

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

POSSIBLE ANSWERS FOR : ENGLISH FIRST LANGUAGE SG
(Second Paper: Literature)

SECTION A
POETRY

QUESTION 1
THE GAMBLERS

- 1.1 Gamblers (1)
- 1.2
- * "slap down their wagering boat upon the surf" = suggests that going out to sea is like placing a bet – you don't know if you'll win or lose
 - * "day flips a golden coin" = like you'd flip a coin to determine the odds, day sends out the sun – again you still don't know if it's win / lose
 - * "and pile their silver chips upon the beach" = "chips" are tokens used to gamble and represent one's winnings – in the same way the fish represent their winnings
- One mark for each quote.
One mark for each point of discussion.
Explanation must refer to gambling.
- (Any 2 ideas) (4)
- 1.3
- * That they've been out all night drinking, gambling and womanising
 - * The results of which are "little dawn-wind" or hangovers whirling in their heads
- (2)
- 1.4
- * It is a hard sound,
 - * reinforcing the bitter / difficult conditions / explosive
- (2)
- 1.5
- * Negative
 - * the imagery suggests difficulty
 - * e.g. "chilly unrested sea", "withered kelp", "broken shells"
 - * The diction used creates a gloomy atmosphere
 - * e.g. "bitter patience", "careless hands"
- OR**
- * Positive
 - * particularly given the last images of wealth, bounty and success.
 - * "capacious"
 - * "pile silver chips"
- (3)

[12]

AND

QUESTION 2
ANTHEM FOR DOOMED YOUTH

- 2.1 War horrified the poet. He did not see it as glorious or honourable. The soldiers died like cattle at an abattoir. When soldiers died, there was no time or care for a decent funeral. The poet feels war is deplorable."die as cattle"
"monstrous anger"
"sad shires" 2 + 2 = (4)
- 2.2 "Anthem" indicates that this is a dignified and solemn song of praise for the boys/young men who died in the war. One normally thinks of youth as a time of promise and potential. Here, they are described as 'doomed': condemned to die continuous. (3)
- 2.3 Learners can choose:
 alliteration of "R" in "rifles' rapid rattle"
 the "patter" of the "orisons"
 "shrill demented choirs of wailing shells"
 bugles
 mourning of the choirs etc
 Learners must comment on the sound effect that places the reader in the battle. (5)
- 2.4 Suggests the grief/mourning that has overtaken the counties. (1)
 [13]

OR

QUESTION 3
DEATH BE NOT PROUD

- 3.1 Death has no power over Fate (i.e. it cannot choose when to appear - that is predetermined); death just happens - it cannot control when it appears (i.e. it is by luck/chance); death is subject to higher powers (i.e. kings can order death, it cannot do so itself); death is subject to desperate men (murderers or suicides - it is commanded by them, it does not command) (6)
- 3.2 Powerful narcotics that have a sedative effect. Drugs sleep (opium) (1)
- 3.3 According to Christian belief, death is defeated through resurrection into eternal life. (2)
- 3.4 It is a triumphant tone, almost arrogant.
 Death is powerless so it should not feel proud. It cannot boast that it commands over life, because it is subject to fate, kings etc. The final defeat of death comes through the resurrection into eternal life. (4)
 [13]

OR

QUESTION 4
SONNET 116

- 4.1 This is the union of an intense, spiritual, intellectual love, which is not dependent on the physical (such as time constraints or physical appearance). (3)
- 4.2 The *ever-fixed mark* is the reference to the North Star, which, because of its constancy, was used by sailors to guide their ships (*wandering barks*) especially during storms (*tempests*). The star was a mark of stability and permanence and it is therefore an apt metaphor to express love and its values. Interpretation of the metaphor. (5)
- 4.3 Throughout the sonnet, Shakespeare urges the reader to believe in a special kind of love, which is true. This love is not bound by physical or time constraints. It is not fickle and is extremely valuable. Shakespeare is so convinced of this unique love and its qualities that he says if he were not speaking the truth, it would be as if he had never written anything! As we know this is unfounded, what he believes about love must be true! (5)

[13]

TOTAL FOR SECTION A: [25]

SECTION B
DRAMA

Answer ONE question in this section.

MACBETH – William Shakespeare

QUESTION 5
ESSAY

MACBETH ESSAY- planning of murders/character deterioration

Planning of Duncan's murder:

Even the thought of murdering Duncan, when it first enters Macbeth's head, fills him with horror at the idea: "Whose horrid image doth unfix my hair,/ And make my seated heart knock at my ribs" His response is that of a man with sound moral values; he pushes the thought of murder out of his mind, deciding to leave it up to chance, if he is to become king. It is only when it seems that chance denies him this, when Duncan names Malcolm as his heir, that there is a conscious decision to commit himself to evil: "Stars hide your fires!/ Let not light see my black and deep desires./ ...yet let that be? Which the eye fears, when it is done to see." There is evidence that Macbeth still has moral awareness in his soliloquy during the banquet: he is aware that "but we teach/ Bloody instructions, which, being taught, return to plague the inventor", and that he is likely to face judgement and punishment on Earth; he is aware that as kinsman, subject and host he should protect Duncan, not murder him; he is aware that murdering a good king like Duncan will result in "deep damnation" and he is fearful of the consequences of heaven's anger; he is aware that his only motive for killing Duncan is "Vaulting Ambition". He tells his wife "We will proceed no further in this business" but is unable to remain firm in his intention in the face of her manipulation.

Immediately after the murder, Macbeth is overwhelmed with horror and remorse: 'This is a sorry sight'; 'I could not say Amen'; 'Macbeth does murder sleep'; 'To know my deed 'twere best not know myself'; 'Wake Duncan with thy knocking! I would thou couldst!'. He is hysterical with guilt, imagining he has heard voices.

Planning of Banquo's murder:

By the beginning of Act III, after Macbeth has been king for a few weeks, we can already see a strong deterioration in character: he is already planning his next murder, that of his former best friend. Full of obsessive fear about the witches' prophecies about Banquo being father to kings, he is justifying the murder in his mind; he has convinced himself that Banquo was jealous of him and "...chid the Sisters/ When they first put the name of king upon me"; and believes that Banquo is a threat to him retaining the throne. Macbeth is motivated by fear, he is not able to think morally or rationally. He plans to have Banquo a man who is a good man and his best friend murdered without any evidence of conscience. He cold-bloodedly fishes for the information he requires to set up the murder of Banquo and Fleance from Banquo himself.

He has already degenerated to hiring common murderers to do his killing and does not require the support and assistance of his wife this time. There even seems to be a sinister gloating as he hints to his wife about the impending murder: "Be innocent of the knowledge, dearest chuck,/ Till thou applaud the deed". He calls upon night to "Cancel and tear to pieces that great bond/ Which keeps me paled". Although he refers to his friendship as a 'great bond', the savagery of the image indicates there is no real guilt or remorse about this.

When he encounters Banquo's ghost he feels fear, but not guilt or remorse. His comment afterwards: "It will have blood they say; blood will have blood: refers to his fear of the truth being exposed. The fact that he is immediately planning to make Macduff his next victim indicates that there is no remorse or guilt in his mind about committing evil; rather the only thing motivating him is his obsession to keep his throne secure: "For my own good all causes shall give way". He intends to go to the source of evil for aid, the witches; he intends to find out "By the worst means, the worst". Macbeth abandons moral scruples: he believes he is too far committed to evil to try to mend his ways: "I am in blood/ Stepped in so far, that, should I wade no more. / Returning were as tedious as go o'er."

Planning of Macduff family murder:

Macbeth's decision to murder Macduff's family reflects him at his most evil; his character has deteriorated completely. Infuriated that Macduff has escaped to England, and possibly as a punishment for "treason", and to make an example of him, he orders the murder of Macduff's wife and children in a horribly cruel manner. This is a slaughter of innocent, helpless people and a depraved action. The decision is taken impulsively; he chooses to act quickly before his "purpose cool"; he does not wish his actions to be anticipated and prevented; he does not wish to have second thoughts.

[25]

OR

QUESTION 6
CONTEXTUAL

- 6.1.1 This is Macbeth's first banquet as king. All the thanes have been instructed to attend; the feasting and toasting are part of acknowledging / "paying homage" to the new king. (2)
- 6.1.2 When the ghost of Banquo appears Macbeth reacts with horror: "Avaunt and quit my sight! Thy bones are marrowless, thy blood is cold; thou hast no speculation in those eyes / Which thou dost glare with!" His words indicate that he is seeing a ghost although no one else can see the ghost. The guests become curious: "What sights my lord?" (2)
- 6.1.3 She pretends he is having a fit which will pass soon and tells them not to be concerned. (2)
- 6.2 Macbeth shows cowardice and courage:

Courage: he fights bravely against the Norwegian invaders and the rebels in Act I; victory is largely due to his efforts.: "Brave Macbeth (Well he deserves that name)". He has the courage to commit the murder of his king, knowing the consequences if he is discovered. After he has found out that the witches' words, which had made him believe he was invincible, were false, he regains his courage to fight Macduff, knowing that he will be killed.

OR

Cowardice: he seems hysterically fearful when, in his imagination, he anticipates the anger of the angels at Duncan's murder; Lady Macbeth claims it is cowardice that has made him change his mind about murdering Duncan "Art thou afeard/ To be the same in thine own act and valour/ As thou art in desire?" Immediately after the murder he seems to be filled with fear, again he is hysterical: he imagines he hears voices saying "Macbeth has murdered sleep"; he is too fearful to return the daggers. He shows fear again just before his death when he finds out that Birnam Wood has moved to Dunsinane and when Macduff tells him that he was from his mother's womb "untimely ripped"- he has to face the reality of his imminent death without the belief of his invincibility. At first he doesn't want to fight Macduff because he knows that he is going to die.

Candidates can focus on courage or cowardice or a combination; mark globally. (5)

- 6.3.1 Macduff (1)
- 6.3.2 He did not come to the feast; he ignored Macbeth's "great bidding"
He did not go to the coronation previously. One point required. (1)
- 6.4 Macbeth wishes to find out from the witches what the future holds; because Fleance escaped it seems that the witches' prophecies to Banquo are holding good; Macbeth is fearful of losing the throne. (2)

- 6.5 Macbeth has to know whether his future is good or bad, goes to weird sisters; even if this means going to the source of evil itself to find out. He will do whatever he has to do to ensure that his throne is secure. He describes himself as wading across a river of thick blood; it is too late and too difficult to turn around and return to a path of goodness, it is easier to commit himself wholly to evil and complete the crossing of the river of blood. Wants security, realizes has already committed himself to evil; he cannot turn back; needs assurance. (3)
- 6.6.1 "Macbeth has murdered sleep"; when he murdered Duncan this disturbed the harmony of Nature, as a result he cannot enjoy the restorative benefits of nature, such as sleep. He is too guilty to sleep. Conscience plaguing him. (2)
- 6.6.2 Lady Macbeth is not sleeping well either; by Act V her sleep is so disturbed that she is sleepwalking. (2)
- 6.7 Lady Macbeth seems too tired to even respond to Macbeth after the guests have been ordered to leave. She does not ask about the cause of his bizarre behaviour; she seems to have had enough. She responds to his questions briefly and formally, using the word "sir". There are no words of affection or sharing of thoughts. Lady Macbeth seems depressed and isolated. Lack of affection. (3)
[25]

OR

JULIUS CAESAR – William Shakespeare

**QUESTION 7
ESSAY**

Cassius's role:

Cassius is the driving force behind the conspiracy; at the beginning of the play he has already gathered many senators to his cause – Casca, Cinna Decius Brutus, Trebonius, Metellus Cimber – most with personal grudges against Caesar. Cassius knows that they need the support of a powerful public figure, like Brutus, if the assassination is to be seen as legitimate, so he deliberately ensnares Brutus. In his conversation with Brutus, Cassius reveals his deeper motivation: jealousy of Caesar's power and success. "Why man, he doth bestride the narrow world / Like a Colossus, and we petty men / Walk under his huge legs, and peep about / To find ourselves dishonourable graves". His sneering at Caesar's physical weakness emphasises the obsessive quality of his jealousy, as he tries to convince himself that he is more of a man than Caesar. He deliberately manipulates Brutus's sense of honour and gloats about it afterwards: "Well Brutus, thou art noble: yet I see / Thy honourable mettle may be wrought / From that it is disposed." Cassius uses trickery to make Brutus believe that there are many senators calling on him to act against Caesar in the interests of the Republic; he writes several letters to this end, disguising the handwriting, and makes sure Brutus finds them. Cassius must be seen as responsible for Caesar's death as the main conspirator.

Brutus's role:

It is unlikely that the conspiracy would have gone ahead without the weight of Brutus's reputation behind it. Brutus was already feeling unhappy about Caesar's increasing popularity amongst the plebeians which is why he was preoccupied when Cassius approached him. Brutus's words: "I do fear the people/ Choose Caesar for their king" indicate that he is likely to support action against Caesar. Brutus's pride in his reputation as defender of the Republic for the common good makes him vulnerable to Cassius's manipulation: "I love / The name of honour more than I fear death"; Cassius skillfully reminds him of his ancestor, Brutus, who had been party to taking power away from the Tarquins and establishing a Republic in Rome. That night Brutus is troubled as he makes his decision about becoming involved in the conspiracy. He believes that Caesar has not abused his power as dictator: "...to speak truth of Caesar,/ I have not known when his affections swayed/ More than his reason.". He bases his decision to kill Caesar on the possibility that he might abuse his power if he became King as well, although he states that he has "no personal cause to spurn at him". It seems that the flattering letters sent by Cassius are successful; he feels flattered that so many people see him as the saviour of the Republic in Rome and are calling on him to be the champion of liberty. Any feelings of guilt about betraying and killing a friend are quelled. Brutus convinces himself that Caesar must be sacrificed for the good of Rome "Let's carve him as a dish fit for the Gods,/ Not hew him as a carcass fit for hounds"; he deludes himself that he is killing the 'spirit' of Caesar; the power represented by Caesar, not the man.

He does not see it as betrayal or murder but painful sacrifice for the good of Rome. Brutus is essentially a good man with a distorted sense of honour. He must be seen as responsible for his decision; he is aware of the importance of his force in the conspiracy, and assumes a role of leadership when all the conspirators are together, overruling Cassius on nearly every point.

Caesar's role:

Is Caesar really the threat that he is perceived to be? Caesar is extremely arrogant; this hubris is portrayed as a fault; it could be argued that his manner invites the conspiracy against him. Even when he correctly identifies Cassius as a dangerous man he sees himself as above fear: "I rather tell thee what is to be fear'd/ Than what I fear; for I am always Caesar. Caesar sees himself as superior to ordinary mortals, he sees himself as God-like and invulnerable. This is evident in his manner when he speaks to Calphurnia when he is insisting on going to the Capitol despite her pleading: "Danger knows full well / That Caesar is more dangerous than he'. Further evidence of Caesar's arrogance is just before he is murdered as he insultingly rejects Metellus Cimber's suit: "I spurn thee like a cur out of my way"; "I am as constant as the northern star"; "Hence! Wilt thou lift up Olympus?" He sees himself as a god, it seems. On this basis it seems that his hubris, his arrogance indicates that he does see himself as being above all others and he abuses his power in the manner he treats the senators; there seems to be justification for their concerns. Casca implies that the cause of Caesar's anger at the Feast of Lupercal was because he "was loath to lay his fingers" off the crown when it was offered to him by Antony. Decius uses the lure of being offered the crown to get Caesar to change his mind about going to the Capitol: "The senate have concluded/ To give this day a crown to mighty Caesar". It seems that Caesar does harbour ambitions to become King as well as being dictator, although it does not mean that he would abuse his power and become a tyrant.

OR

**QUESTION 8
CONTEXTUAL**

- 8.1 Brutus says that reasons for killing Caesar are so valid that even if Antony were the son of Caesar he would be satisfied with them. (2)
- 8.2.1 Antony wishes to speak at Caesar's funeral as a friend. (1)
- 8.2.2 He wishes to incite the crowd against Brutus and Cassius to avenge Caesar's death. (2)
- 8.3.1 Cassius is not politically naive; he knows Antony is dangerous and correctly anticipates that his intention is to move the crowd against them. (2)
- 8.3.2 Antony is standing next to Caesar's body in the centre of the stage and Brutus and Cassius are standing close by. When Cassius says "Brutus, a word with you", he pulls Brutus away from Antony to either the left front or right front of the stage. His warning is whispered to Brutus, they have their backs turned to Antony and are facing the audience. (3)
- 8.4 Brutus wants to appear magnanimous – generous in victory – to Caesar's friends. He also naively believes that Antony is a man of his word, like he is, and will adhere to the conditions he sets. Possibly he is feeling guilty about killing his friend and wants Caesar's good qualities acknowledged. (2)
- 8.5 He may only speak to the crowd after Brutus has spoken.
He must not blame Brutus, Cassius or any of the conspirators.
He must state that he speaks with the permission of Brutus and Cassius. (3)
- 8.6.1 Sincere, open, honest, direct, frank, controlled. If the candidate picks up that the tone is intended to deceive, e.g. deceitful, give credit. (1)
- 8.6.2 Antony's tone becomes anguished, furious, enraged; he gives vent to his emotions; his manner is threatening and terrifying. (2)
- 8.7.1 The "dumb mouths" are the bleeding wounds from the killers' daggers. (1)
- 8.7.2 The "dumb mouths" are begging Antony to use his voice and speech to avenge Caesar's death by maddening the crowd and inciting it to violence (2)
- 8.8 Antony proves to be ruthless in exacting revenge. He did not keep his word to Brutus. He utilizes the opportunity to speak at the funeral to turn the Roman proletariat against the conspirators. He deliberately manipulates their emotions so that they become a blood-thirsty mob intent on killing the conspirators. Civil war erupts in Rome and Brutus and Cassius flee for their lives. (4)

[25]

TOTAL FOR SECTION B: [25]

SECTION C
NOVEL

Answer ONE question in this section.

A TALE OF TWO CITIES – Charles Dickens

QUESTION 9
ESSAY

Forces of hatred and revenge:

Dr Manette suffered psychological trauma and mental breakdown because of eighteen years of unjust imprisonment. Dr Manette was imprisoned by the authority of a "lettre de cachet"; highly connected aristocrats, such as the Marquis d'Evremonde and his brother could use their connections to imprison a person without trial if he knew too much, as was the case with Dr Manette. He had been called to attend to a pregnant young woman who had been sexually abused by the brothers; while attending her he discovered that her husband, father and brother had all become victims of the brothers because of their attempts to defend her honour. The only survivor in the family was young Therese Defarge. After the woman died Dr Manette was kidnapped and imprisoned to silence him. He did not see his young wife again; he did not know she was pregnant. He wrote a letter denouncing the Evremondes and all of their race, because they had destroyed his life. This letter of denunciation was discovered by Ernest Defarge when the Bastille was stormed. It was used by the Defarges to ensure that Charles Darnay/ Evremonde was sentenced to death for the crimes of his family.

The ordinary Parisian citizens were starving and angry at their oppression at the hands of the aristocracy over many decades. The Defarges, particularly Madame Defarge, represent the attitudes and feelings of the French revolutionaries. Madame Defarge is characterised by her hatred of the aristocrats and her desire for vengeance; she has become dehumanised by her suffering and is without pity when, empowered by the revolution, she has the opportunity for vengeance. She and many like-minded revolutionaries become crazed with this lust for vengeance and this is the force of hatred and revenge in the novel. This is described in horrific detail as they return to sharpen their weapons at the grindstone whilst in the middle of massacring the La Force prisoners. Madame Defarge is single minded in her pursuit of revenge against the Evremonde family; Charles Darnay, his wife and child are the targets of her revenge, because Darnay is the last of the Evremondes. She becomes the "dark shadow; that threatens to destroy Lucie's family; she is as implacable as "wind and fire"; she is a "tigress" in her ruthlessness and resourcefulness.

Forces of love:

Lucie Manette is “the golden thread” of love that is healing and redeeming. She gives love and inspires love from others. After her father has been released from the Bastille she is called to Paris to the home of the Defarges to meet her father; he is a pitiful ghost-like man who spends his days compulsively cobbling. Lucie Manette is able to “recall him to life”, and with her loving gentle care, help him rehabilitate from his madness and become established as a respected, practising doctor again.

Dr Manette is called upon to rid himself of the ghost of vengeance in his mind when fate has it that Lucie falls in love with the last of the Evremonde line. He loves Lucie enough to put her happiness first and accepts the marriage: love conquers a desire for vengeance. When Dr Manette is able to use his past suffering as a Bastille prisoner to help Charles Darnay when he is imprisoned the transforming power of love is further evident.

Sidney Carton loves Lucie Manette; it is his self-sacrificing love that ultimately defeats Madame Defarge’s terrible quest for revenge. Sidney Carton loves Lucie “for her sweet compassion”; he dedicates his life to serving her and those she loves and willingly devises a plan to exchange places with Charles Darnay and be executed in his stead. He is redeemed from a wasted, dissolute life, by his self-sacrificing love, and Lucie and her family are saved from the vengeance of Madame Defarge.

Symbolically hatred is defeated by love in the tussle to the death between Madame Defarge and Miss Pross. Miss Pross loves Lucie with protective passion; she is quite prepared to give up her life to delay Madame Defarge long enough to give Lucie and her family time to escape. In the tussle it is Madame Defarge who is killed by her own pistol: Dickens makes the point that love is stronger than hate and will ultimately win.

[25]**OR****QUESTION 10
CONTEXTUAL**

- 10.1 Sidney Carton does not believe that he is worthy of Lucie Manette’s love: he sees himself as a “self-flung away, wasted, drunken, poor creature of misuse”. He believes that he would bring her misery and bring her down and he would never want this to happen, therefore it is best that she has no feelings for him. (3)
- 10.2 His association with the warm, loving home of the Manettes has given him new inspiration to try and improve himself, to “shake off sloth and sensuality”. They are such good people that he feels “struck by remorse” for his drunken self-abuse (3)
- 10.3.1 Lucie Manette tries to “save” Sidney Carton from herself: she earnestly and tearfully begs him to try to change his ways to a “better course” and to make something worthwhile of his life. (2)