2)
- 5.7 'O great Christ' (line 10) is an apostrophe.
What is the intention of the speaker in making use of this figure of speech? (2)
- 5.8 You have probably heard the idiom 'You can't judge a book by its cover'.
Discuss how this idiom adds to the message of the poem which can also apply to all human beings. (2)

[18]

AND

QUESTION 6

Read the following poem and answer the questions set.

The man - Seitlhamo Motsapi

an almost forgotten acquaintance
was in town recently
i noticed that it started raining
just as he ambled in

i remember him as a simple man 5
growing up, we all wanted
to be doctors, lawyers & teachers
so the blood could ebb out of the village.

my friend had much more sober dreams 10
he asked the heavens to grant him
the imposing peace of the blue-gum in his backyard
& that all the poor send him their tears
so he could be humble like the sun
so the red wax of the stars would not drip onto him

i remember that man today 15
& all i think of is his unassuming radiance
like that of a blushing angel

as for his dreams 20
he tells us
whole forests invade his sleep at night
so that there's only standing room
for the dream

- 6.1 Fill in the correct words from the list given. Write down only the number and the suitable word.

beginning, formal, informal, allegory, end
--

The poem is a/an 6.1.1 ... with a/an 6.1.2 ... style. The speaker emphasises certain words placing them at the 6.1.3 ... of the lines. (3)

- 6.2 Comment on the significance of the rain that started (line 3) as the man entered the village. (2)
- 6.3 Describe the man's character as revealed in the word 'ambled' (line 4). (1)
- 6.4 Compare the man to the 'blue-gum in his backyard' (line 11). (2)



- 6.5 Refer to line (13) 'so he could be humble like the sun'.
- 6.5.1 Give two examples of figures of speech in this line. (2)
- 6.5.2 Explain the significance of both mentioned figures of speech. (4)
- 6.6 Why do you think the young people in the above poem leave their rural villages? (1)
- 6.7 Discuss critically (with reference to the poem) the speaker's suggestion that the life of the 'acquaintance' is better than the life of a doctor or lawyer. (2)

[17]

TOTAL SECTION D: [35]

GRAND TOTAL: [70]