



Western Cape
Government

Education

FOR YOU

CAPE WINELANDS EDUCATION DISTRICT

ENGLISH FAL PAPER 2

SURVIVAL GUIDE

1. As you prepare for Paper 2, keep the following in mind:

It is not good enough simply to have a basic knowledge of the texts. You must know the content inside out, backwards and forwards. **When you see an extract, you must be able to place it in context. That is, what happens BEFORE and what happens AFTERWARDS.**

That will enable you to answer Levels 1* and 2** questions (e.g. name, who, what, when, how, identify, state, describe etc.), which make up 40% of the total of the question. Don't throw away these easy marks!

This knowledge of the content is necessary to show you **understand** Level 3*** questions (explain, why, discuss), which also make up 40% of the total of the question.

Now you have to use all of the above and **apply** it when you answer Levels 4 and 5**** questions (making a judgement or expressing a personal response: e.g. do you think, do you agree, in your view, discuss, comment, discuss how xxx is relevant/effective etc.)

These questions will cover important aspects such as CHARACTERISATION and THEMES.

You will be asked to motivate/substantiate your answer.

VERY IMPORTANT: Your motivation has to be grounded in the text. The answer is not about you. Always refer to the content and the characters.

- Use the **PEE-method** to answer Levels 4 and 5 questions:
P = point (the behaviour IS/IS NOT barbaric ...) = take a stand.
E = evidence/example (you need to support your point of view with some evidence or an example to back up your ideas.
E = explanation: explain your evidence/example in more detail, considering how it relates to the point you are making.
- Another tip for Levels 4 and 5 questions is to UNPACK the question. Follow the **STEPPING STONES** that are given in the question.

2. In the exam venue:

- Number the answers correctly according to the numbering system used in this question paper.
E.g. 1.2.3 (a) must be indicated as 1.2.3 (a) and not just as (a) or 3(a).
- **Start EACH section on a NEW page.**
Write a **heading** at the top of each section:
E.g. Question 1: Extract A
- **Please leave a line open between every question.** It makes the marking much easier. There is more than enough space in the answer booklet.
- **Check** that you have answered ALL the questions. Tick each question off as you complete that specific question. Too many candidates leave out questions.

NOTES ON LITERATURE

Before beginning with this activity, ask yourself the following questions:

- Have you read the text and are you not relying only on a film version of the text?
- Do you have a full understanding of the terminology used with reference to the text, e.g. setting, plot, themes, irony and dramatic irony?
- Do you know the characters, plot, setting, themes in each of the texts?
- Are you familiar with the format of the exam paper and what is expected of you when answering the literature paper?

TERMINOLOGY USED IN EXAMINATION QUESTIONS

You will get acquainted with the specific action verbs such as describe, explain that are used in the questions. You will learn what each action verb means and what you are expected to do to answer the questions correctly. Thereafter you will see examples of the questions and you will be shown how to answer the questions.

The following table outlines the term used and what it means/what the answer should focus on.

TERM	MEANING
ACCOUNT FOR	Explain why, give the reason for
ALLUDE TO	Refer to
ASSESS	Make a judgement after careful consideration
COMMENT	Give an opinion on
COMPARE	Look for similarities and differences between x and y; perhaps reach a conclusion about which is preferable.
CONTRAST	Set in opposition (place x and y opposite to each other) in order to show differences and or similarities.
CRITICISE	Give your judgement about the merit of theories, of opinions or about the truth of 'facts'; support your judgement with a discussion of evidence or reasoning involved.
DEFINE	Set down the precise meaning of a word or phrase. In some cases it may be necessary or desirable to examine different possible, or often used, definitions.
DISCUSS	This requires not only factual information but also some assessment or evaluation. Investigate or examine by argument; sift and debate; give reasons for and against. Also

	examine the implications.
DESCRIBE	Give a detailed or graphic account of
DIFFERENTIATE	Look for the differences between x and y
DISTINGUISH BETWEEN	Look for the differences between x and y
EVALUATE	Make an appraisal of the worth of something; in the light of its truth or usefulness; provide good points and weaknesses.
EXPLAIN	Make clear or plain; interpret and account for; give reasons for
EFFECT – What is the effect of...?	State what the reaction is of
ILLUSTRATE	Make clear and explicit
INTENTION – What is the intention of the writer?	Write about the writer's purpose.
INTERPRET	Make clear and explicit. Provide your analysis.
JUSTIFY	Show adequate grounds for decisions or conclusion; answer the main objections likely to be made for them; give reasons why you agree/disagree with a given statement /quotation.
OUTLINE	Give the main features or general principles of a subject, omitting minor details and emphasizing structure and arrangement.
RELATE	(a) narrate (b) show how things are connected to each other and to what extent they are like, or affect each other/to show a link or connection between x and y.
STATE	Present in a brief, concise and clear manner.
SUBSTANTIATE	Give examples by referring to incidents, words and comments.
SUMMARISE	Give a concise account of the chief points of a matter, omitting details and examples.
TRACE	Follow the development or history of a topic from its point of origin.

In addition to understanding the terminology used in exam questions, there are literary terms used within questions which you must be familiar with in order to successfully respond to the questions.

WHAT IS MEANT BY THE FOLLOWING LITERARY TERMS?

LITERARY TERMS	MEANING
PLOT	A series of inter-related events in a novel or play.
ROLE	The function of e.g. a character
THEME	A moral or message of work, main ideas, recurring ideas.
TONE	This is determined by the author's/playwright's attitude or point of view towards the subject.
ATMOSPHERE/MOOD	The general feeling aroused by the description, dialogue or setting.
RELATIONSHIP	The attitude of one character to another.
CONTEXT/CONTENT	Name of a speaker, person addressed, time, place, why words were spoken and the direct result of such speech.
IRONY	√ Where more than one level of meaning is conveyed. √ Where the opposite of what is stated occurs. √ Where the opposite of what is stated is meant.
DRAMATIC IRONY	Something done or said in a play of which only the audience understands the full significance.

The following are examples. Each example begins with a question, then an explanation of what the question expects you to do, then the answer and finally, how the answer is marked.

EXAMPLES:

The following examples demonstrate how the action verbs must be responded to in an exam:

Example 1:

Question: Describe the events that lead to this point. (2)

Explanation: This is a lower order question. In order to answer this question, you will need to know the story (plot) very well. Then, look for the action verb that tells you what you are

supposed to do. 'Describe' means that you are expected to: give a detailed or graphic account.

Action verb = describe

Plot = events that lead to this point. In order to obtain 2 marks, you need to provide 2 points.

Example 2:

Question: Explain the difference between two characters. (2)

Explanation: This is a middle order question. In order to answer this question, you will need to know the story (plot) very well. You will also need to know both the 'characters' very well. You will then have to determine what each of their condition is. Look for similarities and differences between the characters and then decide on what the difference is. The action verb 'explain' means that you give reasons and examples on what the difference is.

Action verb = explain. In order to obtain 2 marks, you need to provide 2 points as indicated below:

Answer: Although they are both (similarity), the one does this whereas the other does that. ✓✓

Example 3:

Question: Why do you think this is the case? Discuss your view. (2)

Explanation: This is a higher order question. This question is made up of TWO parts – a statement and a question based on the statement. It is an open-ended question that expects you to provide your viewpoint on the statement given. This question expects you to provide factual information, to consider the events in the story, make your own judgement and then provide reasons for your point of view. Look for the action verb that tells you what you are supposed to do.

Action verb = discuss. In order to obtain 2 marks, you need to provide 2 points to meet the following requirement in the marking guideline:

(Award 2 marks for any well-substantiated answer i.e. 1 mark for stating why and 1 mark for your viewpoint which must be linked to the text.)

Example 4:

Question: State the relationship between the two people in this extract. (1)

Explanation: This is a lower order question. In order to answer this question, you will need to know the story (plot) and the characters very well. Then, look for the action verb that tells you what you are supposed to do. 'State' means that you present in a brief, concise and clear manner the relationship between the two speakers in the extract.

Action verb = State

Answer: They have a good relationship/they love each other/they respect each other.√

(You will not get a mark for saying 'yes' or 'no'; only for the discussion/reason/explanation.

Remember:

You will get only 1 mark if you do not develop your answer fully.

The answers given above are only examples. You will be credited for giving your own interpretation as long as it is 'grounded in the text'.

You will get full marks for developing your answer fully.)

HOW TO APPROACH AND ANSWER CONTEXTUAL QUESTIONS

You will learn how to approach a contextual question in the examination paper and how to answer it successfully. Take note of the following steps:

1. Read the passage a few times and place it in its context, i.e. establish the name of a speaker/speakers/characters, the person/s being addressed; the time and place when words were spoken or the incident occurred; why the words were spoken or incident unfolded as it did and what was the consequence of these words. Write these details briefly on your question paper alongside the extract/passage. In your analysis of the passage, ask yourself the following questions:-
 - Does the passage anticipate any events?
 - Does it reinforce an important theme?
 - Does it reveal character?
 - Is the passage ironic?
2. After every reading of the extract/ passage, read the questions carefully.
3. Underline/highlight key words in the question and rephrase the question in your own words. Ensure that you understand what is required of you in each question.
4. Formulate your answer while keeping in mind the number of marks allocated to the question. The length of your answer must be determined by the marks.
5. When you have answered a question, read your answer and ask if what you wrote is a reasonable response. Your response must relate to the question asked and not your knowledge of the text, plot or character if such knowledge is irrelevant.

When preparing for Paper 2 consider the following information.

The paper consists of FOUR sections:

SECTION A: Novel (35 marks)

SECTION B: Drama (35 marks)

SECTION C: Short Stories (35 marks)

SECTION D: Poetry (35 marks)

3. At the marking centre:

MARKING GUIDELINES

- A candidate may not answer more than ONE question on the same genre. That means: You cannot answer Question 1 (*CRY THE BELOVED COUNTRY*) and QUESTION 2 (*STRANGE CASE OF DR JEKYLL AND MR HYDE*) as both of these are novels. (Both Questions 3 and 4 are dramas, for example.)
- If you answer Questions 4 (*MY CHILDREN! MY AFRICA!*), 5 (*SHORT STORIES*) and 6 (*POETRY*), the first two, namely Questions 4 and 5 will be marked, even if you have studied Questions 4 and 6. Then you lose 35 marks!
- If a spelling error affects the meaning, it will be marked as being incorrect (e.g. 'smile' instead of 'simile').

QUESTION 4: MY CHILDREN! MY AFRICA! by Athol Fugard

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

NOTE: Answer the questions set on BOTH extracts i.e. QUESTION 4.1 and QUESTION 4.2.

4.1 EXTRACT 1

[Thami tells Isabel that he is quitting the quiz competition.]

THAMI:	In the eyes of the location ... yes! My world is also changing, Isabel. I'm breaking the boycott by being here. The Comrades don't want any mixing with whites. They have ordered that contact must be kept at a minimum.	
ISABEL:	And you go along with that?	5
THAMI:	Yes.	
ISABEL:	Happily!	
THAMI:	<i>[Goaded by her lack of understanding]</i> Yes! I go along happily with that!!	
ISABEL:	Man Thami, this great Beginning of yours sounds like ... <i>[Shakes her head]</i> ... I don't know. Other people deciding who can and who can't be your friends, what you must do and what you can't do. Is this the Freedom you've been talking to me about? That you were going to fight for?	10
	<i>[Mr M enters quietly. His stillness is a disturbing contrast to the bustle and energy we have come to associate with him.]</i>	15
MR M:	Don't let me interrupt you. Please carry on. <i>[To Thami]</i> I'm most interested in your reply to that question. <i>[Pause]</i> I think he's forgotten what it was, Isabel. Ask him again.	
ISABEL:	<i>[Backing out of confrontation]</i> No. Forget it.	20
MR M:	<i>[Persisting]</i> Isabel was asking you how you managed to reconcile your desire for Freedom with what the Comrades are doing.	
ISABEL:	I said forget it, Mr M. I'm not interested any more.	
MR M:	<i>[Insistent]</i> But I am.	
	[Act 2, Scene 1]	25

4.1.1 Refer to lines 1–4 ('In the eyes ... at a minimum').

(a) Explain how Thami's world changes. (2)

(b) What do these lines reveal about Thami's commitment to the Struggle? (2)

4.1.2 Refer to line 5–10 ('And you go ... yours sounds like ...').

- (a) Identify Isabel's tone in this line. (1)
- (b) Why is Isabel's tone appropriate in this line? (2)
- (c) Refer to line 10 ('Man Thami, this ... yours sounds like ...').

Choose the correct answer to complete the following sentence.
Write only the letter (A–D) next to the question number (4.2.2(c))
in the ANSWER BOOK.

The 'great Beginning' is an example of a(n) ...

- A. sarcasm.
B. euphemism.
C. antithesis.
D. apostrophe. (1)

- (d) Why is this figure of speech appropriate when referring to Thami at this point in the drama? (2)

- 4.1.3 Refer to lines 11–14 ('Other people deciding ... to fight for').

Discuss the irony in these lines. (2)

- 4.1.4 What does this extract reveal about Isabel's character? Explain your answer. (2)

- 4.1.5 Do you think Mr M has successfully achieved his ambition of liberating his learners' minds? Discuss your view. (3)

[17]

MARKING GUIDELINE: EXTRACT 1

- 4.1.1 (a) He rebels against Mr M ✓ and drops the literature quiz/drops out of school for the Struggle. ✓ (2)

- (b) These lines reveal Thami's determination to play by the rules of the comrades/Struggle. ✓ His loyalty to the Struggle takes no exception even to Isabel (his friend who is a white girl) and he must stop meeting with her. ✓ (2)

- 4.1.2 (a) disbelief/shock/amazement ✓ (1)

- (b) Isabel cannot believe that Thami is going along with a decision taken by comrades (boycotting school/not mixing with whites), ✓ Isabel is shocked that Thami chooses the Struggle over the literature quiz which may offer him a bursary if they win. ✓ (2)

- (c) A / sarcasm ✓ (1)

(d) Isabel feels that the decision by the comrades for learners to stay away from school / blacks to have minimal contact with whites is not the beginning ✓ but the end to her relationship with Thami / end to the literary quiz / end to Thami's studies. ✓ (2)

4.1.3 It is ironic that the comrades and Thami are fighting for freedom from the oppression by white people, yet the comrades restrict the movement/association of blacks (Thami can no longer meet Isabel freely). ✓✓ (2 or 0) (2)

4.1.4 It reveals that Isabel is caring, ✓ she is worried about Thami's decision of joining the Struggle and his future prospects. ✓

OR

Isabel is protective of Thami, ✓ she comes to his rescue when Mr M confronts him by saying that she is no longer interested in Thami's response to the question she asked. ✓ (2)

4.1.5 Open-ended.

Accept a relevant response which shows an understanding of Mr M deeds as a teacher, among others:

YES.

- Mr M tries to educate black learners outside the confines of the government-imposed Bantu Education.
- He teaches learners (especially Thami) to think independently and make own decisions.
- Thami is living proof of Mr M's teaching, he guides and nurtures him to become eloquent and critical of the Bantu Education.

NO

- Mr M fails to reason with his learners when they disagree with his ways of fighting for freedom. Learners do not see the bigger picture of mental liberation so they leave school to join the struggle.
- Mr M cannot stop learners from being influenced by societal issues (boycotts) though he spends all his time educating them to become independent thinkers.
- Learners mock Mr M by using the English/grammatical structures he teaches them when they vandalise the school.

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 1–2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the text of the drama.

(3)
[17]

4.2 EXTRACT 2

[Four days after Mr M was killed, Thami arranges a meeting with Isabel.]

ISABEL:	Mr M did that?	
THAMI:	Yes.	
ISABEL:	I don't believe it.	
THAMI:	It's true, Isabel.	
ISABEL:	No, what proof do you have?	5
THAMI:	His own words. He told me so himself. I didn't believe it either when he was first accused, but the last time I saw him, he said it was true, that he had been to the police.	
ISABEL:	<i>[Stunned disbelief]</i> Mr M? A police spy? For how long?	
THAMI:	No. It wasn't like that. He wasn't paid or anything. He went to the police just that one time. He said he felt it was his duty.	10
ISABEL:	What do you mean?	
THAMI:	... the boycotts and strikes, the arson ... you know he didn't agree with any of that. But he was also very confused about it all. I think he wished he had never done it.	15
ISABEL:	So he went to the police just once?	
THAMI:	Yes.	
ISABEL:	And as a matter of conscience?	
THAMI:	Yes.	
ISABEL:	That doesn't make him an 'informer', Thami.	20
THAMI:	Then what do you call somebody who gives information to the police?	
ISABEL:	No! You know what that word really means, the sort of person it suggests. Was Mr M one of those? He was acting out of concern for his people ... you said so yourself. He thought he was doing the right thing! You don't murder a man for that!	25
THAMI:	<i>[Near the end of his patience]</i> Be careful, Isabel.	
ISABEL:	Of what?	
THAMI:	The words you use.	
ISABEL:	Oh? Which one don't you like? Murder? What do you want me to call it ... 'an unrest-related incident'? If you are going to call him an informer, then I am going to call his death murder!	30
THAMI:	It was an act of self-defence.	

[Act 2 Scene 4]

- 4.2.1 Refer to line 1 ('Mr M did that?').
To what does the word "that" refer? (2)
- 4.2.2 Refer to line 7.
Where was the last time that Thami saw Mr M? (1)
- 4.2.3 Refer to line 9 ('Mr M? A police spy? For how long?').
If you were the director of this play, what would you tell Isabel to do while saying these lines?
State TWO points. (2)
- 4.2.4 At the last meeting between Thami and Mr M, what did Thami tell Mr M to do in order to try and save his life? Mention TWO things. (2)
- 4.2.5 Refer to line 11 ('He said he felt it was his duty.').
In what way did Mr M feel that it was his "duty" to go to the police? (2)
- 4.2.6 Refer to line 13.
To what do the boycotts refer to? (2)
- 4.2.7 Refer to lines 27 - 29.
Comment on the irony of Thami's words. (2)
- 4.2.8 Do you agree with Isabel or Thami's view regarding Mr M's death?
Refer to the text as a whole to support your answer. (3)
- 4.2.9 What are Thami's TWO regrets about Mr M he expresses to Isabel? (2)

MARKING GUIDELINE: EXTRACT 2

- 4.2.1 Thami tells her that Mr M was an informer by giving the police the names and addresses of the 5 political action committee members. ✓
They were then arrested and were detained. ✓ (2)
- 4.2.2 In the No 1 Classroom / at Zolile High School. ✓ (1)
- 4.2.3 shake her head from side to side / raise her eyebrows / frown / thrust hands forward with palms pointing upwards / speak hesitantly (doubtfully) ✓✓
(any TWO) (2)
- 4.2.4 Thami would tell the Comrades that he and Mr M had a long talk and that Mr M had realised he was wrong. ✓
He would join the boycott. ✓
He would sign the declaration not to have anything to do with the school until all demands had been met. ✓
(any TWO) (2)
- 4.2.5 There were strangers from the north. ✓
They were behind the unrest. ✓
He wanted to protect his community, his learners from these people. ✓
(any TWO) (2)
- 4.2.6 Black children refused to go to school ✓ because of the inferior Bantu Education System ✓. (2)
- 4.2.7 - He sounds just like Mr M
- yet he said that Mr M had never taught him anything. ✓✓
OR
- It sounds as if they are debating against each other
- but he was the one who did not want to acknowledge the importance of words / he felt that actions were more important than words
(TWO or) ✓✓ (2)
- 4.2.8 Open-ended.
Accept a relevant response which shows the understanding of the following viewpoints, among others:
- Isabel
- Isabel sees it as murder.
 - An angry mob
 - attacks a defenceless Mr M
 - who is only trying to protect his own people / children / community
- Thami
- Thami sees it as self-defence.
 - The Comrades have to protect themselves against somebody they see

- as a stooge, sell-out, collaborator of the Apartheid government.
- They regard it as treason / he is a traitor because by informing on them, it threatens their safety and security.
- Their behaviour is justified because there is no justice for black people in Apartheid South Africa / there is no justice system that defends them.

NOTE: Do NOT award a mark for ISABEL or THAMI.

Credit responses where a combination is given.

For full marks, the response must be well-substantiated.

A candidate can score 1–2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the poem. (3)

4.2.9 He should have tried harder to make him understand why he joined the boycotts. ✓

He should have told Mr M that he really cared about him. ✓ (2)

[18]

TOTAL FOR SECTION B: 35

QUESTION : SHORT STORIES

In this section, questions are set on TWO of the Short Stories.

Read the extracts from 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.

5.1 NEXT DOOR by Kurt Vonnegut

EXTRACT 1 [Paul's parents are discussing whether Paul must stay alone at home or not.]

"Was I shouting?" said the mother. "I was talking in a perfectly normal tone."	
"If I could hear Harger pulling a cork, he can certainly hear you," said his father.	
"I didn't say anything I'd be ashamed to have anybody hear," said Mrs Leonard.	5
"You called Paul a baby," said Mr Leonard. "That certainly embarrasses Paul – and it embarrasses me."	
"It's just a way of talking," she said.	
"It's a way we've got to stop," he said. "And we can stop treating him like a baby, too – tonight. We simply shake his hand, walk out, and go to the movie." He turned to Paul, "You're not afraid – are you boy?"	10
"I'll be alright," said Paul. He was very tall for his age, and thin, and had a soft, sleepy, radiant sweetness engendered by his mother. "I'm fine."	15
"Damn right!" said his father, clouting him on the back. "It'll be an	

adventure.”

“I’d feel better about this adventure, if we could get a sitter,” said his mother.

“If it’s going to spoil the picture for you,” said the father, “let’s take him with us.” 20

Mrs Leonard was shocked. “Oh – it isn’t for children.”

“I don’t care,” said Paul amiably. The why of their not wanting him to see certain movies, certain magazines, certain books, certain television shows was a mystery he respected – even relished a little. 25

“It wouldn’t kill him to see it,” said father.

“You know what it’s about,” she said.

- 5.1.1 Complete the following sentences by choosing the correct word in brackets. Write only the word next to the question number (5.1.1 (a) – 5.1.1 (b)).

Paul hears his neighbour and (a) (Rose/Charlotte) fighting. He incorrectly assumes that the lady who exits the apartment next door is (b) (Rose/Charlotte). (2)

- 5.1.2 Refer to line 4. ‘You called Paul a baby.’

(a) Why does Mr Leonard not want his wife to call Paul a baby? (1)

(b) Why would Paul be embarrassed to be called a baby? (1)

- 5.1.3 Refer to line 13. (“I’ll be alright”).

Write down ONE word which best describes how Paul is feeling in this line. (1)

- 5.1.4 Refer to lines 16 – 17 (‘It’ll be an adventure.’).

Explain the irony in these lines. (2)

- 5.1.5 Explain why Mrs Leonard does not want Paul to see the movie that they are going to watch. (2)

- 5.1.6 What does this extract reveal about Paul’s character ?

Explain your answer. (2)

- 5.1.7 One of the themes in this short story is COMING OF AGE.

Discuss this theme in the context of the story. (3)

- 5.1.8 Paul’s mother has failed in her attempt to prevent him from growing up too fast.

Discuss your view. (3)

MARKING GUIDELINE: NEXT DOOR

- 5.1.1 (a) Charlotte ✓
(b) Rose ✓ (2)
- 5.1.2 (a) It negates what he is trying to achieve as a father, i.e. to encourage Paul to become more mature / grown-up / independent. ✓ (1)
- b) He wants to be treated like a "big boy" / as old enough to stay home alone / old enough not to need a babysitter. ✓ (1)
- 5.1.3 obedient / agreeable / amicable ✓ (1)
- 5.1.4 The father thinks in terms of it being a good experience to be home alone, but what Paul hears and sees are not pleasant experiences. ✓✓ (2 or 0) (2)
- 5.1.5 It is not age appropriate ✓ and she wants Paul to remain sheltered from the harsh realities of the world. ✓ (2)
- 5.1.6 Paul enjoys being protected / sheltered by his parents, ✓ but he also wants to be independent. ✓
He is conflicted about whether he is a "baby" who needs a sitter ✓ or old enough to stay home by himself. ✓ (2)
- 5.1.7 Open-ended.
Accept a relevant response which shows the understanding of the theme of COMING OF AGE. The following could be included:
- Coming of Age refers to the age / occasion where one formally becomes an adult, but in this story, Paul is only eight-years-old.
 - It also refers to a moment of epiphany in which childhood is set aside;
 - Paul's parents want to protect him from growing up too quickly, so they do not take him to the movies.
 - They do not even argue loudly in front of him.
 - Ironically, Paul's parents do not anticipate the far greater evils to which Paul will be exposed right next door them, which will result in his COMING OF AGE.
 - However, when Paul is exposed to the fight next door, he is forced into facing adult problems, which are both complicated and dangerous.
 - These include infidelity, a shooting, arguments, lying, bribery.
 - Therefore, in this short story, Paul's coming of age does not refer to his literal age, but to his loss of innocence.
 - He has to learn, for example, that sometimes it is necessary not to tell the truth, e.g. when he lies to the policeman.
 - In this short story, Paul's COMING OF AGE
(Candidates may give examples to motivate their answers.)

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 text.
(NB: This answer MUST mention the characters in the story. It cannot be a generalised answer.)

(3)

5.1.8 Open-ended.

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

YES. (Paul's mother has failed in her attempt to prevent him from growing up too fast.)

- Paul sees and hears the very things she was attempting to shield him from.
- By leaving him home alone she unwittingly exposes him to the adult experiences she has tried to protect him from.
- She thinks the movie will be inappropriate, but what he experiences home alone is far worse than what the movie could have been about.

OR

NO (Paul's mother does not fail in her attempt to prevent him from growing up too fast.)

- It is proof that Paul's parents cannot wrap him in cotton-wool.
- She does not even ask him where he got all the money/tissues she finds in his pocket.
- When Paul's father asks about the specific smell in the air coming from the ball of tissues
- she answers 'Tabu', with the play on the word 'taboo', which could indicate that as parents they should not ask too many questions.

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 1–2 marks for a response which is not well-substantiated.

The candidate's interpretation must be grounded in the poem.

(3)

[17]

5.2 **THE NEW TRIBE** by Buchi Emecheta

EXTRACT 2 [The Arlington's have been asked to look after baby Chester.]

<p>The officer brought out an envelope and gave it to Arthur. He glanced through it, gathering that they had been specifically chosen by the boy's mother because she had followed Julia's progress in the press. That she could not keep the toddler, Chester, because she had just found out she was expecting twins, and the father was not ready to accept another man's child. As Ginny and Arthur were Christians, she was sure Chester would have a better chance in life with them than he would have with her. She loved her son very much, but could no longer keep him.</p>	5
<p>Arthur passed the letter to Ginny. Tears welled in her eyes as she read it. 'I don't mind,' she announced impulsively. 'I always wanted a house full of children.'</p>	10
<p>One of the social workers now spoke. 'Chester's mother is Nigerian. You need to be aware he is a black child.' The room was frozen into silence. Ginny stared at the social workers questioningly. They nodded. Yes, Chester was black. Returning to the letter, she looked at the signature: Catherine Mba. She asked, 'Where is the baby now?'</p>	15
<p>'He's in the care of Social Services. He's very traumatised by being abandoned, and we feel he needs a home as fast as possible. We wanted to know if you would consider giving him one while his case is assessed.'</p>	20
<p>'Consider! What is there to consider!' Ginny responded calmly, her protective instincts awakened. So once again, the Arlingtons found themselves unexpectedly parents.</p>	

5.2.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A-E) next to the question number (5.2.1(a)–5.2.1(d)).

COLUMN A		COLUMN B	
a.	Julian	A.	Stable, supportive, pastor
b.	Arthur	B.	Plays the role of the King of the Orient.
c.	Julia	C.	Paperboy
d.	Chester	D.	Mature and protective

- 5.2.2 Refer to lines 10 – 11: "Tears welled in her eyes as she read it. 'I don't mind,' she announced impulsively."
 (a) Explain why tears welled in Ginny's eyes. (2)
 (b) What do Ginny's words in these lines reveal about her character? (1)
- 5.2.3 Refer to lines 15 – 16: 'Returning to the letter, she looked at the signature: Catherine Mba.'
 Why does Catherine Mba choose the Arlingtons to adopt Chester.
 State TWO points. (2)
- 5.2.4 Refer to lines 13 – 14: 'The room was frozen into silence.'
 (a) Identify the figure of speech in these lines. (1)
 (b) Explain why this figure of speech is relevant in this extract. (2)
- 5.2.5 Why is the following statement FALSE?
 The fact that Chester was black bothered Ginny. (1)
- 5.2.6 Explain the following statement in line 20 – 21:
 'So once again, the Arlingtons found themselves unexpectedly parents.' (2)
- 5.2.7 One of the themes in this extract is MIXED-RACE FAMILIES.
 Discuss this theme with reference to the story. (3)
- [18]**

MARKING GUIDELINE: THE NEW TRIBE

- 5.2.1 (a) C ✓
 (b) A ✓
 (c) D ✓
 (d) B ✓ (4)
- 5.2.2 (a) Ginny was feeling sorry / sympathy for the mother ✓ because she could not keep her baby. ✓
 OR
 Ginny was feeling sorry for the child ✓ because he has been given up for adoption. ✓ (2)
- (b) She is compassionate / loving and caring / loves children, makes impulsive decisions without consulting Arthur / her husband. ✓ (1)
 (any ONE)
- 5.2.3 She followed the newspaper reports of their adoption of Julia. ✓
 The Arlingtons were Christians. ✓
 She was sure he would have a better life with them than with her. / Her new husband would not accept another man's child. ✓
 (any TWO.) (2)

5.2.4 (a) Metaphor / Hyperbole / Personification ✓ (1)

(b) Everyone in the room is shocked ✓, and they all go silent ✓

OR

The social worker mentioned that Chester was black ✓ was not sure how the Arlingtons would react to adopting a black child. ✓ (2)

5.2.5 She responded by answering 'Where is the baby.' ✓ / She did not hesitate to want to adopt Chester. ✓ (1)

5.2.6 They also adopted a daughter, Julia. ✓

Julia's adoption was also unexpected / as she was brought to their house by the paperboy / Julian. ✓ (2)

5.2.7 Open-ended.

Accept a relevant response which shows the understanding of the theme of MIXED-RACE FAMILIES. The following could be included:

- When the Arlingtons adopt Chester as their child, they become the first mixed-race family in their very conservative English community.
- Ginny's decision to make an African storybook is as much for Chester as it is for them as they adjust to life in their new multi-racial family.
- The Arlingtons accept Chester's being 'different', but gradually, as he realises that he is different, it leads to a feeling of unbelonging.
- This necessarily raises the question of adoption and how, in this case, Chester, will react to the news of his adoption.
- As the only black child in the community, Chester has to be on his best behaviour all the time.
- Although he never experiences racism, there are instances where he is made to feel that he is different (e.g. playing the role of the Orient King) and this results in a feeling of unbelonging.

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 text.

(NB: This answer MUST mention the characters in the story. It cannot be a generalised answer.) (3)

[18]

TOTAL FOR SECTION B: 35 marks
