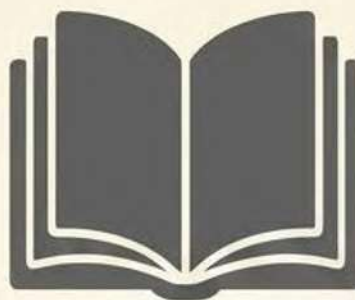




GRADE 12 ENGLISH FAL – SHORT STORIES

Compiled from prescribed literature (2020–2025)



Grade 12 | English FAL | Paper 1 (Questions Only)

QUESTION PAPER

Compiled by Nkwatsi Verse

SECTION C: SHORT STORIES

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

- 'REJECTION' by Mariama Bâ
- 'EVELINE' by James Joyce

ACTIVITY 1

Read the following extracts from the TWO short stories 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 5.1 AND QUESTION 5.2.

1.1 'REJECTION'

EXTRACT I

[The narrator is confused.]

They entered laughing, deliberately sniffing the fragrant odour of incense that was floating on the air. I sat in front of them, laughing with them. The *Imam* attacked:

'There is nothing one can do when Allah the almighty puts two people side by side.'

5

'True, true,' said the other two in support.

A pause. He took a breath and continued: 'There is nothing new in this world.'

'True, true,' Tamsir and Mawdo chimed in again.

'Some things we may find to be sad are much less so than others ...'

10

I followed the movement of the haughty lips that let fall these axioms, which can precede the announcement of either a happy event or an unhappy one. What was he leading up to with these preliminaries that rather announced a storm? So their visit was obviously planned.

Does one announce bad news dressed up like that in one's Sunday best? Or did they want to inspire confidence with their impeccable dress?

15

I thought of the absent one. I asked with the cry of a hunted beast: 'Modou'?

And the *Imam*, who had finally got hold of a leading thread, held tightly on to it. He went on quickly, as if the words were glowing embers in his mouth: 'Yes, Modou Fall, but, happily, he is alive for you, for all of us, thanks be to God.'

20



1.1.1

Choose a description from COLUMN B that matches the 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) Daba	A marries his daughter's friend
(b) Binetou	B the Islamic spiritual leader
(c) Modou	C Binetou's friend and confidant
(d) Imam	D brother-in-law of the narrator
	E forced into a marriage

(4 x 1) (4)

1.1.2 Describe the time and place where this extract is set. (2)

1.1.3 Refer to lines 4–8 ('There is nothing ... in this world').

What do these lines tell us about the Imam's state of mind?

Substantiate your answer. (2)

1.1.4 Refer to line 17 ('I asked with ... a hunted beast').

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

(b) Explain why the figure of speech is relevant in this extract. (2)

1.1.5 Why is the following statement FALSE?

The men in the extract come to have tea with the narrator. (1)

1.1.6 One of the themes in 'Rejection' is betrayal.

Discuss this theme. (3)

1.1.7 Refer to the short story as a whole.

The narrator can be admired for her strength of character.

Discuss your view. (3)

AND

1.2

'EVELINE'

EXTRACT J

[Eveline reflects on her decision.]

In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. 5

– Miss Hill, don't you see these ladies are waiting?

– Look lively, Miss Hill, please.

She would not cry many tears at leaving the Stores. 10

But in her new home, in a distant unknown country, it would not be like that. Then she would be married – she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. 15
When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl, but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake.

1.2.1 What does this extract reveal about Eveline's character?

Substantiate your answer.

(2)

1.2.2 Refer to the short story as a whole.

Explain the irony in Eveline's words, 'What would they ... with a fellow?' (lines 3–4). 2

1.2.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.3) in the ANSWER BOOK.

Eveline falls in love with a ...

- A soldier.
- B lawyer.
- C teacher.
- D sailor.

(1)

1.2.4 Refer to line 8 ('Miss Hill, don't ... ladies are waiting?').

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

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



1.2.5 Name the place where Eveline's 'new home' (line 11) will be. (1)

1.2.6 Explain what Eveline means when she says, 'She knew it ... her the palpitations.' (line 15). (2)

1.2.7 Refer to the short story as a whole.

Explain why Eveline's father forbids her to see Frank. (2)

1.2.8 Where are Harry and Ernest at this point in the story?

State TWO separate points. (2)

1.2.9 Refer to the short story as a whole.

Do you feel sorry for Eveline?

Discuss your view. (3)
[35]

TOTAL SECTION C: 35



SECTION C: SHORT STORIES

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

- 'FORBIDDEN LOVE' by Can Themba
- 'CLASS ACT' by Namhla Tshisana

ACTIVITY 2

Read the following extracts from the TWO short stories 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 5.1 AND QUESTION 5.2.

2.1 'FORBIDDEN LOVE'

EXTRACT I

[Michael confronts Salome once again.]

Michael was again nagging his sister about the one thing that was eating into his peace of mind.

'You keep stalling, dodging me, but do you think it is really in the best interests of the child that you hide its name? After all, I've been thinking of getting married myself ... sometime soon ...' and his voice trailed off. 5

'Don't you worry, Mike,' Salome said. 'I've the child's true interest at heart. But there are times when there is good reason for not doing the obvious thing. I assure you the child's father is an honourable man. That is all I can say for the moment. You must trust me.'

Michael looked into the fire in the stove, his mouth twisted into a strained grimace of concentrated thinking. 10

'I still don't like it,' he said at length. 'What about you, what about your future? However romantic, I don't like the picture of a man who will not stand up to his responsibilities.'

'You don't understand.' And she began to hum one of those catchy songs 15 that fill the streets of Sophiatown now and then for a brief spell.

Michael felt beaten again. He was always beaten in this game. The trouble was that he had full confidence in his sister's intelligence. But this, she was right, he could not understand.



2.1.1

Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (5.1.1(a) to 5.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Mr Phillips	A	tries restoring his family's honour
(b)	Meneer Carelse	B	a victim of Bobby's teasing
(c)	David Randolph	C	the headmaster of Noordgesig Primary
(d)	Dick Peters	D	works at the Rhythmic Cinema
		E	a teacher at Noordgesig Primary

(4 x 1) (4)

2.1.2 Refer to lines 1–2 ('Michael was again ... peace of mind').

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

(b) Explain why the figure of speech is relevant in this extract. (2)

2.1.3 What does Michael mean when he says, 'You keep stalling, ... hide its name?' (lines 3–4)? (2)

2.1.4 Explain the irony in Salome's words when she says, 'I assure you ... an honourable man' (line 8). (2)

2.1.5 QUOTE THREE CONSECUTIVE words from the extract to show that Michael once again loses the argument with Salome. (1)

2.1.6 One of the themes in 'Forbidden Love' is defiance.
Discuss this theme. (3)

2.1.7 Refer to the short story as a whole.
Do you admire Salome?
Discuss your view. (3)

AND

2.2 'CLASS ACT'

EXTRACT J

[The narrator describes her first week at school.]

'The white is going to stick out if I do it by hand.'
I could have asked my sister Ayanda but she was in Alice for the weekend. She had to submit her application at the university because she applied late. And Mama had to work.
I've had a terrible time at school this week. My classmates are rude and make a lot of noise. Dino brought a small battery operated radio to school and played it in class. Our English teacher, Mr Sauls, couldn't get the class to keep quiet during the last period so he took his briefcase from the cupboard, put it on his desk and laid his head on it. 5
There are at least ten repeaters in class. Some, like Renato, have failed Standard 6 three times. He made us – the freshers – stand in front of the blackboard while he surveyed our uniforms. 'The tunic should be a respectable length. At least three fingers above the knee,' he said pacing up and down, all the while pinching his nose. With a piece of chalk in his hand he turned, and pointed at me. 'Tell me, tell us, Sister Mary Clarence, what's your excuse? This is not a convent.' 10
The class's laughter sounded like thunder in my ears and I could feel my head spinning. 15

- 2.2.1 Describe the time and place where lines 1–4 ('The white is ... had to work') is set. (2)
- 2.2.2 Why is the following statement FALSE?
The narrator's mother is a social worker. (1)
- 2.2.3 Refer to lines 6–9 ('Dino brought a ... head on it').
(a) What does the fact that Dino brings a radio into the class tell us about the atmosphere in the classroom? (1)
(b) What do these lines reveal about Mr Sauls's character?
Substantiate your answer. (2)



2.2.4 Refer to lines 11–12 ('He made us ... surveyed our uniforms').

- (a) What does the narrator mean by 'the freshers'? (1)
- (b) Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.4(b)) in the ANSWER BOOK.

When the narrator says ' ... while he surveyed our uniforms', she means Renato ... their uniforms.

- A measured
B examined
C counted
D shredded (1)

2.2.5 Why does Renato have 'a piece of chalk in his hand' (line 14)?

State TWO points. (2)

2.2.6 Refer to lines 15–16 ('Tell me, tell ... not a convent').

- (a) What tone would Renato use in these lines? (1)
- (b) Why would Renato use this tone in these lines? (1)

2.2.7 Refer to lines 17–18 ('The class's laughter ... my head spinning').

What do these lines tell us about the narrator's state of mind?

Substantiate your answer. (2)

2.2.8 The title, 'Class Act', is suitable for this short story.

Discuss your view. (3)
[35]

TOTAL SECTION C: 35

SECTION C: SHORT STORIES

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

- 'TRIUMPH IN THE FACE OF ADVERSITY' by Kedibone Seku
- 'THE WIND AND A BOY' by Bessie Head

ACTIVITY 3

Read the following extracts from the TWO short stories 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 5.1 AND QUESTION 5.2.

3.1 'TRIUMPH IN THE FACE OF ADVERSITY'

EXTRACT I

[The narrator stands up for herself.]

So I told him, I expected him to feel sorry for me and offer his help but instead he said:

'You cannot allow your home situation to control you. You have to control your situation.' I was very angry. How could he say that? It was so easy for him to judge me when he lived in a nice house, drove a nice car and didn't worry about where his next meal was going to come from. 5

'But how?' was all I could manage to say to him.

'Focus,' he said, and that drove me up the wall.

'Sir I really think that I should leave now; it is one thing to act concerned but making a mockery of me is more that I am willing to take,' I said and walked towards the door. 10

'Thulisile wait ...' he said, but I kept on walking.

The following day I did not go to school, and I told myself that I was never going back. I knew that Mr Nkwane would tell everybody about my situation and the last thing I wanted from them was their pity, because it was not going to feed me, put clothes on my back or even help me in getting my school work on track. Besides the fact that I was poor didn't mean that I didn't have pride. 15



3.1.1

Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (5.1.1(a) to 5.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	MaDlamini	A	a home buyer
(b)	Nthabiseng	B	a younger sister
(c)	Zanele	C	a thoughtful friend
(d)	Thembekile	D	an old-fashioned woman
		E	an abused daughter-in-law

(4 x 1) (4)

3.1.2 Describe the time and place where this extract is set. (2)

3.1.3 Refer to line 3 ('You cannot allow ... to control you').

State TWO challenges that Thulisile experiences at home. (2)

3.1.4 Why does Thulisile say, 'and that drove me up the wall' (line 8)? (2)

3.1.5 Explain the irony in Thulisile's words, 'the last thing ... was their pity' (line 15). (2)

3.1.6 One of the themes in 'Triumph in the face of adversity' is kindness.

Discuss this theme. (3)

3.1.7 Refer to the short story as a whole.

Thulisile is a good role model.

Discuss your view. (3)

AND

3.2 **'THE WIND AND A BOY'**

EXTRACT J

[Friedman's third phase.]

'Oh, he's no trouble,' Sejosenye would reply.

They began to laugh at his third phase. Almost overnight he turned into a tall spindly-legged, graceful gazelle with large, grave eyes. There was an odd, musical lilt to his speech and when he teased, or was up to mischief, he moved his head on his long thin neck from side to side like a cobra. It was he who became the king of kings of all the boys in his area; he could turn his hand to anything and made the best wire cars with their wheels of shoe-polish tins. All his movements were neat, compact, decisive, and for his age he was a boy who knew his own mind. They laughed at his knowingness and certainty on all things, for he was like the grandmother who had had a flaming youth all her own too. Sejosenye had scandalised the whole village in her days of good morals by leaving her own village ward to live with a married man in Ga-Sefete-Molemo ward. She had won him from his wife and married him and then lived down the scandal in the way only natural queens can. Even in old age, she was still impressive. She sailed through the village, head in the air, with a quiet, almost expressionless face.

3.2.1 Refer to line 1 ('Oh, he's no trouble,' Sejosenye would reply.)

What does this line tell us about Sejosenye's state of mind?

Substantiate your answer. (2)

3.2.2 To whom does 'They' (line 2) refer? (1)

3.2.3 Choose the correct answer to complete the following sentence. Write only the letter (A–D) next to the question number (5.2.3) in the ANSWER BOOK.

Friedman turned from a ... in his second phase into a 'graceful gazelle' (line 3) in his third phase.

- A toddler
 - B teenager
 - C new-born
 - D grown-up
- (1)

3.2.4 Refer to lines 4–5 ('he moved his ... like a cobra').

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

(b) Explain why the figure of speech is relevant in this extract. (2)



3.2.5 Refer to lines 6–8 ('he could turn ... of shoe-polish tins').

(a) What tone would the narrator use in these lines? (1)

(b) Why would the narrator use this tone in these lines? (1)

3.2.6 Explain why Friedman is given this name. (2)

3.2.7 What do lines 15–16 ('She sailed through ... almost expressionless face') reveal about Sejosenye's character?

Substantiate your answer. (2)

3.2.8 Change ONE word to make the following statement TRUE:

Friedman is the son of Sejosenye's first-born daughter. (1)

3.2.9 Refer to the short story as a whole.

Friedman has a wonderful childhood.

Discuss your view. (3)



TOTAL SECTION C: 35

SECTION C: SHORT STORIES

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

- 'THE GIRL WHO CAN' by Ama Ata Aidoo
- 'A BAG OF SWEETS' by Agnes Sam

ACTIVITY 4

Read the following extracts from the TWO short stories 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 5.1 AND QUESTION 5.2.

4.1 'THE GIRL WHO CAN'

EXTRACT I

[Nana and Maami argue about education.]

Nana thought it would be a waste of time. I never understood what she meant. My mother seemed to know, and disagreed. She kept telling Nana that she, that is, my mother, felt that she was locked into some kind of darkness because she didn't go to school. So that if I, her daughter, could learn to write and read my own name and a little besides – perhaps be able to calculate 5
some things on paper – that would be good. I could always marry and may be ...

Nana would just laugh. 'Ah, may be with legs like hers, she might as well go to school.'

Running with our classmates on our small sports field and winning first 10
place each time never seemed to me to be anything about which to tell anyone at home.

This afternoon was different. I don't know how the teachers decided to let me run for the junior section of our school in the district games. But they did.

When I went home to tell my mother and Nana, they had not believed it at 15
first.

So Nana had taken it upon herself to go and 'ask into it properly.' She came home to tell my mother that it was really true. I was to be one of my school's runners.



4.1.1

Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–E) next to the question numbers (5.1.1(a) to 5.1.1(d)) in the ANSWER BOOK.

COLUMN A		COLUMN B	
(a)	Kaya	A	a talented seven-year-old learner
(b)	Nana	B	a very protective parent
(c)	Adjoa	C	the school's athletic coach
(d)	Mensah	D	the clothes-pressing iron owner
		E	a traditional, disapproving grandparent

(4 x 1) (4)

4.1.2 Explain the irony in the narrator's words, 'Nana thought it ... waste of time' (line 1). (2)

4.1.3 Refer to lines 2–7 ('She kept telling ... and may be').

(a) Explain why Maami feels that not going to school keeps her in 'darkness'. (2)

(b) What do these lines reveal about Maami's character?
 Substantiate your answer. (2)

4.1.4 Refer to lines 18–19 ('I was to ... my school's runners').

(a) How does Nana later show that she is proud of Adjoa's achievement?
 State TWO points. (2)

(b) What are Adjoa's achievements after she is selected as one of her 'school's runners'? (2)

4.1.5 State why the following statement is FALSE:

Adjoa is a Malawian citizen. (1)

4.1.6 Refer to the short story as a whole.

Nana is set in her ways.

Discuss your view. (3)

AND

4.2 'A BAG OF SWEETS'

EXTRACT J

[Khadija brings back memories.]

Three years ago I had wanted her to go, for the disgrace she was bringing to our family. Yet I begged her not to go, thinking we could avert the gossip and shame. But now, I did not want her to go. I wanted to stand looking at her face, noting the eyes, the brow, the mouth that was so much like our mother's. And it seemed ironic that of all of us, she should be the one to remind me of 5 our mother.

Instead of saying that to her, instead of reaching out to hold her, of sharing my grief with her, I reached up and pulled down the blinds in the windows, switched off the lights and moved to the door with the keys in my hand.

Love is a funny thing. Khadija, her face softened, smiling and vulnerable, 10 said, 'I'll visit you again, Kaltoum,' then she left.

Over the past year she had been calling at our home daily without fail, knocking at our door, waiting like a stranger for someone to answer, smiling sweetly at whoever opened the door, asking if she could visit us – now. Now our parents were dead. Just the way a stranger would have done. And 15 throughout that year we had quietly shut the door in her face. As if we were strangers.

4.2.1 Describe the time and place where this extract is set. (2)

4.2.2 How does Khadija bring 'disgrace' to her family (line 1)? (1)

4.2.3 Refer to lines 3–4 ('But now, I ... like our mother's').

What do these lines tell us about Kaltoum's state of mind?

Substantiate your answer. (2)

4.2.4 Choose the correct answer to complete the following sentence. Write only the letter (A–D) and the question number (5.2.4) in the ANSWER BOOK.

When the narrator says that Khadija is 'vulnerable', (line 10), she means that she ...

- A displays her utmost grief.
- B reunites with her family.
- C needs her family's support.
- D shows off her baby. (1)



4.2.5 Refer to line 11 ('I'll visit you again, Kaltoum').

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

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

4.2.6 Refer to lines 16–17 ('... we had quietly ... we were strangers').

(a) Identify the figure of speech used in this line. (1)

(b) Explain why the figure of speech is relevant in this extract. (2)

4.2.7 One of the themes in 'A bag of sweets' is pretence.

Discuss this theme. (3)

4.2.8 Refer to the short story as a whole.

Khadija can be admired.

Discuss your view.

(3)
[35]



TOTAL SECTION C: 35





GRADE 12 ENGLISH FAL – SHORT STORIES

Compiled from prescribed literature (2020–2025)



Grade 12 | English FAL | Paper 1 (Memo)

Compiled by Nkwatsi Verse
MEMORANDUM

SECTION C: SHORT STORIES

Candidates are required to answer **BOTH** questions, i.e. **ACTIVITY 1.1 AND 1.2.**

ACTIVITY 1.1: 'REJECTION' – MARIAMA Bâ

- 1.1 1.1.1 (a) ✓ C/Binetou's friend and confidant
(b) ✓ E/forced into a marriage
(c) ✓ A/marries his daughter's friend
(d) ✓ B/the Islamic spiritual leader ✓
(4)
- 1.1.2 The setting is the narrator's home/house ✓ after the marriage of Modou to Binetou/Modou's second marriage/when the visitors come to inform her of Modou's second marriage. ✓ (2)
- 1.1.3 The Imam feels uncomfortable/uncertain ✓ as he has to break the news of Modou's second marriage to the narrator. ✓ (2)
- 1.1.4 (a) Metaphor ✓ (1)
- (b) Just as an animal makes a sound when it is being hunted, ✓ so does the narrator cry out when she realises the truth about Modou's second marriage/that the Imam is referring to Modou/that something terrible has happened to Modou. ✓ (2)
- 1.1.5 The men in the extract come to tell her that her husband (Modou) has taken a second wife. ✓ (1)
- 1.1.6 The discussion of the theme of betrayal may include the following points, **among others**:
- Modou betrays his wife and daughter by taking a second wife.
 - Binetou betrays Daba when she marries Modou.
 - The narrator feels betrayed by Binetou as the narrator had been motherly and caring.

NOTE: For full marks, the response must be well substantiated. A candidate can score 1 or 2 marks for a response which is not well substantiated. The candidate's interpretation must be grounded in the short story. (3)



1.1.7

Open-ended:

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- The narrator, though shocked, accepts the news of Modou's second marriage with dignity.
- She refuses to be influenced by Daba to divorce Modou.
- She rejects Tamsir's marriage proposal to retain her independence.

OR

No.

- After a marriage of 25 years, the narrator should fight for her marriage/she is too passive.
- She should have seen the warning signs (Modou paying too much attention to Binetou/following a strict diet/trying on several suits before going out) and acted on it.
- She blames herself for Modou's second marriage (she might have upset Modou or done something wrong).

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well substantiated. A candidate can score 1 or 2 marks for a response which is not well substantiated. The candidate's interpretation must be grounded in the short story. (3)

AND

ACTIVITY 1.2: 'EVELINE' – JAMES JOYCE

- 1.2 1.2.1 Eveline is indecisive ✓ as she questions her decision to leave with Frank ("Was that wise?"). ✓

OR

She is practical/sensible/sensitive ✓ as she takes both the advantages and disadvantages of her decision into consideration. ✓

NOTE: Accept any ONE of the above combinations. (2)



- 1.2.2 Eveline is concerned about what her fellow workers would say about her elopement with Frank, yet she ends up not leaving anyway/they do not really care about her. ✓✓ (2)
- NOTE:** Both parts must be included to earn marks. (2)
- 1.2.3 D/sailor ✓ (1)
- 1.2.4 (a) sarcastic/intimidatory/commanding/bossy/reprimanding✓ (1)
- (b) Miss Gavan wants to embarrass Eveline in the presence of the customers/exercise her superiority over Eveline. ✓ (1)
- 1.2.5 Buenos Ayres ✓ (1)
- 1.2.6 Eveline realises that it was her father's violent nature/ actions✓ which made her nervous/heart beat faster/pound/ flutter. ✓ (2)
- 1.2.7 Eveline's father knows that sailors do not have serious relationships ✓as they do not stay in any place for long periods. ✓

OR

He is afraid of losing her as she takes care of the household✓ and he will not be able to steal money from Eveline to buy alcohol. ✓

- 1.2.8 Harry is somewhere in the country/Ireland. ✓ (2)
- Ernest is dead. ✓



1.2.9

Open-ended:

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- Eveline's chance at happiness is compromised in her effort to remain true to her mother's wish.
- She feels trapped by her situation at home (having to put up with her father's tirades).
- She works hard during the day but still has to take responsibility for running the household.

OR

No.

- Eveline has the opportunity to live a better life but refuses to pursue it.
- Frank truly loves her and cares about her yet she rejects him.
- She does not stand up to the challenges with which she is faced (her employer's caustic remarks, her father prohibiting her from seeing Frank).

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well substantiated. A candidate can score 1 or 2 marks for a response which is not well substantiated. The candidate's interpretation must be grounded in the short story. (3)

TOTAL SECTION C: 35

SECTION C: SHORT STORIES

NOTE: Candidates are required to answer **BOTH** questions, i.e. **ACTIVITY 2.1 AND 2.2**

ACTIVITY 2.1: 'FORBIDDEN LOVE' – CAN THEMBA



- 2.1.1 (a) C/the headmaster of Noordgesig Primary
(b) ☐ E/a teacher at Noordgesig Primary ☐ A/tries
(c) restoring his family's honour ☐
(d) B/a victim of Bobby's teasing ☐ (4)

- 2.1.2 (a) Personification/Metaphor ☐ (1)
(b) In the same way that corrosion takes place, (e.g. metal) ☐ so does the issue of the identity of the father of Salome's child constantly bother Michael. ☐ (2)

- 2.1.3 Michael means that Salome keeps postponing/avoiding ☐ to reveal who the father of her child is. ☐ (2)

- 2.1.4 Salome refers to the father of her child as being 'honourable', yet he resorts to cowardly/violent tactics when he and his friends attack Michael.

OR

Davy, the father of the child, attacks Michael who is Black and is in a relationship with his (Davy's) sister, Dora, yet, he is guilty of the same offence. ☐☐

OR

Salome refers to the father of her child as being honourable, yet he does not support the child emotionally or financially.

NOTE: Both parts must be included to earn marks. (2)

- 2.1.5 'felt beaten again' ☐ (1)

- 2.1.6 The discussion of the theme of defiance may include the following points, **among others**:

- Michael, a Black man, defies the apartheid government's laws when he assumes a relationship with a coloured girl.
- Meneer Carelse defies the headmaster's decision when he suggests that they do not reveal Dora's illegal relationship.
- Dora's mother is defiant of her husband's attitude when she insists that she wants to see her grandchild.



NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- Salome acts responsibly as she does not want to jeopardise her life when she refuses to reveal the identity of the child's father.
- She shows sisterly love and care towards Michael after his attack.
- She is brave when she ultimately confronts and exposes David Randolph (one of Michael's attackers) as the father of her child.



No.

- Salome disadvantages the child when she shoulders sole responsibility in raising the child.
- She does not confide in Michael when he asks her about the identity of the child's father.
- She waits until Michael is attacked (he could have been killed) before she musters the courage to confront Davie.

NOTE: Do not award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

AND

ACTIVITY 2.2: 'CLASS ACT' – NAMHLA TSHISANA



2.2.1 The time is when the narrator asks her aunt to shorten/sew the hem of her uniform ☐ and the place is the narrator's bedroom/her mother's room. ☐ (2)

2.2.2 The narrator's mother is a nurse. ☐

NOTE: Accept any other FACTUALLY CORRECT answer. (1)

2.2.3 (a) It is disorganised/rowdy/out of control. ☐ (1)

(b) Mr Sauls is irresponsible/overpowered/overwhelmed ☐ as he is unable to maintain discipline. ☐ (2)

2.2.4 (a) Those who are new in high school for the first time/new grade 8 pupils/learners. ☐ (1)

(b) B/examined ☐ (1)

2.2.5 Renato uses the chalk to draw a line/make a mark on the tunic/skirt/school dress ☐ to indicate the preferred length. ☐ (2)

2.2.6 (a) mocking/sarcastic/derisive/insulting ☐ (1)

(b) Renato pokes fun at the narrator's long tunic/skirt/school dress (which resembles a nun's dress). ☐ (1)

2.2.7 The narrator is embarrassed ☐ because the other learners in the class are laughing at her. ☐ (2)

2.2.8 Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:
Yes.

- Much of the action, in which the narrator is mocked, takes place in the classroom, hence the title *Class Act*.
- The narrator is teased in the class about her long tunic/skirt/school dress (hence the reference to the film 'Sister Act').
- Mr Sauls does not have control over his unruly class, which seems like an act from a stage production.

OR



No.

- The title, *Class Act*, can be misleading as it could refer to something that is done in style/elegance/with flair.
- It could also refer to a law during the apartheid regime in which people were classified according to the colour of their skins.
- It could refer to an actual performance/stage production.

NOTE: Do not award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)
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TOTAL SECTION C: 35



SECTION C: SHORT STORIES

NOTE: Candidates are required to answer BOTH questions, i.e. **ACTIVITY 3.1 AND 3.2**

'TRIUMPH IN THE FACE OF ADVERSITY' – KEDIBONE SEKU

- 3.1 3.1.1 (a) D/an old-fashioned
(b) woman✓ C/a thoughtful
(c) friend✓
(d) B/a younger sister✓
E/an abused daughter-in-law✓ (4)

3.1.2 It takes place after Thulisile fails a class test/when Mr Nkwane (Thulisile's teacher) calls her in,✓ in the staff room/at school.✓ (2)

3.1.3 Thulisile's father abuses her mother and her siblings.✓
He uses the little money they have to drink./He is always drunk.✓
They do not have money for food.✓
They live in a squatter camp./They do not have a proper house.✓
Her mother does not defend/look after her children.✓

NOTE: Accept any TWO of the above. (2)

3.1.4 Thulisile is upset/humiliated✓ as Mr Nkwane does not seem to understand/sympathise with her situation.✓ (2)

3.1.5 Thulisile does not want to be pitied by the school community, yet she goes begging from door to door in her neighbourhood.✓✓

NOTE: Both parts must be included to earn marks. (2)

3.1.6 The discussion of the theme of kindness may include the following points **among others**:

- Mme Sadike gives Thulisile hope by comforting her and giving her bread to take home.
- Thulisile's grandmother lends her money without expecting repayment.
- Mr Rathebe gives Thulisile a job (in his fish and chips shop) and allows her to take the leftovers home.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story. (3)



3.1.7

Open-ended.

Accept a relevant response which shows an understanding of the following viewpoints, **among others**:

Yes.

- Thulisile selflessly saves the school lunch that Nthabiseng brings for her to give to her brother and sister.
- She starts a successful business selling sweets at school.
- She becomes a famous television presenter despite her circumstances.

OR

No.

- Thulisile is jealous of Ntombi after Ntombi's shack burns down and she enjoys a better life with the family who takes her in.
- She questions her mother's decision to stay with her father.
- She does not appreciate the advice Mr Nkwane gives her about focusing on her studies.

NOTE: Do not award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

AND

'THE WIND AND A BOY' – BESSIE HEAD

- 3.2.1 Sejosenyane is content✓ as she does not see Friedman as burdensome as the other villagers do.✓ (2)
- 3.2.2 'They' refers to the villagers/people of Ga-Sefete-Molemo ward/the women.✓ (1)
- 3.2.3 A/toddler✓ (1)
- 3.2.4 (a) Simile✓ (1)
- (b) Just as a cobra's movement before it attacks signals danger,✓ so do Friedman's movements indicate that he is about to commit his naughty acts which will have a huge impact.✓ (2)
- 3.2.5 (a) Admirable/appreciative/approving✓ (1)
- (b) The narrator shows that she is impressed with Friedman's innovation/talents/skills.✓ (1)



3.2.6 Sejosenye names him after a foreign doctor named Dr Friedman✓ who went out of his way to be friendly towards her/admired her commitment to the unborn baby.✓ (2)

3.2.7 Sejosenye is confident/proud/carefree✓ as she lives her life with no regrets/is not troubled by what the villagers think of her.✓ (2)

3.2.8 Friedman is the son of Sejosenye's **youngest/last-born** daughter.✓ (1)

3.2.9 Open-ended.

Accept a relevant response which shows an understanding of the following aspects, **among others**:

Yes.

- Friedman is allowed to engage in playful activities.
- He has the freedom to explore his surroundings.
- He is the only child in the village who owns a bicycle.

OR

No.

- Friedman does not experience his biological mother's love.
- He has too many responsibilities to fulfil as a child (running errands for his grandmother).
- He dies tragically at a young age.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)
[35]

TOTAL SECTION C: 35

SECTION C: SHORT STORIES

NOTE: Candidates are required to answer BOTH questions, i.e. **ACTIVITY 4.1 AND 4.2**

'THE GIRL WHO CAN' – AMA ATA AIDOO

- 4.1 4.1.1 (a) B/a very protective parent✓
(b) E/a traditional, disapproving
(c) grandparent✓ A/a talented seven-year-old
(d) learner✓
D/the clothes-pressing iron owner✓ (4)

- 4.1.2 Nana does not believe that going to school would be valuable to Adjoa, yet it is at school that Adjoa discovers her talent for running.✓✓

OR

Nana regards school as a waste of time, yet she is the first to celebrate Adjoa's success at school. ✓✓

NOTE: Both parts must be included to earn the marks. (2)

- 4.1.3 (a) Maami feels lost/hopeless✓ as she is unable to read and write ('darkness').✓ (2)
(b) Maami is supportive/progressive/forward-thinking✓ as she wants her daughter to go to school/a better life for her daughter.✓ (2)

- 4.1.4 (a) Nana irons Adjoa's school uniform.✓
She accompanies her to town every day during the district sports week.✓
She carries Adjoa's trophy on her back.✓ She places Adjoa on her knee.✓

NOTE: Accept any TWO of the above. (2)

- (b) Adjoa wins every race that she runs for her school.✓ She wins the trophy for being the best all-round junior athlete.✓ (2)

- 4.1.5 Adjoa is a **Ghanaian** citizen.✓ (1)



4.1.6

Open-ended.

Accept a relevant response which shows an understanding of the following aspects, **among others**:

Yes.

- Nana stands firm in her belief that thin legs and narrow hips are not conducive to bearing children.
- She is unwilling to accept Maami's husband as a suitable spouse.
- She does not allow Adjoa to bathe in the river with the older women.

OR

No.

- Nana is proud when Adjoa is selected to run for her school (irons her uniform).
- She defies typical behaviour by accompanying Adjoa to the district sports week and celebrating her win.
- In the end she accepts that thin legs can also be useful for running fast.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story. (3)

AND

'A BAG OF SWEETS' – AGNES SAM

- | | | | |
|-----|-------|---|-----|
| 4.2 | 4.2.1 | The time is when Khadija visits her sister (Kaltoum) for the first time after leaving the family home✓ at the family shop.✓ | (2) |
| | 4.2.2 | Khadija comes from a staunch Muslim family but she marries a Christian man.✓ | (1) |
| | 4.2.3 | Kaltoum is pensive/reflective/nostalgic✓ as Khadija's features remind her of their late mother.✓ | (2) |
| | 4.2.4 | C/needs her family's support✓ | (1) |
| | 4.2.5 | (a) Resolute/determined✓ | (1) |
| | | (b) Khadija is decisive about visiting Kaltoum again./undeterred by Kaltoum's cold attitude towards her./She clearly expresses her intentions.✓ | (1) |



4.2.6

(a) Simile✓ (1)

(b) Just as one refuses to talk to a stranger,✓ so do Kaltoum and her family refuse to acknowledge/talk to Khadija.✓ (2)

4.2.7

The discussion of the theme of pretence may include the following points, **among others**:

- Kaltoum is good at keeping up pretences, especially when she appears to ignore Khadija's presence by paging through a magazine.
- Although Abdul is prepared to forgive Khadija, he pretends that he will not, simply because he takes his cue from the unforgiving Kaltoum.
- Kaltoum is disappointed when Khadija does not return to the shop but pretends that she is unaffected.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

4.2.8

Open-ended.

Accept a relevant response which shows an understanding of the following aspects, **among others**:

Yes.

- Khadija, despite raising the ire of her family, marries the man whom she loves.
- She musters up courage to reunite with her siblings after the death of their parents.
- She religiously visits/frequents the family home and her sister at the shop in the hope that Kaltoum, being the eldest, would forgive her and that her other siblings would follow suit.

OR



No.

- Khadija visits Kaltoum but does not wear the traditional trousers with her dress ('her legs were bare').
- She is insensitive by telling Kaltoum about her 'wonderful' husband, knowing that he is the reason for her family's rejection of her.
- It can be assumed that she does not attend the funerals of her parents when they die (due to grief) after she marries a Christian man.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)
[35]

TOTAL SECTION C: 35



SECTION C: SHORT STORIES

ACTIVITY 5

NOTE: Candidates are required to answer BOTH questions, i.e. **ACTIVITY 5.1 AND 5.2**

'TRIUMPH IN THE FACE OF ADVERSITY' – KEDIBONE SEKU

- 5.1 5.1.1 (a) B/is an abusive and drunken
(b) man ☐ A/owns a fish and chips shop ☐
(c) E/is upset about not receiving bread ☐
(d) C/appears to be a concerned teacher ☐ (4)

5.1.2 This takes place when Thulisile goes begging for bread/looking for a job ☐ at Mme Sadike's house. ☐ (2)

5.1.3 Thulisile is embarrassed that Mr Nkwane would share her personal life with everyone. ☐
She is concerned (fears) that people might pity her. ☐ (2)

5.1.4 Mme Sadike is sympathetic/caring/reassuring ☐ as she comforts Thulisile when she cries and confides in her. ☐ (2)

5.1.5 Thulisile doubts her ability to overcome her struggles, yet she later progresses to become successful (e.g. she becomes a television presenter/finds a job/buys a house). ☐ ☐

NOTE: BOTH parts must be included to earn the marks. (2)

5.1.6 A social worker will provide counselling/emotional support ☐ and the police will protect Thulisile and her siblings against their father's violent behaviour. ☐ (2)

5.1.7 Open-ended.
Accept a relevant response which shows an understanding of the following aspects, **among others**:

Yes.

- Thembekile honours her marital vows and stays with her husband despite his abusive nature.
- She remains respectful towards her mother-in-law who is cruel towards her.
- She stops visiting her parents because she does not want them to witness the evidence of the abuse that she endures.



OR

No.

- Thembekile gives up on her dream of becoming an actress to please her domineering husband.
- She tolerates the abuse from her husband thereby allowing her children to grow up in an abusive home.
- She declines the opportunity to move in with Thulisile and escape the life of ill-treatment and suffering.

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

AND

'EVELINE' – JAMES JOYCE

- 5.2 5.2.1 A/father's verbal abuse.✓ (1)
- 5.2.2 Eveline is conflicted/anxious/confused/apprehensive/distressed✓ as she calls upon Divine intervention for guidance on whether she should remain with her family or leave with Frank.✓ (2)
- 5.2.3 (a) Personification/Alliteration□ (1)
- (b) Just as the sound of the whistle resembles a person who is mourning,□ similarly Eveline's sadness about leaving the familiar behind, is emphasised.□

OR

- The sound made by the whistle emphasises the sadness□that Eveline feels about leaving the familiar behind.□ (2)
- 5.2.4 (a) Persuasion/command/desperation□ (1)
- (b) Frank realises that Eveline is hesitant and he coerces/orders/pleads with her to follow him onto the boat.□ (1)
- 5.2.5 Frank calls her Poppens/Evvy.□ (1)
- 5.2.6 Eveline holds on/remembers the promise she made to her mother□ to keep the family together for as long as she can.□ (2)



5.2.7

Gavan✓

(1)

5.2.8

The discussion of the theme of freedom should include the following viewpoints, **among others**:

- Frank offers Eveline freedom to escape to Argentina (Buenos Ayres) which is enticing as she will gain respect through marrying him.
- Eveline will be freed from the disputes she has with her father regarding the finances and his threatening behaviour.
- She sacrifices her freedom when the opportunity arises as she decides not to leave with Frank.

NOTE: For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

5.2.9 Open-ended.

Accept a relevant response which shows an understanding of the following aspects, **among others**:

Yes.

- Frank provides a contrast to Eveline's dull life by telling her stories about faraway places and people.
- He exposes her to music and culture (he takes her to see the play, 'The Bohemian Girl').
- He wants to marry Eveline and take her to Buenos Ayres possibly to remove her from the drudgery of life in Dublin.

OR

No.

- Frank does not stand up to Eveline's father when he forbids him to see Eveline.
- He is not bold enough to persuade her to leave with him.
- He fails to prove his love fully/completely as can be seen by Eveline's doubt ('He would give her life, perhaps love, too').

NOTE: Do NOT award a mark for YES or NO. Credit responses where a combination is given. For full marks, the response must be well-substantiated. A candidate can score 1 or 2 marks for a response which is not well-substantiated. The candidate's interpretation must be grounded in the short story.

(3)

TOTAL SECTION C: 35

