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IIMVIWO ZEBANGA LOKUGQIBELA
NATIONAL SENIOR CERTIFICATE EXAMINATION
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SUPPLEMENTARY 2009

ENGLISH HOME LANGUAGE – SECOND PAPER

IXESHA: 2½ iiyure
AMANQAKU: 80

TIME: 2½ hours
MARKS: 80

TYD: 2½ uur
PUNTE: 80

Write on the cover of your answer book after the word, "Subject" –
ENGLISH HOME LANGUAGE – SECOND PAPER

This examination paper consists of 14 pages.

INSTRUCTIONS AND INFORMATION

1. Start each section on a NEW page.
2. Leave a line after each answer to a contextual question.
3. Rule off after each section.
4. Pay attention to spelling, sentence construction and language.
5. Write neatly and legibly.

CHOICE OF ANSWERS

1. This question paper consists of THREE sections: SECTION A: POETRY (seen poems and an unseen poem), SECTION B: NOVEL and SECTION C: DRAMA.
2. Carefully follow the instructions for each question.
3. In Section A, QUESTION 1 (Unseen Poem) is compulsory. Then, answer TWO out of the FOUR questions (QUESTIONS 2, 3, 4, 5) on the seen poems.

Answer ONE essay question and ONE contextual question from SECTIONS B and C. If you choose to answer the essay question from SECTION B, then you have to answer the contextual question from SECTION C and vice versa. Do not answer two essay or two contextual questions.

4. LENGTH OF ANSWERS:

4.1 Essay questions: SECTION A: Your answer should be about 250 – 300 words (approximately $\frac{3}{4}$ page). In SECTIONS B or C, your answer should be about 400 – 450 words (approximately $1\frac{1}{2}$ pages).

4.2 Contextual questions: Aim for strict relevance and conciseness, but note that marks are allocated to questions in terms of their complexity. The answer to a 4-mark question should therefore be longer than the answer to a 2-mark question.

5. You are encouraged to express your views/opinions with support from the text.

SECTION A: POETRY**QUESTION 1 – Unseen Poem (Compulsory)**

Read the poem below and answer the contextual questions set on it.

THE SECRET

Two girls discover
the secret of life
in a sudden line of
poetry.

I who don't know the
secret wrote
the line. They
told me

5

(through a third person)
they had found it
but not what it was
not even

10

what line it was. No doubt
by now, more than a week
later, they have forgotten
the secret,

15

the line, the name of
the poem. I love them
for finding what
I can't find,

20

and for loving me
for the line I wrote,
and for forgetting it
so that

a thousand times, till death
finds them, they may
discover it again, in other
lines

25

in other
happenings. And for
wanting to know it,
for

30

assuming there is
such a secret, yes,
for that
most of all.

35

Denise Levertov

- 1.1 Explain how a feeling of excitement is created in the first stanza. Quote to support your answer. (2)
- 1.2 How is a distance between the two girls and the speaker created in lines 5 – 13? (“I who don’t know ... what line it was.”) (2)
- 1.3 Explain the irony in Stanza 2. (2)
- 1.4 From lines 18 to 36 (“I love them ... most of all”), the poet provides many reasons for loving the two girls. What do these reasons reveal about the poet’s attitude to poetry? Provide two points supporting your answer with evidence from the poem. (2 x 2) (4)
- [10]**

AND

SEEN POETRY: Answer TWO of the following FOUR questions:

QUESTION 2 – Poem (Seen): Essay

Read the following poem and then answer the question set on it:

Thou art indeed just, Lord, if I contend with Thee

Thou art indeed just, Lord, if I contend
With thee; but, sir, so what I plead is just.
Why do sinners’ ways prosper? and why must
Disappointment all I endeavour end?

Wert thou my enemy, O thou my friend, 5
How wouldst thou worse, I wonder, than thou dost
Defeat, thwart me? Oh, the sots and thralls of lust
Do in spare hours more thrive than I that spend,

Sir, life upon thy cause. See, banks and brakes 10
Now, leavèd how thick! lacèd they are again
With fretty chervil, look, and fresh wind shakes

Them; birds build – but not I build; no, but strain,
Time’s eunuch, and not breed one work that wakes.
Mine, O thou lord of life, send my roots rain.

Gerard Manley Hopkins

In an essay of 250 – 300 words, discuss how Hopkins comes to terms with his frustrations as he addresses God in this poem. In your answer, focus on the following aspects:

- The poet’s use of rhetorical questions and their effect
- Unusual word order
- Comparisons
- Tone
- The speaker’s feelings/emotions

[10]

OR

QUESTION 3 – Poem (Seen): Essay

Read the following poem and then answer the question set on it:

Sunstrike

A solitary prospector
staggered, locked in a vision
of slate hills that capered
on the molten horizon.

Waterless, he came to where
a river had run, now a band
flowing only in ripples
of white unquenchable sand.

5

Cursing, he dug sporadically,
here, here, as deep as his arm,
and sat quite still, eyes thirstily
incredulous on his palm.

10

A handful of alluvial
diamonds leered back, and more: mixed
in the scar, glinted globules
of rubies, emeralds, onyx.

15

And then he was swimming in fire
and drinking, splashing hot halos
of glittering drops at the choir
of assembled carrion crows.

20

Douglas Livingstone

In an essay of 250 – 300 words, discuss how the poet has used diction (word choice) and imagery to convey the theme of the poem and the ironic twist in the last stanza. You may focus too on the TONE used in the poem. [10]

OR

QUESTION 4 – Poem (Seen): Contextual

Read the extract from the poem “Prayer Before Birth” below and answer the questions set on it.

from **Prayer Before Birth**

I am not yet born; O hear me.

Let not the bloodsucking bat or the rat or the stoat or the club-footed ghoul come near me.

I am not yet born, console me.

I fear that the human race may with tall walls wall me,
with strong drugs dope me, with wise lies lure me,
on black racks rack me, in blood-baths roll me.

5

I am not yet born; provide me

With water to dandle me, grass to grow for me, trees to talk
to me, sky to sing to me, birds and a white light
in the back of my mind to guide me.

10

Louis Macneice

- 4.1 In line 1 the unborn baby states: “I am not yet born; O hear me.” Who do you think the baby is addressing here and throughout the poem? (1)
- 4.2 In your own words, explain what the unborn baby is praying for protection from in line 5. (“I fear ... wall me,”) (2)
- 4.3 The refrain “I am not yet born” starts each stanza and is followed by a different plea.
- 4.3.1 What is the purpose of this repetition? (1)
- 4.3.2 Explain what is achieved by the variety of requests. (2)
- 4.4 The images contained in lines 8 – 11 (Stanza 3) contrast sharply with those in the previous stanza. Discuss what the speaker achieves through this contrast. (3)
- 4.5 What is the speaker referring to in the following line: “a white light in the back of my mind to guide me.” (lines 10 – 11)? (1)

[10]**OR**

QUESTION 5 – Poem (Seen): Contextual

Read the following poem and answer the questions set on it.

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! 5
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark. 10
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly –
I kill where I please because it is all mine. 15
There is no sophistry in my body:
My manners are tearing off heads –

The allotment of death.
For the one path of my flight is direct
Through the bones of the living. 20
No arguments assert my right:

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

- 5.1 The speaker makes use of personal pronouns, particularly “I” and the possessive adjective “my”. Explain how this emphasises the message of the poem. (2)
- 5.2 In Stanza 2 the speaker suggests that the air, the sun and the earth are all significant aspects of its environment.
- 5.2.1 What impression of the hawk is created by means of this diction? (1)
- 5.2.2 Explain how the final line of Stanza 4 further develops this impression of the hawk. (2)

- 5.3 Why is the speaker's use of the word "manners" in line 16 ironic? (2)
- 5.4 The bird described here is wild, untameable, violent and terrifying. How does the poet suggest that this creature is also beautiful and awe-inspiring? Substantiate your answer with appropriate quotations. (3)
- [10]**

TOTAL SECTION A: 30

AND

SECTION B: NOVEL

The Catcher in the Rye – J. D. Salinger

QUESTION 6 – (Contextual)

Read the following passages and answer the questions set on them:

EXTRACT A

'That's a professional secret, buddy.'

This next part I don't remember so hot. All I know is I got up from the bed, like I was going down to the can or something, and then I tried to sock him, with all my might, right smack in the toothbrush, so it would split his goddam throat open. Only, I missed. I didn't connect. All I did was sort of get him on the side of the head or something. It probably hurt him a little bit, but not as much as I wanted. It probably would've hurt him a lot, but I did it with my right hand, and I can't make a good fist with that hand. On account of that injury I told you about. 5

Anyway, the next thing I knew, I was on the goddam floor and he was sitting on my chest, with his face all red. That is, he had his goddam *knees* on my chest, and he weighed about a ton. He had hold of my wrists, too, so I couldn't take another sock at him. I'd've killed him. 10

'What the hell's the matter with you?' he kept saying, and his stupid face kept getting redder and redder.

'Get your lousy *knees* off my *chest*,' I told him. I was almost bawling. I really was. 'Go on, get *offa* me, ya crumby bastard.' 15

He wouldn't do it, though. He kept holding onto my wrists and I kept calling him a sonuvabitch and all, for around ten hours. I can hardly even remember what all I said to him. I told him he thought he could give the time to anybody he felt like. I told him he didn't even care if a girl kept all her kings in the back row or not, and the reason he didn't care was because he was a goddam stupid moron. He hated it when you called him a moron. All morons hate it when you call them a moron. 20

'Shut up, now, Holden,' he said with his big stupid red face. 'Just shut up, now.' 25

'You don't even know if her first name is Jane or *Jean*, ya goddam moron!'

EXTRACT B

'Leave me alone. Get the hell out of my room,' I said. I still had my arms folded and all. God, what a jerk I was.

Then Sunny said something for the first time. 'Hey, Maurice. Want me to get

his wallet?' she said. 'It's right on the wutchamacallit.'	30
'Yeah, get it.'	
'Leave my wallet alone!'	
'I awreddy got it,' Sunny said. She waved five bucks at me. 'See? All I'm takin' is the five you owe me. I'm no crook.'	
All of a sudden I started to cry. I'd give anything if I hadn't, but I did. 'No, you're no crooks,' I said. 'You're just stealing five –'	35
'Shut up,' old Maurice said, and gave me a shove.	
'Leave him alone, hey,' Sunny said. 'C'mon, hey. We got the dough he owes us. Let's go. C'mon, hey.'	
'I'm comin',' old Maurice said. But he didn't.	40
'I mean it, Maurice, hey. Leave him alone.'	
'Who's hurtin' anybody?' he said, innocent as hell. Then what he did, he snapped his finger very hard on my pajamas. I won't tell you <i>where</i> he snapped it, but it hurt like hell. I told him he was a goddam dirty moron. 'What's that?' he said. He put his hand behind his ear, like a deaf guy. 'What's that? What am I?'	45
I was still sort of crying. I was so damn mad and nervous and all. 'You're a dirty moron,' I said. 'You're a stupid chiseling moron, and in about two years you'll be one of those scraggy guys that come up to you on the street and ask for a dime for coffee. You'll have snot all over your dirty filthy overcoat, and you'll be –'	
Then he smacked me. I didn't even try to get out of the way or duck or anything. All I felt was this terrific punch in my stomach.	50
I wasn't knocked out or anything, though, because I remember looking up from the floor and seeing them both go out the door and shut it. Then I stayed on the floor a fairly long time, sort of the way I did with Stradlater. Only, this time I thought I was dying. I really did. I thought I was drowning or something. The trouble was, I could hardly breathe. When I did finally get up, I had to walk to the bathroom all doubled up and holding onto my stomach and all.	55

Refer to Extract A.

- 6.1 Briefly explain what has prompted Holden's extreme anger. (2)
- 6.2 6.2.1 Why can't Holden make a fist? (lines 7 – 8) (1)
- 6.2.2 Explain how Allie's death has affected Holden. (2 x 2) (4)
- 6.3 Discuss the essential difference in character between Holden and Stradlater. (2)

Refer to Extract B.

- 6.4 6.4.1 Explain why Sunny and Maurice were in Holden's room. (2)
- 6.4.2 How does Holden's meeting with Sunny and Maurice highlight his contradictory character? (3)
- 6.5 "All of a sudden I started to cry. I'd give anything if I hadn't, but I did. 'No, you're no crooks,' I said. 'You're just stealing five –'" (lines 35 – 36)
Holden is feeling helpless here. Explain why this is so. (3)
- 6.6 Holden is beaten up and humiliated by Stradlater in extract A and a similar situation occurs with Maurice in extract B. Discuss how these incidents illustrate the theme of 'falling' in the novel. (3)

- 6.7 Holden's altercation in New York with Maurice, a stranger, highlights one of the themes from the novel. Identify this theme. (1)
- 6.8 Consider the fact that Holden thought he was dying and then at the end of the chapter he states he felt like committing suicide. Explain what this reveals about Holden. (2)
- 6.9 What advice would you give Holden at this stage of the novel that would be of help to him? Justify your answer. (2)

[25]

OR

QUESTION 7 – (Essay)

'Holden's running away from school and drifting around New York for three days is understandable when one considers the example set by the members of the Caulfield family. All, in their own way, and for various reasons escape from reality.'

Is there any truth in the above statement? Write an essay of between 400 – 450 words in which you explore how the different Caulfields escape from reality and assess to what extent they contribute to Holden being the damaged soul that he is.

[25]

OR

NOVEL – *Shades* – Marguerite Poland**QUESTION 8 – (Contextual)**

Read the following extract and answer the questions set:

'Nature puts temptation before us daily, so who are we to judge?' Who, indeed. Walter inspected the toes of his boots.	
'So,' Father Charles smiled. 'You have come back to a contretemps and my wife is in a rage with Victor and Crispin and has confiscated Crispin's gun. I fear she will regret it for we shall have no end of trouble with them loitering about the house and looking for new mischief. Tell me, what did you find at Mbokothwe? Did you get your printing-press?'	5
'What did I find at Mbokothwe?' Walter stood, his hands behind his back, and went to the window. Dusk was falling fast. 'I got my printing-press and I found a man on the brink of despair.'	10
Father Charles rubbed his hand across his eyes. His white, drooping eyebrows drew together. 'Another casualty. They didn't tell us at St Augustine's – such far-off, carefree days, despite ourselves – about the loneliness, the need.'	
No, they did not tell us. They did not tell us about the loneliness and need. And the loneliness and need did not lessen nor become something to which one grew accustomed.	15

When Walter had reported on Brompton's condition and gone away to his room, he seemed to take with him – as if it were baggage – all the events of the day. Assailed by an immense weariness, he was glad to find a hipbath placed on the mat and several ewers of warm water standing by it. 20

He fetched his Church Review, filled his pipe, undressed and dropped his clothes in the corner. When he had washed he leaned against the backrest and lit his pipe and picked up his paper and read and smoked until the water was quite cold.

Loneliness and need. Exacerbated by Frances's presence. She was within his reach but leagues away. Loneliness and need would have to be expunged. He would pay her no more attention. He had been content before he knew her. Content with himself and with God and sure in his vocation. Victor and she could do as they pleased. If they behaved like heathens preparing for initiation – as Helmina Smythe would have him believe – then let them. 25 30

And so, the next day, he went to the printing-room and he called for Benedict and he set about cleaning the Mbokothwe printing-press as if it were one of the Herculean tasks. He paid no attention to the distant preoccupations of Benedict. He sent him scurrying from trough to table with brushes and turpentine.

Walter took off his jacket and rolled his sleeves up above his elbows and he took off his collar in the heat and knotted his handkerchief and put it on his head. A workman. And so he was when Frances came into the printing-room with a basket of tea things sent from the house and a plate of bread and butter. He did not glance up from what he was doing but he said, 'Put it on the table, thank you, Miss Farborough' and continued with the work, rubbing the rust from the parts. He could feel her at his back, waiting. She could languish there as long as she liked, he would not turn around. He levered a chisel against a rusty plate. Still she stood. He looked up peremptorily and said, 'Yes?' 35 40

Such a look she had. Tremulous. Wistful. She recoiled at the sharpness of his tone. 45

'The tea will be cold,' she faltered, 'if you do not drink it now.'

Knives and goads. He would dismember Victor on a rack.

'Thank you.' Distant, he bent to his work. He would not look up again.

- 8.1 Briefly state what has led Emily to be "in a rage with Victor and Crispin" (line 4). (1)
- 8.2 Emily punishes Crispin more harshly than Victor by taking away his rifle. By referring to two other instances in the novel show how this bias is typical of Emily and discuss how it affects Crispin's character. (4)
- 8.3 "I found a man on the brink of despair." (lines 9 – 10)
Discuss fully the reasons for Brompton being on the "edge of despair". (3)
- 8.4 "And the loneliness and the need did not lessen nor become something to which one grew accustomed." (lines 14 – 16)
Consider Walter's thoughts about himself. Discuss how this affects him later in the novel and how it leads to his decision to return to England. (4)
- 8.5 Helmina Smythe has obviously told Walter about Victor and Frances at the initiation. Discuss her reasons for doing so. (3)

- 8.6 “He paid no attention to the distant preoccupations of Benedict.”
(line 33)
Discuss what Benedict’s “distant preoccupations” are and how the printing press enables him to deal with these preoccupations over time. (5)
- 8.7 8.7.1 “He could feel her at his back, waiting.” (lines 40 – 41)
For what do you think Frances is waiting? (2)
- 8.7.2 Discuss fully whether Walter is justified in the way in which he treats Frances or whether he should be more like Victor in his dealings with her? (3)
- [25]

OR

QUESTION 9 – (Essay)

At St Matthias there is an odd sense of predestination.

To a certain extent one’s life is always predestined by the circumstances into which one is born. One can then rise above one’s circumstances or run the risk of becoming a victim of those circumstances.

Consider the three women in the novel: Emily, Frances and Helmina. To what extent are they victims, or do they rise above their circumstances? Discuss fully in a carefully substantiated essay. Your essay must be between 400 – 450 words in length. [25]

TOTAL SECTION B: 25

AND

SECTION C: DRAMA

***Macbeth* – William Shakespeare**

QUESTION 10 – Contextual Question

Read the extract below and then answer the questions that follow:

LADY MACBETH

Consider it not so deeply.

MACBETH

But wherefore could not I pronounce ‘Amen’?

I had most need of blessing, and ‘Amen’

Stuck in my throat.

LADY MACBETH

These deeds must not be thought

5

After these ways; so, it will make us mad.

MACBETH

Methought I heard a voice cry ‘Sleep no more!

Macbeth does murder sleep'—the innocent sleep,
 Sleep that knits up the ravelled sleeve of care,
 The death of each day's life, sore labour's bath, 10
 Balm of hurt minds, great Nature's second course,
 Chief nourisher in life's feast—

LADY MACBETH

What do you mean?

MACBETH

Still it cried 'Sleep no more!' to all the house;
 'Glamis hath murdered sleep, and therefore Cawdor 15
 Shall sleep no more. Macbeth shall sleep no more!'

LADY MACBETH

Who was it that thus cried? Why, worthy thane,
 You do unbend your noble strength to think
 So brainsickly of things. Go get some water
 And wash this filthy witness from your hand— 20
 Why did you bring these daggers from the place?
 They must lie there. Go carry them, and smear
 The sleepy grooms with blood.

MACBETH

I'll go no more;
 I am afraid to think what I have done; 25
 Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
 Give me the daggers. The sleeping and the dead
 Are but as pictures. 'Tis the eye of childhood
 That fears a painted devil. If he do bleed, 30
 I'll gild the faces of the grooms withal,
 For it must seem their guilt.
She goes up. A knocking heard.

MACBETH

Whence is that knocking?
 How is't with me, when every noise appals me? 35
 What hands are here? Ha—they pluck out mine eyes!
 Will all great Neptune's ocean wash this blood
 Clean from my hand? No; this my hand will rather
 The multitudinous seas incarnadine,
 Making the green one red. 40

Lady Macbeth returns, closing the inner door

LADY MACBETH

My hands are of your colour; but I shame
 To wear a heart so white. (*Knocking*) I hear a knocking
 At the south entry! Retire we to our chamber.
 A little water clears us of this deed: 45
 How easy is it then! Your constancy
 Hath left you unattended. (*Knocking*) Hark! more knocking!
 Get on your nightgown, lest occasion call us
 And show us to be watchers. Be not lost
 So poorly in your thoughts! 50

MACBETH

To know my deed, 'twere best not know myself.

(Knocking)

Wake Duncan with thy knocking! I would thou couldst!

They go to their chamber

- 10.1 Refer to lines 1 – 6. “Consider it not ... make us mad.” Describe the difference between Macbeth and Lady Macbeth in the manner in which they respond to Duncan’s murder. (3)
- 10.2 Refer to lines 7– 8. “Sleep no more! Macbeth does murder sleep” and to lines 15 – 16 “Glamis ... sleep no more.” What do the references to sleep in these lines convey about Macbeth’s state of mind? (3)
- 10.3 Refer to line 17 in which Lady Macbeth addresses Macbeth as a ‘worthy thane’. By drawing on evidence from this extract as well as the play as a whole, discuss the irony of this reference. (4)
- 10.4 Refer to lines 24 – 32: “I’ll go no more ... seem their guilt.” As a director of the play, how would you direct the actor and actress to deliver these lines in order to portray the differences between Macbeth and Lady Macbeth at this stage effectively? Pay special attention to delivery and body language. (4)
- 10.5 “Whence is that knocking?
How is’t with me, when every noise appals me?” (lines 34 – 35)
Discuss the significance of Macduff’s arrival from this point of the play. (4)
- 10.6 Consider the imagery in lines 37 – 40. “Will all great Neptune’s ... green one red.” Explain how the image in these lines may be considered prophetic. (3)
- 10.7 10.7.1 Explain what tactic Lady Macbeth uses when she tells Macbeth: “My hands are of your colour: but I shame / To wear a heart so white.” (lines 42 – 43) (2)
- 10.7.2 How does this state of mind given in this extract contrast with Lady Macbeth’s condition later in the play? (2)

[25]

OR

QUESTION 11 – (Essay)

Macbeth! Warrior. Chief. Hero.

Macbeth! Thug. Thief. Villain.

Write an essay of between 400 to 450 words in which you analyse the character of Macbeth with these views in mind. Please do not re-tell the story, but look carefully at aspects of Macbeth’s character, as well as the main influences in his journey to damnation when you write your analysis.

[25]

TOTAL SECTION C: 25

GRAND TOTAL: 80