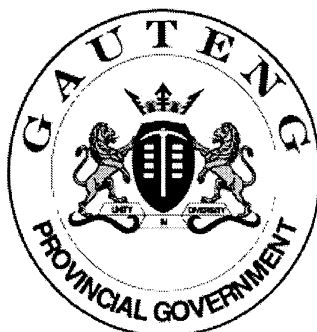


SENIOR CERTIFICATE EXAMINATION



**FEBRUARY / MARCH
2006**

**ENGLISH
ADDITIONAL/SECOND
LANGUAGE**

Second Paper : Literature

HG

105-1/2

18 pages

ENGLISH ADDITIONAL/SECOND LANG HG: Paper 2



105 1 2

HG

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**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**ENGLISH ADDITIONAL LANGUAGE HG
(Second Paper: Literature)**

TIME: 2 hours

MARKS: 80

INSTRUCTIONS:

- Answer all the questions on the two setworks you have studied but do not answer questions on two setworks in the same section.
 - You must answer TWO sections only. Answer ONE question from each section of your choice.
 - Write all answers in the answer books provided. This includes multiple-choice answers, which require the question number followed by a letter (A, B, C or D) or a word.
 - Number your answers clearly, using the same numbering as on the question paper.
 - Write neatly and clearly.
 - Do not quote unless asked to do so. Use your own words.
-

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SECTION A
POETRY

QUESTION 1

Read each poem carefully before attempting the questions that 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

- 1.1 In line 1 the hawk is described as sitting “in the top of the wood”. Explain the meaning of this phrase. (2)
- 1.2 What are the TWO most outstanding features of the hawk? Use your own words. (2)
- 1.3 What is the hawk doing while it appears to be sitting quietly? (2)

- 1.4 Why are the hawk's kills described as 'perfect' (line 4)? (2)
- 1.5 Which figure of speech is used in line 8? Explain its purpose. (3)
- 1.6 "My feet are locked upon the rough bark" (line 9)
- 1.6.1 Explain the aptness of the verb 'locked'. (2)
- 1.6.2 'rough bark' could also be seen as symbolizing the world in which the hawk lives. Describe the world in which the hawk lives. (2)
- 1.7 Quote TWO consecutive lines from the poem that illustrate the hawk's arrogance. (2)
- 1.8 Explain the meaning of "There is no sophistry in my body" (line 15) by giving a synonym for **sophistry**. (2)
- 1.9 "The sun is behind me." (line 21)
- 1.9.1 Explain the advantage the sun gives the hawk. (1)
- 1.9.2 What other possible meaning could be suggested by "is behind me" in the above statement? (2)

AND

The Wild Doves at Louis Trichardt

Morning is busy with long files Of ants and men, all bearing loads. The sun's gong beats, and sweat runs down. A mason-hornet shapes his hanging house. In a wide flood of flowers	5
Two crested cranes are bowing to their food. From the north today there is ominous news.	
Midday, the mad cicada-time. Sizzling from every open valve Of the overheated earth	10
The stridulators din it in – Intensive and continuing praise Of the white-hot zenith, shrilling on Toward a note too high to bear.	
Oven of afternoon, silence of heat. In shadow, or in shaded rooms, This face is hidden in folded arms, That face is now a sightless mask, Tree-shadow just includes those legs.	15
The people have all lain down, and sleep In attitudes of the sick, the shot, the dead.	20

And now in the grove the wild doves begin,
Whose neat silk heads are never still,
Bubbling their coolest colloquies.
The formulae they liquidly pronounce
In secret tents of leaves imply
(Clearer than man-made music could)
Men being absent, Africa is good.

25

William Plomer

- 1.10 In the poem the poet points out the difference between man and nature as suggested by their reaction to the heat. However, in lines 1 and 2 man and the ants are equals. Explain why. (2)
- 1.11 Which figure of speech is used in line 3? Explain its meaning. (3)
- 1.12 Identify the poetic device used in line 5. What effect does it have? (3)
- 1.13 Why does the poet describe midday as “mad cicada-time”? (2)
- 1.14 Why, according to stanza 2, do the insects make so much noise? Refer to lines 12 and 13 for your answer. (3)
- 1.15 Quote ONE word from stanza 1 that suggests man’s destructive or threatening nature. (1)
- 1.16 Read both poems again.
How do the hawk (**Hawk Roosting**) and the cranes (**The Wild Doves at Louis Trichardt**) differ in their attitude to their environment, as suggested by the poet’s description in each case? (4)

[40]

2.8 Later that same day Maru says to Ranko “she’s not dead, it’s only her neck that’s broken.”

2.8.1 Why does this surprise Margaret? (2)

2.8.2 Which image does Maru use to describe his love for Margaret? (2)

AND

Extract B

It was just after midnight when Dikeledi gave him the note. It was from Maru, who had instructed her to give the note to Moleka at that hour. It said: ‘Moleka, by the time you read this I shall be many miles away from Dilepe. I am marrying too, almost at the same time. Remember that people quarrel but they should always make it up again. Maru.’

Moleka walked out on to the porch and looked across at the house where a lamp still burned in the front room and a dummy sat by the window. He began to laugh and thought: ‘So he has fooled me once again. I knew I’d never get her from him. He’s the devil!’ And he laughed and laughed.

Everything else went smoothly for Dikeledi after that. She found she had a real husband who had begun to tire of people making a noise in his house. She watched in admiration as he began to give orders left and right. As he closed the door he turned to Dikeledi and said:

‘Did you know that Maru had planned to run off with the Masarwa school teacher?’

2.9 Describe the place to which Maru has gone. (3)

2.10 What is Moleka’s reaction to the note referred to in line 1? (2)

2.11 Why did Maru and Moleka ‘quarrel’? (2)

2.12 Maru does not say whom he will marry, but Moleka knows who it is. How do you think he knows this? (2)

2.13 What do you think Maru means when he says “people quarrel but they should always make it up again.”? (2)

2.14 Have Maru and Moleka ‘made it up’ by the end of the story? Give a reason for your answer. (2)

2.15 ‘Everything went smoothly for Dikeledi after that’ (line 12). Describe Moleka’s behaviour towards Dikeledi before and after the events described in the passage. (4)

[40]

SECTION C
DRAMA

Answer Question 3 **OR** Question 4.

QUESTION 3

Julius Caesar – William Shakespeare

Extract A: Act 2 Scene 2

CAESAR	Welcome Publius. What, Brutus, are you stirred so early too? Good morrow Casca. Caius Ligarius, Caesar was ne'er so much your enemy As that same ague which hath made you lean. What is't o'clock?	5
BRUTUS	Caesar, 'tis stricken eight.	
CAESAR	I thank you for your pains and courtesy <i>Enter ANTONY</i> See! Antony, that revels long a-nights, Is notwithstanding up. Good morrow, Antony. So to most noble Caesar.	10
ANTONY		
CAESAR	Bid them prepare within. I am to blame to be thus waited for. Now, Cinna; now, Metellus; what, Trebonius: I have an hour's talk in store for you; Remember that you call on me today; Be near me, that I may remember you.	15
TREBONIUS	Caesar, I will: [<i>Aside</i>] and so near will I be, That your best friends shall wish I had been further.	20
CAESAR	Good friends, go in, and taste some wine with me; And we, like friends, will straightway go together.	
BRUTUS	[<i>Aside</i>] That every like is not the same, O Caesar, The heart of Brutus yearns to think upon.	
<i>Exeunt</i>		

- 3.1 Why are all these people visiting Caesar? (2)
- 3.2 How would you describe Caesar's mood here? (2)
- 3.3 Do you feel sympathy for Caesar at this stage? Give a reason for your answer. (2)
- 3.4 Give TWO examples of irony from this scene and explain the irony. (4)
- 3.5 What, do you think, are the feelings of the visitors in this scene when Mark Antony arrives? (2)

AND

EXTRACT B: Act 3 Scene 2

Antony

Friends, Romans, countrymen lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus 5
Hath told you Caesar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest –
For Brutus is an honourable man; 10
So are they all, all honourable men –
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honourable man. 15
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff --- 20

You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious,
And, sure, he is an honourable man. 25
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him
O judgment, thou art fled to brutish beasts, 30
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

First Citizen
Methinks there is much reason in his sayings.

3.6 Describe the emotions of the following at the beginning of this scene:

3.6.1 Mark Antony

3.6.2 The crowd (4)

3.7 Quote TWO words which suggest that Mark Antony identifies with the crowd. (2)

3.8 Quote a short statement found between lines 5 and 10 which suggests that Mark Antony does not agree with Brutus's reasons for killing Caesar. (2)

- 3.9 “Did this in Caesar seem ambitious?” (line 18)
- 3.9.1 Name the figure of speech contained in the above quotation. (2)
- 3.9.2 What effect is Mark Antony trying to achieve by this figure of speech? (2)
- 3.10 State, in your own words, TWO reasons Mark Antony gives to show that Caesar did not seek power for himself. (4)
- 3.11 “You all did love him once, not without cause” (line 28)
Give TWO pieces of evidence from elsewhere in the play of this ‘love’. (4)
- 3.12 What is Mark Antony’s intention as suggested by the last three lines of his speech? (2)
- 3.13 Does he succeed in his intention? Give a reason for your answer. (2)
- 3.14 What qualities of Mark Antony are revealed in this extract? Name any TWO. (4)
- [40]**

OR

QUESTION 4

Macbeth – William Shakespeare

Read the extracts and answer the questions that follow.

EXTRACT A: Act V Scene 3

MACBETH	Bring me no more reports; let them fly all. Till Birnam Wood remove to Dunsinane I cannot taint with fear. What’s the boy Malcolm? Was he not born of woman? The spirits that know All mortal consequences have pronounced me thus: ‘Fear not, Macbeth; no man that’s born of woman Shall e’er have power upon thee.’ Then fly, false Thanes, And mingle with the English epicures. The mind I sway by, and the heart I bear, Shall never sag with doubt, nor shake with fear.	5 10
	<i>Enter a Servant</i> The devil damn thee black, thou cream-faced loon! Where got’st thou that goose look?	
SERVANT	There is ten thousand –	
MACBETH	Geese, villain?	
SERVANT	Soldiers, Sir.	15
MACBETH	Go, prick thy face and over-red thy fear, Thou lily-livered boy. What soldiers, patch? Death of thy soul! Those linen cheeks of thine Are counsellors to fear. What soldiers, whey-face?	
SERVANT	The English force, so please you.	20

MACBETH	Take thy face hence. <i>Exit Servant</i> Seyton! I am sick at heart When I behold – Seyton, I say! – This push Will cheer me ever, or disseat me now. I have lived long enough: my way of life Is fallen into the sere, the yellow leaf; And that which should accompany old age, As honour, love, obedience, troops of friends, I must not look to have; but, in their stead, Curses, not loud, but deep, mouth-honour, breath Which the poor heart would fain deny, and dare not.	25 30
---------	--	----------------------------------

- | | | |
|-------|--|-----|
| 4.1 | To which reports is Macbeth referring in line 1? | (2) |
| 4.2 | “Then fly, false Thanes, and mingle with the English epicures.” (lines 7-8). | |
| 4.2.1 | Name one of the ‘false Thanes’ mentioned in line 7. | (1) |
| 4.2.2 | Why are these Thanes no longer loyal to Macbeth? | (2) |
| 4.2.3 | Who are the English epicures? | (1) |
| 4.3 | Why is it reckless of Macbeth to say that all his Thanes should ‘fly’? | (2) |
| 4.4 | Macbeth believes that he has no reason to be afraid. | |
| 4.4.1 | On what does he base his confidence according to line 2? | (3) |
| 4.4.2 | How is this proven to be a false hope later in the play? | (3) |
| 4.5 | Why does Macbeth call the Servant “a cream-faced loon”? | (2) |
| 4.6 | QUOTE another word from the extract that has the same meaning as “cream-faced loon”. | (1) |
| 4.7 | What does Macbeth mean when he says ‘This push / will cheer me ever, or disseat me now.’ (lines 23 and 24)? | (2) |
| 4.8 | 4.8.1 What do we learn from the extract about Macbeth’s state of mind? | (2) |
| | 4.8.2 Suggest ONE reason from the extract why he feels this way. | (2) |
| 4.9 | In the extract Macbeth mentions certain rewards that come with old age. He also says that he cannot expect to have these rewards. What does Macbeth have in their place? | (2) |

AND

EXTRACT B: Act V Scene 8

MACDUFF	Turn, hellhound, turn!	
MACBETH	Of all men else I have avoided thee. But get thee back; My soul is too much charged with blood Of thine already.	5
MACDUFF	I have no words; my voice is in my sword: Thou bloodier villain than terms can give thee out. <i>They fight.</i>	
MACBETH	Thou lovest labour. As easy mayst thou the intrenchant air With thy keen sword impress, as make me bleed. Let fall thy blade on vulnerable crests; I bear a charmed life which must not yield To one of woman born.	10
MACDUFF	Despair thy charm, And let the angel whom thou still hast served Tell thee Macduff was from his mother's womb Untimely ripped.	15
MACBETH	Accursed be the tongue that tells me so, For it hath cowed my better part of man; And be these juggling fiends no more believed That palter with us in a double sense, That keep the word of promise to our ear, And break it to our hope. I'll not fight thee.	20
MACDUFF	Then yield thee, coward, And live to be the show and gaze o'the time. We'll have thee, as our rarer monsters are, Painted upon a pole, and underwrit, "Here may you see the tyrant."	25
MACBETH	I will not yield to kiss the ground Before young Malcolm's feet, And to be baited with the rabble's curse. Though Birnam Wood be come to Dunsinane And thou opposed, being of no woman born, Yet I will try the last. Before my body I throw My warlike shield. Lay on, Macduff; And damned be him that first cries, 'Hold, enough!'	30 35

- 4.10 Write down TWO reasons why Macbeth has avoided Macduff. (2)
- 4.11 What is Macduff's reaction, according to line 6, when Macbeth refuses to fight him? Explain in your own words. (2)
- 4.12 Why is Macduff determined to kill Macbeth? (2)
- 4.13 Explain why Macbeth believes that he leads "a charmed life" (line 12). (3)
- 4.14 At what point in the extract above does Macbeth realize that he is going to die? (2)

- 4.15 Macbeth has committed many evil deeds in the course of the play but is also portrayed as having good qualities. Consider the extract given. What good quality do you think Macbeth shows in this extract for which he deserves our admiration? Write down the quality and give a reason for your answer.

(4)
[40]

SECTION D SHORT STORIES

Answer Question 5 **OR** Question 6.

QUESTION 5 FOCUS

Read the extracts and answer the questions that follow.

Extract A: from *The Schoolmaster* by **Pauline Smith**

Because of a weakness of the chest which my grandmother thought that she alone could cure, I went often, as a young girl, to my grandparents' farm of Nooitgedacht in the Ghamka valley. At Nooitgedacht, where my grandparents lived together for more than forty years, my grandmother had always young people about her – young boys and girls, and little children who clung to her skirts or were tossed up into the air and caught again by my grandfather. There was not one of their children or their grandchildren that did not love Grandfather and Grandmother Delpport, and when Aunt Betje died it seemed but right to us all that her orphans, little Neeltje and Frikkie and Hans, Koos and Martinus and Piet, should come to Nooitgedacht to live. My grandmother was then about sixty years old. She was a big stout woman, but as is sometimes the way with women who are stout, she moved very easily and lightly upon her feet. I had seen once a ship come sailing into Zandtbaai harbour, and Grandmother walking, in her full wide skirts with Aunt Betje's children bobbing like little boats around her, would make me often think of it. This big, wise and gentle woman, with love in her heart for all the world, saw in everything that befell us the will of the Lord. And when, three weeks after Aunt Betje's children had come to us, there came one night, from God knows where, a stranger asking for shelter out of the storm, my grandmother knew that the Lord had sent him.

The stranger, who, when my grandmother brought him into the livingroom, gave the name of Jan Boetje, was a small dark man with a little pointed beard that looked as if it did not yet belong to him. His cheeks were thin and white.

- 5.1 Give the name of the schoolmaster. (1)
- 5.2 How do we know that Engela is not a strong child? (2)

- 5.3 “Grandmother walking, in her full wide skirts with Aunt Betje’s children bobbing like little boats around her, would make me often think about it.” (lines 16-18).
- 5.3.1 What figure of speech is contained in this quotation? (1)
- 5.3.2 Explain in your own words the effect of this figure of speech. (2)
- 5.4 What indications are there in the passage and elsewhere in the story that Grandma Delport is very religious? Give TWO examples. (4)
- 5.5 The Grandmother makes a request of the stranger in the story. Suggest a reason why the stranger hesitates before responding to this request. (2)
- 5.6 Give TWO pieces of evidence to show that the stranger loves Engela. (2)
- 5.7 Engela experiences emotional growth as a result of her relationship with the stranger. Give TWO examples of this. (4)
- 5.8 Write down the letter of the INCORRECT option:
- At the end of the story we are left in no doubt that love _____ .
- A. is healing
- B. makes one believe in oneself
- C. does not condemn
- D. makes one go mad (2)

AND

Extract B: from *The Jackal* by Hannah Browne

‘If we could only get our hands on the young ones, it would save us a lot of trouble.’

He spilled his coffee and could only stare at his mother. Did she know?

But she was already on to another subject. ‘You will have to help with the milking for a few days. Krot is away again.’ 5

Down in the vlei the jackal was sniffing along the trail to her cubs. The smell of man, the smell of danger, was strong in her nose and getting stronger still. She stood uncertainly, walking a big circle. She was swollen with milk. She turned her head, listened, heard the faint mewling of the cubs. She circled the area and the smell became even stronger. Throwing all caution to the winds she trotted to the hollow, whining softly. They were thirsty and mewling louder now that they were aware of her. 10

Then, quickly, and not allowing them to satisfy their thirst, with her muzzle she picked up the nearest cub by the scruff of its neck and carried it swiftly to the old hollow cave near the river. The cubs were very thirsty and yelped angrily as she carried them, one by one, to safety. Only when the last one was deposited with the other, did she lie down for them to suckle.

15

Old Taboets called at the homestead before he went to set his traps, but the boy didn't join him. He was hanging about listlessly and when it was time for the milking to start he went out quietly.

20

- 5.9 What does the writer want to suggest about the boy when she writes that he 'spilled his coffee' (line 3)? (2)
- 5.10 Who or what are the "young ones" (line 1)? (1)
- 5.11 Does the boy agree with the mother's suggestion as expressed in lines 1 and 2? Give a reason for your answer. (2)
- 5.12 "Did she know?" (lines 3 and 4)
What is it the boy thinks his mother might know? (2)
- 5.13 What is meant by 'Throwing all caution to the winds' (line 12)? (2)
- 5.14 Describe the living conditions of the family on the farm. (3)
- 5.15 Give evidence to show the jackal has a strong instinct to protect her cubs. (2)
- 5.16 Explain why the boy is so troubled. (3)
- 5.17 Give evidence to show that the boy portrayed in this story possesses some characteristics of a child and some of a man. (3)

[40]

OR

QUESTION 6
STORIES SOUTH AFRICAN

Read the extracts below and answer the set questions.

In The Withaak's Shade by Herman Charles Bosman

Next day, in Fanie Snyman's *voorkamer*, which was used as a post-office, I told my story to the farmers of the neighbourhood, while they were drinking coffee and waiting for the motor-lorry from Zeerust.

'And how did you get away from that leopard in the end?' Koos van Tonder asked, trying to be funny. 'I suppose you crawled through the grass and frightened the leopard off by pretending to be a python.'

'No, I just got up and walked home,' I said. 'I remembered that the cattle I was looking for might have gone the other way and strayed into your kraal. I thought they would be safer with the leopard.'

5

10

6.1 Choose either A, B, C or D as your answer. Write only the letter of your answer. An important theme in this story is _____.

- A. appearance vs. reality
- B. fear
- C. good vs. evil
- D. the past and the present

(2)

6.2 Briefly explain why you chose the above theme. Remember you have to link it to the **story as a whole**.

(4)

6.3 Bosman uses satire very effectively in his work. Which human failure is satirized in this specific extract?

(2)

6.4 How does Oom Schalk ridicule Koos van Tonder?

(2)

6.5 The humour in the story is the result of the 'lies' told by Oom Schalk and Krisjan Lemmer. Describe TWO lies told by each of these men.

2x2=(4)

- 6.6 Not all the humour in this story is based on lies. Looking at the following extract:
- ‘There was a great deal of shooting at the leopard and a great deal of running away from him.’
- 6.6.1 Of what does the shooting remind the speaker? (1)
- 6.6.2 Of what does the running away remind the speaker? (1)
- 6.6.3 What humorous comment is the speaker making about the people on this occasion? (2)
- 6.7 Do you think that Oom Schalk is a typical Marico liar? Explain your answer by referring to the end of the story. (2)
- 6.8 Explain why the leopard as a ‘character’ in the story causes amusement and sympathy in the reader. (4)

AND

***Badeni’s Bank Note* by Frank Brownlee**

<p>In every respect, Badeni had found the keeper of the little shop a friendly and trustworthy fellow. He had given himself the name Tandabantu (beloved of the people), and had painted it in large letters on the signboard. This name was what had first attracted Badeni to the shop.</p>

- 6.9 Why is the name ‘Tandabantu’ ironic? (2)
- 6.10 Explain how Tandabantu treats Badeni when he first comes to his shop. (2)
- 6.11 What do we learn about Badeni when he first visits the shop? (2)
- 6.12 Is Tandabantu overconfident? Give a reason for your answer. (3)
- 6.13 Appearance and Reality is a theme of this story. Give TWO examples. (4)
- 6.14 Is Badeni a round or a flat character, in other words, does he change during the course of the story? Give a reason for your answer. (3)

[40]

TOTAL: 80

END