

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE SG
(Second Paper: Literature)

Possible Answers March 2006

QUESTION 1
PENGUIN OF THE BEACH

- 1.1 He should be comfortable in his natural home – the sea. However, the oil pollution has made it a hostile environment for him. (2)
- 1.2 Candidates should refer to the negative connotations carried by the words and images 'sleazy' as in dirty and squalid. The stain on the soft front of the penguin. The effect of the oil in 'clogs'. (2)
- 1.3 Through effective choice of words which convey the penguin's confusion and turmoil: "shudders" "pained". The fact the he "trusts nobody" and his life is literally and figuratively tarnished. (3)
- 1.4 The suffering of the innocent in the interests of commercial gain / expedience. The destruction of our natural world: "sea-casualty". (3)
- 1.5 heart-rending, tragic, sorrowful, poignant. (2)
- [12]**

QUESTION 2
HAWK ROOSTING

- 2.1 * It doesn't appear to be alert / afraid (eyes closed)
* It doesn't have to dream of perfection because it is already perfect (falsifying dream)
* It is perfectly symmetrical (hooked ... hooked)
* Its kills are perfect every time
(Any 3 valid ideas) (3)
- 2.2.1 * Superior / haughty / disdainful / patronising / arrogant (1)
- 2.2.2 * He imagines that he is in charge of the world
* And that it has to be inspected by him / awaits his approval (2)
- 2.3 * Manners are an indication of social niceties
* Tearing off heads is hardly considered "nice" – it's barbaric! (2)
- 2.4 * To show that he is about to explain why there are no arguments asserting his right. (2)

- 2.5 * Literal: the sun is positioned behind him (blinding his prey)
* Figurative: the sun is in support of him
(They must be able to differentiate between lit & fig meanings) (2)
- 2.6 * To show his admiration and respect for a creature so perfect in creation
(Accept variations on this theme) (1)

[13]

QUESTION 3 MENDING WALL

- 3.1.1 The boulders (rocks) which have fallen down. (1)
- 3.1.2 They are of different shapes. This makes it difficult to place one on top of the other and to mend the wall. (2)
- 3.2 They have to work magic to keep the stones in place. (2)
- 3.3 It's the only way he can explain it to himself. It is like a game they play every year because there is no reason for this senseless exercise. They go through the motions but he can see no need for the wall. Every year they follow the same routine. (2)
- 3.4 These are not farms where animals are kept but where trees are grown. Trees cannot walk and will therefore not trespass onto the neighbour's farm. They do not have to be fenced in. (2)
- 3.5 He seems to be a likeable person who gets along with other people. He is 'enlightened' and does not follow traditions which are outdated and do not fit with the present. However, wants to keep his neighbour happy even if he disagrees with him. (2)
- 3.6 Tradition. Walls have always been used.
To keep intruders off his property. (2)

[13]

QUESTION 4 ULYSSES

- 4.1 Ulysses wants to leave his island home and "set sail" (2)
- 4.2 Positive
In the light of the expedition Ulysses intends to undertake, he sees the sea's condition as adventurous, exciting, challenging (1)
- 4.3 The mariners are loyal friends who have supported Ulysses in good times, and in bad. They are as old as he is, but they still yearn for adventure, like he does. They all strive for "noble" adventure and are as honourable as Gods.
[Learners must have 4 character traits.] (4)
- 4.4 "Some work of noble note" = it is a noble cause; "the deep moans round" = it is also a challenging adventure. (2)

- 4.5 One of anticipation, excitement, determination. Allow other convincing suggestions. (2)
[13]

TOTAL OF SECTION A: [25]

**QUESTION 5
MACBETH (ESSAY)**

Candidates need to discuss how the weird sisters fuel ideas that are already there, and how he uses their prophetic greetings as an excuse to continue committing further crimes. Some ideas to consider:

The weird sisters merely fuel ideas that are already there:

- They did not suggest he would need to *murder* Duncan in order to become king.
- He knows that their “supernatural soliciting cannot be ... good” and that they give rise to “horrid image[s]”.
- He admits that the mere thought of murder “shakes so my single state of man”.
- If this is the case then one must assume that Macbeth had already secretly harboured thoughts of murdering Duncan even prior to the weird sisters’ appearance and prophetic greeting.
- He justifies his belief in the weird sisters by convincing himself that they have given him “earnest of success” and so decides to celebrate along with “witchcraft” and make the final greeting a reality.

He then uses them as an excuse to continue committing evil crimes:

- He concludes that “to be thus is nothing” and that in order to secure the crown he needs to murder Banquo as well.
- He uses the fact that they “hailed him father to a line of kings” as his excuse to murder him and even convinces murderers that Banquo is an enemy of the state.
- His insecurity leads him to return to the weird sisters “to know by worst means the worst”
- Even after they show him the “blood-bolter’d Banquo” following a line of kings, he continues to trust in their prophecies
- He slaughters Macduff’s family in the name of securing his crown (and because the weird sisters told him: “Beware Macduff”)

The memo is only a guide – accept any valid points made. [25]

**QUESTION 6
MACBETH (CONTEXTUAL)**

- 6.1 * In a room away from the main dinner chamber in a separate room in the castle. (2)
* While Duncan is at Macbeth’s castle to celebrate their victory / while Lady Macbeth is trying to persuade Macbeth to kill Duncan.
- 6.2.1 * Regicide / killing Duncan (1)

- 6.2.2 * By assisting in the rebellion / killing Macdonwald
* And by being awarded a new title: Thane of Cawdor (2)
- 6.3 She accuses him of being like a “drunk” i.e. filled with false courage when he first promised to kill Duncan. In addition, she accuses him of being afraid and cowardly, not having the courage of his convictions. Clearly, she plays on his sense of manliness to make him want to *prove* he is a man. (4)
*Mark globally – look for discussion of **how** she manipulates and a **comment** of sorts*
- 6.4 Macbeth fought valiantly in the battle; he was highly acclaimed by the Sergeant who compared his battle prowess with that of a “lion” or “eagle”. He is obviously well loved and respected by Duncan who calls him “noble” and “brave”. At this point he is loyal, honourable and a patriot – it is this that Macbeth deems fitting & dignified enough to be called a man. (4)
(Candidates may make mention of his awareness of evil, but it would have to be in the context of proving that he will not act upon those evil thoughts)
- 6.5 She called on evil spirits to “unsex” her – that in itself is inhuman and beastly. Then in this extract she claims she would be able to “dash the brains out” of her own child! The fact that she has no compunctions whatsoever about committing such horrendous deeds is a depravity beyond the bounds of humanity. If anyone is “beastly” or “inhuman” then it must be Lady Macbeth herself. Determination to succeed forces her to lose all humanity, threatening even to kill her own child in order to keep a promise. (4)
(Mark globally – ensure that they have come to the conclusion that Lady Macbeth is the “beast” – not Macbeth. There must be a reference to her words in lines 27-32)
- 6.6 * It shows that he is weak-willed and easily swayed – and is at least prepared to consider the idea of regicide. The fact that he even asks about failure suggests he’s entertaining the idea. (2)
(Or similar – look for two points)
- 6.7 * Disbelief / incredulity / certainty / conviction / confidence
* She has NO fear whatsoever of failure. (2)
- 6.8 * After Duncan’s body is discovered he *pretends* to be anguished and horrified – claiming to have killed the guards in righteous indignation.
* Once he is king he *pretends* to be good and noble by holding a banquet and socialising with his guests as if nothing has happened.
* Prior to the banquet scene he *pretends* to need Banquo’s advice while actually plotting to have him murdered
(There are numerous examples to pick from – accept any valid point. Look for textual knowledge.

2+2=(4)
[25]

QUESTION 7
JULIUS CAESAR (ESSAY)

Caesar's last cry is a lament for the betrayal of friendship. This cry sums up the tragedy of the play. He is a man of great virtues but with one fatal flaw which leads to his destruction. His virtues are described by his enemy, Antony: "the noblest Roman of them all" (V. v. 68) Brutus follows the Stoic philosophy, the fundamental principle of which is that nothing is of value except virtue. The stoic therefore disciplines himself both to despise worldly pleasure and to ignore the calamities that fortune may bring. One sees Brutus's stoic devotion to virtue, honour, and his duty to Rome.

Brutus's faults are as much a part of his Stoicism as his virtues. Brutus's self confidence is not, like Caesar's in the power of his personality, but in the purity of his motives and rightness of his judgements. He is a victim of his own public image. The high esteem in which he is held blinds him to his human affability. Brutus does what people expect of him. One of his chief motives in joining the conspiracy is that Rome expects it of him. His final decision follows immediately after his receipt of the letters forged by Cassius. Brutus's name is enough for others like Caius Ligarius to be convinced that what they are doing is right 'it sufficeth/ That Brutus leads me on'. (II.i. 56-8). His idealised image of himself makes Brutus also susceptible to flattery. Thus he assumes the role of leader of the conspiracy as his unquestioned right, and he imposes his will on his colleagues as absolutely as Caesar imposes his on Rome.

The particular errors he makes follow from his lofty detachment from 'ordinary men'. He spares Antony not only to avoid unnecessary bloodshed but because he does not think Antony poses a real threat. He overestimates the power of his own oratory and the influence on the crowd of appeals to reason and, significantly, of his own reputation. Brutus shows them the image of himself, Antony shows them the corpse of Caesar. But perhaps his fundamental error is his decision to join the conspiracy. Brutus can be seen as the champion of freedom against tyranny or the mistaken idealist who murders not only his friend but the one man who could impose stable and responsible rule on Rome. There is ample proof of Caesar's autocratic behaviour but little of actual acts of tyranny. Brutus, himself, has not noticed any. He condemns Caesar not for what he has done but for possible future evils in his attempts to transform the murder into a ritual sacrifice and to demonstrate this by the ritual washing in Caesar's blood. This, however, makes them look like butchers.

There is no sign that Brutus ever recognises that he might have been wrong. In the quarrel scene he is still insisting on the nobility of their deed yet there is a weary fatalism through the last two acts, and it is his wish to be rid of the whole business that prompts his final error of staking their cause on a single battle. He recognises the appearance of Caesar's ghost as a sign of failure, if not of guilt and acknowledges the fitness of his death. The tragedy of Brutus's failure in public is heightened by the attractiveness of his private life, in his love for Portia, his consideration for his attendants and his affectionate sympathy for Lucius.

[25]

QUESTION 8
JULIUS CAESAR (CONTEXTUAL)

- 8.1.1 Cassius is a 'thinker'. He is not easily deceived. Forms his own opinions. (2)
- 8.1.2 Antony says that Cassius is a noble Roman and not dangerous. Cassius is, however, very dangerous. He is conspiring to kill Caesar. Caesar should fear him (3)
- 8.1.3 Messala said it was Cassius's mistrust that his ventures would be successful that resulted in his death. Cassius was always negative. He was melancholic and always expected things to turn out badly. Messala's words are very similar to Caesar's. Caesar made similar remarks implying that Cassius was never happy, he was never light hearted or in a good mood. (4)
- 8.2 Brutus says Antony is harmless without Caesar, that he is just a limb of Caesar but Antony poses a real danger to the Conspirators. Antony, in turn, says that Cassius is harmless. Brutus and Antony are both wrong. (3)
- 8.3.1 He says he is telling Antony what is to be feared, not what he fears since he does not fear anything '...for always I am Caesar', arrogantly believes that he will always be leader (2)
- 8.3.2 Caesar is very popular with the lower classes because he has done many things to improve the living conditions of the poor. In addition, he is a good military leader and brings many conquests to Rome. At the beginning of the play, he has just won a battle against Pompey's sons. He tries to eradicate corruption. He is, according to Casca, a good 'performer' who knows how to win the crowd to his side. Casca says that the people love him so much that they would forgive him even if he killed their own mothers. He does not show how power hungry he actually is (refuses the crown three times). They know that he is a good ruler. Global: (5)
- 8.4.1 Reveals Brutus's impatience with Cassius. (1)
- 8.5.1 Cassius is always sardonic, he is never truly happy. (1)
- 8.5.2 Yes. Cassius craves attention and approval from Brutus. Brutus reprimands him instead of showing affection for him.
- OR**
- No. Cassius deserves to be spoken to in this manner. Instead of behaving like a Roman leader, he behaves like a passionate girl. (2)
- 8.6
- Illustrates the disharmony in the camp of the conspirators.
 - Prepares one for their defeat.
 - Builds tension.
- Any 2= (2)

[25]

TOTAL FOR SECTION B: [25]

QUESTION 9
A TALE OF TWO CITIES (ESSAY)

Charles Darnay and Dr Manette are both “resurrected” in different ways.

Darnay has his first “resurrection” when he is apprehended as a spy early on in the novel. He faces the death penalty, but the quick thinking of Sydney Carton, who sees their similarity of appearance, saves him. This ‘recalling to life’ is paralleled later in the novel when Carton once again saves Darnay from death at the hands of the revolutionaries in France. Carton again uses the similarity of appearance to trade places with Darnay, and is guillotined in his place. By doing so, Carton is himself ‘recalled to life’ – his noble action and bravery redeem an erstwhile life as profligate.

Dr Manette is “resurrected” in the beginning when he is freed from prison in France. However, he is still tormented and emotionally trapped in his life as shoemaker. It is only through the love of Lucie, that he is released from his personal hell, and is again able to lead a contented, happy life. By loving him, and treating him with patience and compassion, Lucie restores his sanity. Dr Manette begins to practice as a Doctor again and regains his self respect and dignity.

Therefore, it can be seen that resurrection is an important theme. These two are central characters, and their story makes up a large part of the novel.

[25]

QUESTION 10
A TALE OF TWO CITIES (CONTEXTUAL)

- 10.1 Figuratively: Carton appears to have led a life as wastrel. He has not done much in it of which to be proud and he judges himself harshly. (2)
- Literally: He also drinks a great deal and does not sleep much. (2)
- 10.2.1 Charles Darnay. (2)
- He has been to visit him in the prison in France where he has been imprisoned by the revolutionaries for the crimes of the Evrémondes. (2)
- 10.2.2 Sydney Carton and Charles Darnay bear a striking physical resemblance to one another. (2)
- 10.3 Banking duties on behalf of clients in France / Duties for Tellson’s clients. (2)
- 10.4 Carton regrets the life he has led in comparison to Mr Lorry. (2)
- 10.5 Carton does not envy Mr Lorry’s career as a “man of business”. He envies the fact that he has led a productive and respected and useful life. (3)
- 10.6 Carton is planning to end his own life by exchanging his position with Darnay. He reevaluates his own life and realises that his death now is fitting and natural even through he is still a young man etc. (4)

- 10.7 Students may agree (with excellent justification) or disagree, but the obvious answer is that Carton has not wasted his life at the end of the novel. He makes a sacrifice that is beyond normal. He redeems his promise made to Lucie earlier, he dies courageously and with dignity, even supporting the little seamstress in her moment of agony, when she dies before he does etc. (4)
[25]

**QUESTION 11
JULY'S PEOPLE (ESSAY)**

July seems to set himself up in the role of "frog prince, saviour" right from the beginning of the novel. He is *able* to help them and this already puts him in a position of power. Thereafter he increases his power over the Smales by removing their own sense of usefulness.

Candidates need to explore *specific* examples of how he does this. Some ideas to consider:

- The expropriation of the car and its keys
- Taking over the role of provider and head of the house
- Looking after the children and setting himself up as their hero.
- Controlling the level at which Maureen will or won't adapt by not allowing her to feel involved or useful.
- Controlling his own family unit - "If I say they stay, they stay" etc.

The memo is only a brief guide – accept any additional valid points made. [25]

**QUESTION 12
JULY'S PEOPLE (CONTEXTUAL)**

- 12.1 It is a record player that was brought to the village and set up for their entertainment. (2)

- 12.2 Victor comes across as spoilt and boastful. He sees the water tank as *theirs* because *his* father erected it. He obviously hasn't grasped the idea of sharing - even at his age.

OR

He likes being the centre of attention. When they first arrive in the village he wants to boast with his electric cars - even though there is clearly no electricity with which to plug in the set. (3)
(Any valid answer will suffice)

- 12.3.1 Shock, horror, fear (2)
- 12.3.2 The gun was the last item he really possessed. In addition he used it to provide meat for his family and the villagers. It was also their only protection should the need arise. His reaction reveals how essential the gun was to their survival. (2)
- 12.4.1 Allow either: disgust - not very 'manly'. His naivety is also an irritation. Sympathy: a pathetic figure, 'hands shook', reduced in stature etc (3)

- 12.4.2 At first, she (like Bam) can hardly believe it “looked under the coverings . . .” She then becomes angry, resentful, suspicious and confronts July. (3)
- 12.4.3 No - they see them as vulnerable. Back there the parents were in control. Now all their frailties are exposed. (2)
- 12.5 It is ironic that he is presumed innocent just because he is young; he *does* have *some* ideas about the missing gun - and seems to be implying that Gina might have told everyone, but his father ignores this because he is young and “innocent”. (3)
- 12.6 Daniel (1)
- 12.7 Initially he appears concerned and asks questions about its disappearance. Once he and Maureen realise it must have been Daniel, he becomes confrontational and angry at her insistence that he get it back. As far as he is concerned it is “not my business” and he wants nothing more to do with her “trouble”.
Look for some detail into his reaction. (4)

[25]

QUESTION 13 MARU (ESSAY)

Learners should include the following points in their discussion:

Dikeledi is well educated. She is a qualified teacher who is later appointed to the position of headmistress. She is a leader at the school and the other teachers, including the senior teachers, look up to her. They are eager to use the opportunity which arises when she goes to help Margaret to quiet the children, to laugh at Pete, the school principal for whom they have no respect. She serves as a good example that women can be good teachers not only of the school curriculum but also of how one should behave. She reprimands the children for being disrespectful and shows that sometimes it is necessary to step in and correct the wrongs that occur. She is a good example to the children as well as to the other educators and even the principal.

Dikeledi has strong moral values but is not a prude or judgemental. She respects other people and commands their respect in return. She is a good person who has the best interests of others at heart. She advises Margaret not to tell people that she is a Masarwa because she knows that people will be prejudiced. Dikeledi, herself, does not treat Margaret with disrespect. She knows that Margaret is a Masarwa but still treats her with dignity and respect and they form a strong bond of friendship. She has great admiration for Margaret's abilities to sketch and is not shy to praise her. When Maru tells her that he is going to marry Dikeledi she is surprised. She loves her brother but also has her friend's interests at heart as revealed when she tells him that men usually propose before taking it for granted that the women will marry them. She also has great respect for her culture and for the values inherent to that culture. For this reason she, like the other people of the village, expects that Maru will be the next paramount chief. She respects Maru and looks up to him like to 'a god' because of his humanity and good traits. Dikeledi is also a good example to the other women because she loves Moleka but does not allow him to misuse her the way he has done to so many of the other women in the community. She waits for him to commit to her before she has a physical relationship with him. She is determined not to become another unwed mother. Dikeledi's loyalty to her brother is remarkable. She does what he wants her to although she is not always certain of his reasons for doing so. As an example, she allows him to take the sketches Margaret has made for her although she does not want to part with them. She trusts him and behaves like a loving sister who has confidence that what her brother does will turn out well.

Dikeledi has good relationships with most people. Because of her respect for others she is always treated well. She is admired by most men because of her physical features but she keeps them in her place by always maintaining a cool professionalism. Ranko is one of the men who admires her from a distance. Moleka comments that next to Margaret. Dikeledi is the best woman on earth. Moleka's knowledge of women is exceptional so we trust his judgement. Dikeledi's relationship with Margaret provided proof of the wonderful friendships that can be had by women. She takes Margaret under her wing when she arrives in the village and their friendship blossoms from there onward.

Learners may refer to any incidents in the play but must discuss what these reveal about Dikeledi and why she is a good role model.

[25]

QUESTION 14 MARU (CONTEXTUAL)

- 14.1 She thought very highly of Maru. To her, he was on a level which no other human being could even aspire to reach. He was a good person who had only good motives in everything he did even if other people did not understand him. (2)
- 14.2 He realises that Margaret is the ideal wife for him. She behaves differently to other people who usually grovelled before him but she looks at him indifferently, as if looking down from a great height. Maru realises that, like him, she has her "own inner kingdom". Like Maru, she does not act in a way that will betray the 'gods living in her kingdom'. She will be his soul mate. Maru does not want to marry a woman who wants to use him to improve her social standing. He wants a wife who does not care about society's values or about materialism. (4)

- 14.3 She presumes to know what is good for Maru. She thinks that she knows better than he does what he should do. She thinks he should not marry a Masarwa. Maru does not want to be dictated to. (3)
- 14.4.1 He does not wish to marry someone who is spoilt and expects others to do things for her or someone who expects to live a luxurious lifestyle. He wants an ordinary woman who is down to earth. (3)
- 14.4.2 On the night of Moleka and Dikeledi's wedding, when he comes to fetch her. He leaves the wedding, saying he is tired and goes to the library where she lives. Maru tells Ranko to start loading her possessions. He tells her to stop feeling sorry for herself and that he has suffered just like she is suffering because of her love for Moleka. He tells her that they dreamt the same dreams. He says that it is these dreams that convinced him that she would one day learn to love him. (3)
- 14.5.1 She rocks back on her heels and spills the sugar. She is amazed. 1+1=(2)
- 14.5.2 Probably not. Dikeledi considers Maru to be superior to everybody else. She knows what is expected of him and is really just completely unprepared for what he tells her. She knows that the community will not accept Margaret as Maru's wife and is surprised that he has chosen an outcast to be his wife when all the women of the village are vying for this position. Her reaction is a statement of surprise and she also tries to protect Maru's 'best interests'. She would not have had Margaret for a best friend if she was prejudiced (4)
- 14.6 Maru is a man who decides what he wants and then makes sure it materialises. He does not pay attention to what other people say or think, he follows his own heart. What he does is sometimes so unexpected that people cannot believe that he really wants them to do it. His behaviour sometimes seems selfish and 'pig headed'. (4)

[25]

QUESTION 15 NINETEEN EIGHTY-FOUR (ESSAY)

Students must discuss Room 101 as a symbol, and the fear Winston has of it:

Not much is known about this room but when Winston is first arrested, the prisoner he encounters terrifies him with his own extreme reluctance to be taken there. When Winston faces Room 101 himself, he realizes why the room is so threatening. It is here where you are forced to confront your innermost fears and deepest recesses of your personality.

Winston is terrified of rats. O'Brien knows this so when Winston is finally taken to this extreme place of torture, the mere threat of rats placed near him is enough to make him confess. This he does, begging O'Brien to use Julia rather than himself. This was O'Brien's desire all along – for Winston to denounce any bond to any other being, and 'love' the Party first.

Room 101 functions not only as a place of torture. It is the place where everyone and everything is denied and denounced in favour of the Party and love of Big Brother. This is often more terrifying than the torture.

[25]

QUESTION 16
NINETEEN EIGHTY-FOUR (CONTEXTUAL)

- 16.1.1 It is a café normally frequented by rebellious citizens. (1)
- 16.1.2 (a) Winston has always enjoyed the café because he feels that it is a place where he can be closer to the Brotherhood. It is also where he once saw Aaronson, Rutherford and Jones – leaders he admired for their opposition to Big Brother. (2)
- (b) The Party tolerated the café's existence because they can still monitor its activities via the telescreens. They are not really troubled by it because they know that all the patrons have actually been 'turned' by them (through Room 101 etc). (2)
- 16.2 Any Two details can be mentioned and then a reason given
e.g. dusty table-tops: indicative of the usual dust and decay in Oceania
tinny music: it is all false
telescreen: B.B. is always watching
posters: constant reminder of the ever presence of B.B.
Victory Gin etc 2+2=(4)
- 16.3 This is the poster which is on display everywhere you look in Oceania. It is a reminder to watch your actions, so that you are always loyal to B.B. and the Party. (2)
- 16.4 The name is ironic because although it was created to celebrate a Party victory, it tastes horrendous and is another symbol of totalitarian rule. (2)
- 16.5 Telescreens monitor, record, inform and transmit so there is no privacy or escape from it. Your life is simply not your own. (4)
- 16.6 It shows how he has been 'turned' by O'Brien and Room 101. He now actually cares what happens in Oceania and with the Party. He wants them to succeed. (3)
- 16.7.1 The world is divided into Oceania, Eastasia and Eurasia. (3)
- 16.7.2 The Party wants to suggest that Oceania is under threat so that it inspires loyalty and patriotism amongst the citizens. (2)

[25]

TOTAL FOR SECTION C: [25]

TOTAL: 75