

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE SG
(Second Paper: Literature)

FEB / MARCH / MAART 2006

TIME: 2 hours

MARKS: 75

INSTRUCTIONS:

Use the checklist on page 3 to ensure that you have answered what is required.

1. You must answer a total of FOUR questions as follows:
 - Answer TWO questions from SECTION A (Poetry)
 - Question 1 (South African Component) Compulsory
 - AND
 - ONE question from Questions 2, 3, 4 (Prescribed Poetry)
 - AND
 - Answer ONE question from SECTION B (Shakespeare)
 - AND
 - Answer ONE question from SECTION C (Novel)
2. Do NOT attempt to read through the whole paper. Consult the TABLE OF CONTENTS and mark the numbers of the questions relating to the networks **you have studied**.
3. Do NOT attempt to answer questions set on work which has not been done in class with you.
4. Your TWO answers on work other than poetry (i.e. Sections B and C) MUST include ONE essay and ONE contextual. In other words, if you choose to do the essay in Section B you MUST do the contextual in Section C and vice versa.
5. Answers to essay-type questions should not exceed 300 words.
6. In contextual questions use the number of marks allocated to each subsection as a guide to the expected length of each answer.
7. The examiners will assess your answers on your understanding of, and insight into, the given texts and will also assess the competence with which your answers are expressed.
8. Please number your answers in exact agreement with the question numbers.
9. It is in your own interest to write legibly and to present your work neatly.

Good luck - the examiners hope that you will enjoy answering this paper.

TABLE OF CONTENTS

Candidates must answer TWO questions from Section A and ONE question **each** from Sections B and C.

A total of **FOUR** questions for 75 marks must be answered.

SECTION A: POETRY (Answer Question 1 AND Question 2 OR 3 OR 4.) (25)

Question 1: General South African poetry (Compulsory) 12 marks

AND

Question 2: Prescribed poetry 13 marks

OR

Question 3: Prescribed poetry 13 marks

OR

Question 4: Prescribed poetry 13 marks

SECTION B: SHAKESPEARE (Answer ONE question.) 25 marks (25)

Question 5: *Macbeth* Essay 25 marks

Question 6: *Macbeth* Contextual 25 marks

Question 7: *Julius Caesar* Essay 25 marks

Question 8: *Julius Caesar* Contextual 25 marks

SECTION C: NOVEL (Answer ONE question.) 25 marks (25)

Question 9: *A Tale of Two Cities* (Charles Dickens) Essay 25 marks

Question 10: *A Tale of Two Cities* (Charles Dickens) Contextual 25 marks

Question 11: *July's People* (Nadine Gordimer) Essay 25 marks

Question 12: *July's People* (Nadine Gordimer) Contextual 25 marks

Question 13: *Maru* (Bessie Head) Essay 25 marks

Question 14: *Maru* (Bessie Head) Contextual 25 marks

Question 15: *Nineteen Eighty-Four* (George Orwell) Essay 25 marks

Question 16: *Nineteen Eighty-Four* (George Orwell) Contextual 25 marks

CHECKLIST

Question	1	Compulsory
Questions	2, 3, 4	Choose ONE
Questions	5 - 8	Choose ONE
Questions	9 - 16	Choose ONE

You must have ONE contextual and ONE essay.

SECTION A

QUESTION 1
SOUTH AFRICAN COMPONENT (COMPULSORY)

Read the poem and answer the questions that follow.

PENGUIN ON THE BEACH

Stranger in his own element,
Sea-casualty, the castaway manikin
Waddles in his tailored coat-tails. Oil

Has spread a deep commercial stain
Over his downy shirt front. Sleazy, grey,
It clogs the sleekness. Far too well

He must recall the past, to be so cautious:
Watch him step into the waves. He shudders
Under the froth; slides, slips, on the wet sand,

Escaping the dryness, dearth, in a white cascade,
An involuntary shouldering off of gleam.
Hands push him back into the sea. He stands

In pained and silent expostulation.
Once he knew a sunlit, leaping smoothness,
But close within his head's small knoll, and dark

He retains the image: Oil on sea,
Green slicks, black lassos of sludge
Sleeving the breakers in a strain-spread scarf.

He shudders now from the clean flinching wave,
Turns and plods back up the yellow sand,
Ineffably wary, triumphantly sad.

He is immensely wise: he trusts nobody. His senses
Are clogged with experience. He eats
Fish from his Saviour's hands, and it tastes black.

Ruth Miller

Glossary

<i>manikin</i>	small figure
<i>dearth</i>	lack / scarcity
<i>expostulation</i>	argue, protest
<i>knoll</i>	small, round shape
<i>ineffably</i>	too great to be expressed in words

- 1.1 Why is the penguin a 'stranger in his own element'? (2)
- 1.2 How does the writer create a negative or critical attitude towards the oil? Refer to stanza two. (2)

- 1.3 Explain how the poet arouses feelings of sympathy and sorrow for the penguin. (3)
- 1.4 What message does the poem convey? Justify your answer. (3)
- 1.5 Write down two words which you believe best describe the mood of this poem. (2)
- [12]**

AND

QUESTIONS 2 OR 3 OR 4

Answer the questions set on any ONE of the following prescribed poems.

QUESTION 2

Read the poem and answer the questions which follow.

HAWK ROOSTING	
I sit in the top of the wood, my eyes closed. Inaction, no falsifying dream Between my hooked head and my hooked feet: Or in sleep rehearse perfect kills and eat.	
The convenience of the high trees! The air's buoyancy and the sun's ray Are of advantage to me; And the earth's face upward for my inspection.	5
My feet are locked upon the rough bark. It took the whole of Creation To produce my foot, my each feather: Now I hold Creation in my foot	10
Or fly up, and revolve it all slowly - I kill where I please because it is all mine. There is no sophistry in my body: My manners are tearing off heads -	15
The allotment of death. For the one path of my flight is direct Through the bones of the living. No arguments assert my right:	20
The sun is behind me. Nothing has changed since I began. My eye has permitted no change. I am going to keep things like this.	
Ted Hughes	

- 2.1 Refer to the first verse then use your **own words** to explain how we know that the hawk believes himself to be superior. (3)

Lady Macbeth :	What beast was't then, That made you break this enterprise to me? When you durst do it, then you were a man; And, to be more than what you were, you would Be so much more the man. Nor time, nor place, Did then adhere, and yet you would make both:	20
	They have made themselves, and that their fitness now Does unmake you. I have given suck, and know How tender 'tis to love the babe that milks me: I would, while it was smiling in my face, Have plucked my nipple from his boneless gums, And dashed the brains out, had I so sworn As you have done to this.	25
Macbeth :	If we should fail?	30
Lady Macbeth :	We fail? But screw your courage to the sticking-place, And we'll not fail.	35

- 6.1 **Where** and **when** does this important conversation take place? (2)
- 6.2 Consider lines 1-5 then answer the following questions:
- 6.2.1 What is the “business” to which Macbeth refers in line 1? (1)
- 6.2.2 In what way did Macbeth earn “honour” and “golden opinions”? (2)
- 6.3 Carefully read lines 6-14 then discuss the manipulation tactics employed by Lady Macbeth. (4)
- 6.4 Macbeth claims in line 18-19 that he *is* a man. Assess his actions up to this point in the play to substantiate his claim. (4)
- 6.5 Consider Lady Macbeth’s accusations in lines 20-32:
In line 20-21 she accuses Macbeth of being a “beast” or inhuman. Why is this ironic? Discuss with reference to the extract **and** her actions prior to this. (4)
- 6.6 How does Macbeth’s response in line 33 suggest that he might be persuaded? (2)
- 6.7 Write down ONE word to describe Lady Macbeth’s tone in line 34: “We fail?” and give a reason for your choice. (2)
- 6.8 At the end of this *scene* Macbeth says: “I am settled ... False face must hide what false heart doth know.” Discuss any two specific incidents from this point onwards where Macbeth presents a “false face” to the Scottish people. (4)

[25]

OR

JULIUS CAESAR – William Shakespeare
QUESTION 7

ESSAY

If the play has a tragic hero, it is Brutus.

Discuss this statement by exploring the following ideas in an essay of approximately 300 words:

- Why Brutus is considered a tragic hero
- Why we admire him
- His flaws

[25]

OR

QUESTION 8
CONTEXTUAL

Read the text before answering the questions which follow.

Caesar	: Yond Cassius has a lean and hungry look; He thinks too much. Such men are dangerous.	
Anthony	: Fear him not Caesar, he's not dangerous. He is a noble Roman, and well given.	
Caesar	: Would he were fatter. But I fear him not; Yet if my name were liable to fear, I do not know the man I should avoid So soon as that spare Cassius. He reads too much, He is a great observer, and he looks Quite through the deeds of men. He loves no plays,	5 10
	As thou dost Antony ; he hears no music; Seldom he smiles , and smiles in such a sort As if he mocked himself, and scorned his spirit	15
	That could be moved to smile at any thing. Such men as he be never at heart's ease. Whiles they behold a greater than themselves, And therefore are they very dangerous. I rather tell thee what is to be feared Than what I fear, for always I am Caesar. Come on my right hand, for this ear is deaf, And tell me truly what thou think'st of him.	20

8.1 Refer to lines 1-4.

8.1.1 What are Caesar's reasons for considering Cassius to be dangerous? (2)

8.1.2 Explain why Antony's reply in lines 3 – 4 is ironic. (3)

- 8.1.3 The comments Messala makes about Cassius toward the end of the play are very similar to the comments Caesar makes about Cassius in this passage. Discuss. (4)
- 8.2 Brutus describes Antony in a similar way to the way Antony describes Cassius. Explain. (3)
- 8.3 Refer to lines 5 – 21.
- 8.3.1 How is Caesar’s arrogance revealed in this text? (2)
- 8.3.2 Write a paragraph in which you discuss why, despite his arrogance, Caesar is a very popular leader. (5)

AND

Act 4 Sc. 3

Brutus	:	Hear me, for I will speak. Must I give way and room to your rash choler? Shall I be frighted when a madman stares?	
Cassius	:	O ye gods, ye gods! must I endure all this?	
Brutus	:	All this! Ay, more! Fret till your proud heart break! Go show your slaves how choleric you are And make your bondmen tremble. Must I budge? Must I observe you? Must I stand and crouch Under your testy humour? By the gods, You shall digest the venom of your spleen, Though it do split you; for, from this day forth, I'll use you for my mirth, yea, for my laughter, When you are waspish.	5 10

- 8.4 What is the effect of all the questions in this short passage? (1)
- 8.5 8.5.1 What does Brutus’s choice of the words ‘choleric’ and ‘testy’ indicate about Cassius? (1)
- 8.5.2 Do you think Brutus is being cruel here? Explain your answer. (2)
- 8.6 Suggest TWO possible reasons for Shakespeare including this quarrel in the play. (2)

[25]

TOTAL FOR SECTION B: [25]

AND

SECTION C
NOVEL

Answer ONE question from this section.

A TALE OF TWO CITIES – Charles Dickens

QUESTION 9
ESSAY

Resurrection is an important theme. Dickens even wanted to call his novel “Recalled to Life”, rather than “A Tale of Two Cities”. Explain how Charles Darnay and Dr Manette, two central characters, are both “resurrected”.

[25]

OR

QUESTION 10
CONTEXTUAL

Read the following extracts and answer all the questions that follow.

Mr. Lorry’s eyes were again attracted to his face. Taking note of the wasted air which clouded the naturally handsome features, and having the expression of prisoners’ faces fresh in his mind, he was strongly reminded of that expression.

“And your duties here have drawn to an end, sir?” said Carton, turning to him.

5

“Yes. As I was telling you last night when Lucie came in so unexpectedly, I have at length done all that I can do here. I hoped to have left them in perfect safety, and then to have quitted Paris. I have my Leave to Pass. I was ready to go.” They were both silent.

10

“Yours is a long life to look back upon, sir?” said Carton, wistfully.

“I am in my seventy-eighth year.”

“You have been useful all your life; steadily and constantly occupied; trusted, respected, and looked up to?”

15

“I have been a man of business, ever since I have been a man. Indeed, I may say that I was a man of business when a boy.”

“See what a place you fill at seventy-eight. How many people will miss you when you leave it empty!”

20

And further in the chapter ...

<p>“I should like to ask you: Does your childhood seem far off? Do the days when you sat at your mother’s knee seem days of very long ago?”</p> <p>Responding to his softened manner, Mr Lorry answered:</p> <p>“Twenty years back, yes; at this time of my life, no. For, as I draw closer and closer to the end, I travel in the circle, nearer and nearer to the beginning. It seems to be one of the kind smoothings and preparings of the way ...”</p>	<p>25</p>
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- 10.1 Explain, in full, what you understand by the description of Carton as having a ‘wasted air’ (line 2). In your answer you must explain the reasons behind him having this look. (4)
- 10.2 10.2.1 Which prisoner’s face has Mr Lorry just seen? Why has he been to see him? (4)
- 10.2.2 Why, by looking at Carton, is Mr Lorry reminded “of that expression” (line 4)? (2)
- 10.3 What duties did Mr Lorry have to complete (line 5)? (2)
- 10.4 Why would Carton’s words in lines 15-16 be wistful and longing? (2)
- 10.5 Does Carton envy Mr Lorry? Explain. (3)
- 10.6 Carton is a young man but seems preoccupied with thoughts of life and death. Explain why this is so. (4)
- 10.7 At the end of the novel, do you believe that Carton would now be judged to have a “wasted air” about him? Supply reasons to justify your opinion. (4)
- [25]**

OR

JULY’S PEOPLE – Nadine Gordimer
QUESTION 11

ESSAY

Write an essay of about 300 words in length in which you explore July's desire to be dominant. Focus your essay on specific examples where he controls others and ensures that he remains the final authority.

[25]

OR

QUESTION 12
CONTEXTUAL

Read the following extract then answer the set questions:

If he hadn't been with them watching the installation of the <i>gumba-gumba</i> they would have thought it was Victor. Quite possible he would boast that he was allowed to handle his father's gun; would have somehow climbed up and taken it from its place in the roof.	
The boxes of cartridges had gone, too.	5
Bam was just as he was when the car keys were lost back there. But his hands shook, actually shook – she saw it as she had often pretended not to know when someone was crying. There were so few places to search, in a hut, and where could the gun be, if it were not in its place and had not been moved by him? Who would move it?	10
... She looked under the coverings they used as bed-clothes and pitched their few crumpled clothes out of the suitcase.	
He even took the knob-kerrie he had been given by an old man in exchange for fish and poked in the thatch that was piled up outside, lifted the bundles one by one and flung them aside. Victor and Royce rummaged, talking too much. —What if someone's buried it? C'mon, let's dig, Vic? Shall we dig?— When checked in one activity, they dashed to another. They forgot what they were supposed to be searching for; turning over the ashes became a contest for kicking the grey powder at one another. Gina had run off to skip with Nyiko, who had an old dressing-gown cord for a rope.	15
—You're quite sure you didn't play with it? At <i>any</i> time? —	
—No, daddy - man! I promise. — Victor was offended at being suspected of what he knew he might very well have done.	
The younger one indemnified, innocent of everything, for all time: —We never. Cross my heart. —	20
—Because no one else knew it was there. — Their father's look held. He breathed as if he had been running; even as they did when they were about to cry.	
The boys stood waiting for whatever it was grown-ups might decide to do. Neither would dare risk telling their father everybody knew it was there, every chicken that scratched, every child whose eyes went round the interior of the hut, <i>mhani</i> Tsatsawani's hut, where the white people stayed. — <i>Gina</i> knows. — Royce told tales, but the father didn't understand the implication.	25
	30
	35

- 12.1 What is the *gumba-gumba* mentioned in line 1? (2)
- 12.2 What **other** evidence is there in the novel to suggest it was "quite possible" (line 2) that Victor might have taken the gun in an attempt to boast? (3)
- 12.3 12.3.1 How does Bam react to the disappearance of the gun? Use your own words. (2)
- 12.3.2 Why does he react this way? (2)

- 12.4 12.4.1 Do you think the writer wants us to feel sympathy for Bam or disgust at his behaviour? Give reasons for your answer. (3)
- 12.4.2 How does Maureen react to the disappearance of the gun? Refer to this extract and the events after this. (3)
- 12.4.3 Do you think the Smales children view their parents in the same way 'now' as they did 'back there'? Briefly support your answer. (2)
- 12.5 Why is it ironic that Royce is presumed "innocent of everything" (line 25)? Consider this in the light of what he reveals at the end of the extract. (3)
- 12.6 Who really did take the gun? (1)
- 12.7 Discuss July's behaviour and reaction on hearing of the missing gun. (4)
- [25]**

OR

MARU – Bessie Head

**QUESTION 13
ESSAY**

Dikeledi is a good role model for other women in her community. Do you agree? Discuss your views in an essay of approximately 300 words. You should discuss the following:

- Her role as educator
- Her values
- Her relationships with other people.

[25]

OR

**QUESTION 14
CONTEXTUAL**

He turned his head a little and smiled. She was so confused and angry, she averted her head and picked up the sugar bowl. Nothing had to be wrong with Maru. He was her God.

"I don't like anyone to be wiser than thou about my actions," he said, in a quietly threatening voice. "I don't care whether she sleeps on the hard floor for the rest of her life but I am not going to marry a pampered doll."

5

Dikeledi rocked backwards on her high heels, and half the sugar in the bowl reeled on to the floor. There was something like hysteria in her laughter. She thought she had everything right but suddenly an abyss opened up in front of her. She had to jerk her mind away from the words: "But you can't marry a Masarwa. Not in your position." How could she say that, when not so long ago she had said there was no such thing as a Masarwa?

"Why are you laughing?" he asked sounding very angry.

"I am shocked," she said, truthfully.

"About what?"

"Between the lunch hour and now, people don't suddenly decide they are going to marry. I think you are joking."

"I am not," he said.

10

- 14.1 "He was her God."
Explain what this means. (2)
- 14.2 Explain carefully the motivating forces which inform / influence Maru's decision to marry Margaret. (4)
- 14.3 Explain how Dikeledi is being 'wiser than thou'. (3)
- 14.4 "I am not going to marry a pampered doll." (line 4)
- 14.4.1 Explain what Maru means here. (3)
- 14.4.2 When is Margaret informed of Maru's decision to marry her? Briefly explain how Maru does this. (3)
- 14.5 Refer to lines 10 - 11.
- 14.5.1 What does Dikeledi's physical response to Maru's words show? (2)
- 14.5.2 Is Dikeledi's reaction an indication that she is prejudiced? Substantiate your point of view in the context of the novel as a whole. (4)
- 14.6 How is Maru's behaviour in this extract characteristic of his general behaviour? (4)

[25]

OR

**NINETEEN EIGHTY-FOUR – George Orwell
QUESTION 15**

ESSAY

Room 101 is the place that terrifies everyone. Some have experienced it, some just know of it as a frightening concept.

What role do you think Room 101 plays in controlling people? Pay particular attention to Winston and his personal experience of Room 101.

[25]

OR

**QUESTION 16
CONTEXTUAL**

Read through the following extract and answer the questions that follow.

The Chestnut Tree was almost empty. A ray of sunlight slanting through a window fell yellow on dusty table-tops. It was the lonely hour of fifteen. A tinny music trickled from the telescreens.

Winston sat in his usual corner, gazing into an empty glass. Now and again he glanced up at a vast face which eyed him from the opposite wall. BIG BROTHER IS WATCHING YOU, the caption said. Unbidden, a waiter came and filled his glass up with Victory Gin, shaking into it a few drops from another bottle with a quill through the cork. It was saccharine flavoured with cloves, the speciality of the café.

Winston was listening to the telescreen. At present only music was coming out of it, but there was a possibility that at any moment there might be a special bulletin from the Ministry of Peace. The news from the African front was disquieting in the extreme. On and off he had been worrying about it all day. A Eurasian army (Oceania was at war with Eurasia: Oceania had always been at war with Eurasia) was moving southward at terrifying speed. The midday bulletin had not mentioned any definite area, but it was probable that already the mouth of the Congo was a battlefield. Brazzaville and Leopoldville were in danger. One did not have to look at a map to see what it meant. It was not merely a question of losing Central Africa: for the first time in the whole war, the territory of Oceania itself was menaced.

5

10

15

20

- 16.1 16.1.1 What is the **Chestnut Tree**? (1)
- 16.1.2 Judging by the people who frequent the Chestnut Tree, assess the significance of the place for:
- (a) Winston (2)
- (b) The Party. (2)

P.T.O.

- 16.2 Describe the atmosphere of the Chestnut Tree by focusing on TWO details. Use these details to show how they relate to life under Party rule, as you have seen it described in the novel. (4)
- 16.3 What does **BIG BROTHER IS WATCHING YOU** (line 6) mean? (2)
- 16.4 Explain the irony implicit in the name of the gin (line 8). (2)
- 16.5 Why is the concept of having a telescreen in every room an invasive one? (4)
- 16.6 Why should the news from the front be **disquieting** now, when Winston has never believed any Party reports before (line 14)? (3)
- 16.7 16.7.1 Describe the areas into which the world is now divided. (3)
- 16.7.2 The Party allows the news, of Oceania being menaced, to be aired. Why is this a clever propagandistic technique? (2)

[25]

TOTAL FOR SECTION C: [25]

TOTAL: 75

END