

KWA-ZULU NATAL DEPARTMENT OF EDUCATION

GREENBURY SECONDARY SCHOOL

FINAL EXAMINATION : ENGLISH : PAPER 2

N.P.P: 12

GRADE: 11

DATE: 10/11/2015

MARKS: 80

TIME: 2.5 HOURS

EXAMINERS/MODERATORS: G.MUNISAMY, L. GOPALAN, F.A. VANMALI

INSTRUCTIONS AND INFORMATION:

1. This question paper consists of THREE SECTIONS:
SECTION A: POETRY (30 MARKS)
SECTION B: NOVEL (25 MARKS)
SECTION C: DRAMA (25 MARKS)
2. Answer FIVE QUESTIONS in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:
SECTION A: POETRY
PRESCRIBED POETRY – answer TWO questions
UNSEEN POETRY – COMPULSORY
SECTION B: NOVEL - Answer ONE question
SECTION C: DRAMA - Answer ONE question
3. CHOICE OF ANSWERS FOR SECTION B (NOVEL) and SECTION C (DRAMA):
 - Answer ONE essay question and ONE contextual question
 - If you answer the essay question in SECTION B, you must answer the contextual question in SECTION C
 - If you answer the contextual question in SECTION B, you must answer the essay question in SECTION C
4. LENGTH OF ANSWERS:
 - The essay question on Poetry should be answered in about 250-300 words
 - Essay question on the Novel and Drama should be answered in 400-450 words. (Approximately 2 pages)
 - The length of answers to contextual questions should be determined by the mark allocation.
5. Number your answers according to the numbering system used in this question paper.
6. Suggested time management:
SECTION A: approximately 40 minutes
SECTION B: approximately 55 minutes
SECTION C: approximately 55 minutes
7. Aim for conciseness and relevance. Write neatly and legibly.

SECTION A : POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1 : POETRY – ESSAY QUESTION

OZYMANDIAS

I met a traveller from an antique land 1
Who said : Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command 5
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear :
"My name is Ozymandias, king of kings : 10
Look on my works, ye Mighty, and despair!"
Nothing beside remains: round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away. 14

Percy B. Shelley

In this poem, Shelley admires the sculptor but criticises the king.

By close reference to the **diction**, **punctuation** and **tone** used in the poem, discuss the above statement in an essay of 250-300 words (about ONE page). (10)

OR

QUESTION 2 : POETRY – CONTEXTUAL QUESTION

i thank You God for most this amazing

i thank You God for most this amazing 1
day:for the leaping greenly spirits of trees
and a blue true dream of sky;and for everything
which is natural which is infinite which is yes

(i who have died am alive again today, 5
and this is the sun's birthday;this is the birth
day of life and of love and wings:and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any – lifted from the no 10
of all nothing—human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened) 14

e e cummings

2.1 Account for the poem beginning with the word , “ i”. (3)

2.2 Explain clearly why the poet describes the trees as “leaping greenly spirits” (line 2)
and the sky as “blue true dream” (line 3) ? (3)

2.3 What point is the poet emphasizing with the use of the rhetorical question in stanza 3? (2)

2.4 Refer to lines 13 -14 : “(now the ears eyes are opened)”

Briefly discuss the aptness of the tone used in the last two lines of the poem. (2)

(10)

OR

QUESTION 3: POETRY – CONTEXTUAL QUESTION

Love poem for my country

.....

My country
is for joy
so talk the mountains
with baboons
hopping from boulder to boulder 5
in the majestic delight
of cliffs and peaks

My country
is for health and wealth
see the blue of the sea 10
and beneath

the jewels of fish
deep under the bowels of soil
hear
the golden voice 15
of a miner’s praise
for my country

My country
is for unity
feel the millions
see their passion
their hands are joined together
there is hope in their eyes

we shall celebrate

20

Sandile Dikeni

3.1 Refer to stanza 2.

Show how the poet qualifies the meaning of “health and wealth” in this stanza. (2)

3.2 Is the poet justified when he refers to the “golden voice of a miner’s praise” in

lines 15-16 ? (3)

3.3 Discuss the appropriateness of the run-on-lines used in the poem. (3)

3.4 Briefly explain why the last line is a suitable conclusion to the poem. (2)

(10)

OR

QUESTION 4 : POETRY – CONTEXTUAL QUESTION

Decomposition

I have a picture I took in Bombay
of a beggar asleep on the pavement:
grey-haired, wearing shorts and a dirty shirt,
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone,
Routes for the ants’ journeys, the flies’ descents.
Brain-washed by the sun into exhaustion,
he lies veined into stone, a fossil man.

5

Behind him, there is a crowd passingly
bemused by a pavement trickster and quite
indifferent to this very common sight
of an old man asleep on the pavement.

10

I thought it then a good composition
And glibly called it *The Man in the Street*,
Remarking how typical it was of
India that the man in the street lived there.

15

his head in the posture of one weeping
into a pillow chides me now for my
presumption at attempting to compose
art out of his hunger and solitude

20

Zulifikar Ghose

4.1 Refer to the lines 3-4 : “wearing shorts and like a blanket.”

Critically discuss what the diction implies about the beggar. (3)

4.2 Refer to stanza 2.

Show how the repetition of “stone” in this stanza adds to your understanding
of the poem. (3)

4.3 Refer to stanza 4

4.3.1 Explain why the poet uses the past tense in this stanza. (2)

4.3.2 Account for the poet’s feelings in this stanza. (2)

(10)

AND

UNSEEN POETRY (COMPULSORY)

QUESTION 5 : CONTEXTUAL QUESTION

Boy on a Swing

Slowly he moves
to and fro, to and fro,
then faster and faster
he swishes up and down .

His blue shirt
billows in the breeze
like a tattered kite .

The world whirls by :
east becomes west,
north turns to south ;
the four cardinal points
meet in his head .

Mother !
Where did I come from ?
When will I wear long trousers ?
Why was my father jailed ?

5

10

15

Oswald Mtshali

QUESTIONS :

5.1 Refer to stanza 1 .

Critically discuss the suitability of the “swing” image . (3)

5.2 Comment, briefly, on the implications of “tattered kite” (line 7) within the

wider context of the poem. (2)

5.3 Refer to stanza 3.

What does the diction indicate about the boy’s state of mind? (2)

5.4 Show how the last stanza emphasizes the message of the poem. (3)

(10)

(Total : Section A : 30)

SECTION B: NOVEL – NERVOUS CONDITIONS

Answer **either** Question 6 (Essay Question) **or** Question 7 (Contextual Question)

QUESTION 6: ESSAY QUESTION

In *Nervous Conditions* the women suffer because they fail to challenge the existing conditions.

Critically discuss the extent to which you agree with the above statement.

Your response should take the form of a well-constructed essay of 400 – 450 words
(2 – 2.5 pages) [25]

OR

QUESTION 7: CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT A

Yes, I did understand why I could not go back to school, but I loved going to school and I was good at it. Therefore, my circumstances affected me badly.

My father thought I should not mind. ‘Is that anything to worry about? Ha-a-a, it’s nothing,’ he reassured me, with his usual ability to jump whichever way was easiest. ‘Can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean. Grow vegetables.’ 5

His intention was to soothe me with comforting, sensible words, but I could not see the sense. This was often the case when my father spoke, but there had not before been such concrete cause to question his theories. This time, though, I had evidence. Maiguru was educated, and did she serve Babamukuru books for dinner? I discovered to my unhappy relief that my father was not sensible. 10

I complained to my mother. ‘Baba says I do not need to be educated,’ I told her scornfully. ‘He says I must learn to be a good wife. Look at Maiguru,’ I continued, unaware how viciously. ‘She is a better wife than you!’ 14

[Chapter 2]

7.1 Explain clearly why Tambu's mother's name is never mentioned throughout the story. (3)

7.2 Refer to lines 1 – 2: "Yes, I did understand . . . I was good at it."

By making reference to the novel as a whole, provide evidence to support Tambu's assertion that she "was good at school." (3)

7.3 Refer to lines 6 – 7: "Can you cook books . . . to your husband?"

Show how Jeremiah's attitude towards women, as illustrated by this question, is typical of him. (3)

7.4 Refer to line 14: "She is a better wife than you!"

Discuss the irony of this statement in view of developments later in the novel. (3)

AND

EXTRACT B

She wouldn't say much about Nyasha. 'About that one we don't even speak. It's speaking for itself. Both of them, it's the Englishness. It's a wonder it hasn't affected the parents too.'

She went on like this for quite a while, going on about how you couldn't expect the ancestors to stomach so much Englishness. She didn't mention Nhamo, but I was beginning to follow her trend of thought. I knew she was thinking about him and I could see she considered me 5 a victim too: 'The problem is the Englishness, so you just be careful!'

It was a warning, a threat that would have disastrous effects if I had let it. When you're afraid of something it doesn't help to have people who know more than you to come out and tell you that you're quite right. Mother knew a lot of things and I had regard for her knowledge. Be careful, she had said, and I thought about Nyasha and Chido and Nhamo, 10 who had all succumbed, and of my own creeping feelings of doom. Was I being careful enough? I wondered. For I was beginning to have a suspicion, no more than a seed of a suspicion, that I had been too eager to leave the homestead and embrace the 'Englishness' of the mission; and after that the more concentrated 'Englishness' of Sacred Heart. 14

[Chapter 10]

7.5 Comment critically on the impact the “Englishness” (line 2) has on Nyasha. (3)

7.6 Discuss the negative aspect of this “Englishness” which Tambu experiences when she first arrives at Sacred Heart. (3)

7.7 In your opinion, does this story end on a hopeful note? Motivate your answer. (3)

7.8 In *Nervous Conditions*, women are limited by their femaleness.

Discuss the validity of this statement with reference to both Extract A and Extract B. (4)

[25]

SECTION C : DRAMA : MACBETH

Answer either Question 8 (Essay Question) or Question 9 (Contextual Question)

QUESTION 8 – MACBETH – ESSAY QUESTION

It is Lady Macbeth, and the witches, who are responsible for Macbeth's destruction. Critically discuss this statement.

Your response should take the form of a well-constructed essay of 400 – 450 words.

[25 marks]

OR

QUESTION 9 – MACBETH – CONTEXTUAL QUESTION

Read the extracts below and then answer the questions that follow.

EXTRACT A

BANQUO:

Thou hast it now, King, Cawdor, Glamis, all,
As the weird women promis'd, and I fear
Thou played'st most foully for't; yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why by the verities on thee made good,
May they not be my oracles as well
And set me up in hope? But hush, no more.

5

10

Sennet sounded. Enter Macbeth as King, Lady Macbeth as Queen, Lennox, Ross, Lords, and Attendants

MACBETH:

Here's our chief guest.

LADY MACBETH:

If he had been forgotten,
It had been as a gap in our great feast.
And all thing unbecoming.

MACBETH:

Tonight we hold a solemn supper, sir,
And I'll request your presence.

15

BANQUO:	Let your highness Command upon me, to the which my duties Are with a most indissoluble tie Forever knit.	20
MACBETH:	Ride you this afternoon?	
BANQUO:	Ay, my good lord.	
MACBETH:	We should have else desir'd your good advice Which still hath been both grave and prosperous In this day's council: but we'll take tomorrow. Is't far you ride?	25
BANQUO:	As far, my lord, as will fill up the time 'Twixt this and supper. Go not my horse the better, I must become a borrower of the night For a dark hour, or twain.	30
MACBETH:	Fail not our feast.	
BANQUO:	My lord, I will not.	

Act 3, Scene 1

- 9.1. Place this extract in context. [2]
- 9.2. Identify the "weird women" (line 2) and state their role in the play. [2]
- 9.3. How do the words in Banquo's soliloquy (lines 1 – 10) contribute to an understanding of his character? [3]
- 9.4. Lady Macbeth mentions "our great feast" (line 13)
Briefly explain how Lady Macbeth saves her husband from himself at this feast? [3]
- 9.5. Discuss the dramatic irony of Macbeth's words, "Fail not our feast." (line 31) [3]

AND

EXTRACT B

SEYTON:
The queen, my lord, is dead.

MACBETH:
She should have died hereafter;
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time; 5
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle,
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage 10
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

Enter a Messenger

Thou com'st to use thy tongue; thy story quickly.

MESSENGER:
Gracious my lord, 15
I should report that which I say I saw,
But know not how to do't.

MACBETH:
Well, say, sir.

MESSENGER:
As I did stand my watch upon the bill
I look'd toward Birnam and anon methought 20
The wood began to move.

MACBETH:
Liar and slave! **ACT 5, SC 5**

9.6. Briefly describe Lady Macbeth's state of mind before her death. [2]

9.7. Refer to lines 8-9:

"Out, out, brief candle ... a walking shadow."


Show how the above image reveals the futility of Macbeth's actions in the play. (3)

9.8. Refer to lines (15 - 17) : "Gracious my Lord...how to do't."

Account for the messenger's inability to report what he saw. [3]

9.9. Comment critically on the extent to which Macbeth is responsible for his own destruction. [4]

[TOTAL 25]


HOD - LANGUAGES
S.R. PANDAY

FINAL TOTAL : 80

SUGGESTED ANSWERS

SECTION A: POETRY

Q1: POETRY - ESSAY QUESTION

(Use DOE rubric to assess essay)

DICTION

- The word "stamped" (L7) lends credibility to the artistic talent of the sculptor
- His accuracy of details implied in "well those passions read" (L6)
- On the contrary, egotistical king is criticized for his arrogance: "My name ---- despair!"
- King is a contemptible character indicated by "sneer of cold command." He is a heartless, unfriendly tyrant who ruled with a 'iron fist.

PUNCTUATION

- Exclamation (L11) indicates king's commanding nature - implores others
- Capital "M" for "Mighty" highlights his condescending, mocking attitude.
- Inverted commas reflects haughty attitude - captures reality of the despicable dictator.
- Enjambement e run-on-lines create a mood of despair

TONO

- Admiration/praise for sculptor whose work "yet survive"
- Sculptor was passionate about his creation ("heart that fed") and disliked king ("hand that mocked them")
- King's conceited, haughty tone revealed in "My name --"
- Poet's tone is sarcastic ("Nothing beside remains") for

the statue immortalising the king is perishing - ravaged by the stronger natural forces of desert. Before long the memories of power e.g. grandiose pomposity will also be buried in its entirety: "low and level sands stretch far away". Kings efforts have been futile.

Q2: I thank You God for most this amazing

2.1 The personal pronoun 'i' indicates that this is a personal response to God. Hence it prepares the reader for a subjective, opinionated account. The 'i' written in lower case (small letter) implies that he regard himself as inferior / smaller / lesser than God who is superior and omnipotent. Reader suspects that he will surrender himself to God - humbles himself & shows respect in this way ("i").

(Any 2 points: $2 \times \frac{1}{2}$) = 3

2.2 He makes the trees and sky seem majestic and extra-ordinary, hence his unusual and unique description. He reminds us that the trees are a living entity rather than mundane objects. Their movement ("leaping") and swaying implies they are alive. The description also reminds us of the ancient belief that spirits live in trees. He is also mesmerised by the colour of the sky - it seems idyllic and surreal. His attitude has changed now - expresses his gratitude for all things natural - is awestruck.

(Any 2 points: $2 \times \frac{1}{2}$) = 3.
trees + sky + diction

2.3 That nobody can deny the existence of God since we react to nature using our senses. We are continuously being elevated from our previous state

of nothingness as a result of "tasting, touching - - -"
God's loftiness / superior power transcends the limitations /
mortality of "human merely" beings, so how can we doubt
God's existence?

(Holistic answer) (2)

2.4 Tone of admission / acceptance / acknowledgement.
The speaker admits that for the first time he sees (eyes)
and hears (ears) the inner nature of creation. There is
a spiritual awakening in him - experiences sense of
wonderment. (Tone = 1; discussion = 1) (2)

(1) Q3: Love poem for my country

3.1 By referring to fish and mining Fish is a
healthy source of food and it could be exported (wealth).
Gold mining (wealth) is also the backbone of the S. African
economy. (Identification = 1
Discussion/explanation = 1) (2)

Accept
'Yes'
too
discuss

3.2 No. In his patriotic zeal / passion he is prone to
exaggeration. Often African labourers or migrant workers
bemoaned the fact that they were overworked and under-
paid by their ^{white} apartheid bosses. He is unrealistic and
oversimplifies (romanticises) the situation, hence referring
to the "golden voice of a miner's praise". Actually the
^{miners} would have been cursing their misfortune. (3)

3.3 The poem takes the form of a praise song so
the run-on-lines add to the tempo and pace of the
song. It emphasizes his exuberant pride and
joy for his country (he is unstoppable as emotions
flow). The run-on-lines, together with the one-two
and three syllabled words create a kind of rhythm
or beat, in keeping with the celebratory mood that is
anticipated. (3)

3.4. Firstly it is a one line stanza and stands apart from the rest of the poem, expressing his confidence and optimism. It includes all S. Africans ("we") so it hints at national unity. The present tense (shall) expresses confidently, that love, joy and respect for each other will follow in the new South Africa.

(One reason - well explained) (2)

Q4: Decomposition

4.1 The fact that an old man wears "shorts" implies that he is disrespected ^(boys wear shorts) and neglected ("dirty shorts" re-inforces this). He is robbed of his identity for he is noticed by his "shadow". He is shown no love and he is devoid of warmth which is represented by "blanket". This society has thrown him aside for he has no worth and value.

(Any 2 relevant points) (3)

4.2 Stones are found on the pavement and elsewhere. This implies that beggars are found everywhere - begging is a universal phenomenon and is not unique to India. The beggar seems to blend in with the stone which means that he leads a "hard" life - he is hardened by his suffering, plight and robbed of human qualities. "Stone" is a reminder that people 'trample' over beggars - repetition emphasizes their timeless suffering and enduring nature.

(Any 2 logical points) (3)

4.3 He now regrets his shameful, callous act. The poet has had a change of heart - his conscience

(4)

has irked him. The past tense implies that he has grown / transformed and he has a different outlook now.
(One logically explained point) (2)

4.4 He feels guilty and embarrassed. He is ashamed / regrets that he made 'art' out of a beggar's pain. His self analysis has redirected him and he now regards the beggar as a human, worthy of respect and dignity. (2)

Q 5: Unseen Poetry: Boy on a swing.

5.1 Firstly, children play on swings so this is an affirmation of the boy being an innocent child. His innocence is lost quickly, owing to circumstances. Secondly, a swing gathers speed and momentum. It is with the same speed that he learns about the harsh realities of life (in this case the politics of apartheid laws)

(2 logical / relevant points) (3)
Accept other logical alternatives. Eg innocence + speed.

5.2 This indicates that his shirt is torn like a kite. The boy lives in poverty and deprivation because he is a victim of apartheid policies.
(Meaning + wider implications): 1+1 (2)

5.3 He is confused because all directions 'merge':
"east becomes west, north becomes south?"

There is no clear direction or guideline for him. No matter which path he takes, he ends up in the same place (dead-end) and this sets in motion a series of questions.
(One point - well explained) (2)

5.4. The message is conveyed via the short line ("Mother!") as well as the rhetorical questions. The boy questions his mother about his nativity, his longing for maturity (long trousers) and his broken, dysfunctional family ("father pulled"). The boy grows overnight, into a new political awareness. He expresses his anger and indignation towards the unfair political situation facing Black people.

(How + message: $\frac{1}{2} + 1\frac{1}{2}$) (3)

Suggested Answers.

Question 6 - Essay: Some Guidelines

The essay may support a particular position (for or against) and/or evaluate the extent to which some women either challenge or fail to challenge the status quo.

Response must provide sufficient textual support.

Accept any well-supported, logical argument

① * Maishungai - fails at every level to offer any challenge. Accepts the burdens of her femaleness as the lot of women. Urges her daughter, Tamby, to do the same.

② * Maguri - for most part she fulfills her traditional role as Black woman (subservient wife and caretaker, nurturer of children and home) and as dutiful wife of patriarch. She fails to question Babaminkiri and his attitude but rather allows him to control her mind, money and life when she quietly accepts her pre-determined role. Only much later does she take a stand and thus comes to earn some respect and control as Babaminkiri seeks her opinions and listens to her voice.

③ * Nyasha - ironically suffers not because she fails to challenge but rather because she has the courage to do so. She is viewed as a disrespectful rebel by her father and faces

dire consequences which include verbal abuse (whore, loose, indecent); psychological and emotional trauma (confusion, mental breakdown, anorexia) as well as physical abuse (slap, fight)

* Lucia - challenges and enjoys some benefits as she stands fearless against the intimidating, dominating males in her life. She ^{cleverly} finds men to take care of her needs and has the courage to refuse to bow to the whims of arrogant men. However, she too suffers despite her best, brave efforts mostly because she receives no support. In fact, Marshingai berates her for her boldness; the patriarchal system refuses to give her a voice (only Takesie is heard)

* Tamby - takes a stand when humiliated by her uncle's plans for a wedding for her parents. Receives severe punishment which includes lashes and additional chores

NOTE - The essay must include but not be limited to the points highlighted above.

Question 7 - Contextual Question

7.1. Maishungai is meant to represent all women, universal who are limited by their femaleness to roles of wife and mother. Firstly, her attitude of quiet acceptance of the burden of womanhood as her lot in life is reflective of the continued suffering of women - even today - who remain shackled because they fail to challenge. Secondly, her insightful comments and observations regarding

(1) the effects of 'the Englishness', which comes from ^{the} wisdom of life experience, is meant to illustrate to women that a formal education is not a pre-requisite for change. It is rather in the knowing and belief in the right of women to a life of dignity and respect, and in the courage to challenge rather than accept. Finally, Maishungai is the everywoman - the voice and study of suffering women everywhere, therefore she is not identified as an individual with a name. (3)

7.2. Tambu performs well at village school despite the difficult conditions; she reads old newspapers in which bread is wrapped; she achieves academic excellence and is a leader at mission school; tops scholars who have had years of privileges at home and school; competes against girls nationally and secures a coveted scholarship to Convent school. (3)

7.3. Jeremiah is a typical male in a patriarchal society. His question reflects his belief that a woman's role is limited to serve her husband in her subjugated position of nurturer of family and home. This attitude is consistently evident in his attitude and behaviour towards Maishungai; Lucia and Tambu. He rapes Maishungai and takes her as wife when she is a mere girl; he keeps her pregnant but offers no support either financially or physically; he expects her to tend the crops + home even when she is heavy with child. (1) He has no qualms in bedding Mai's sister. He does very little work but enjoys the best fruit of the women's labour - food and credit for work he does not do (mending roof) (2)

7.4. A good wife is one who dutifully fulfills her traditional role - subservient to her husband. Later in the story, Maiguni refuses to be controlled by Babamukuni. She bravely expresses her feelings and leaves home and husband. She only returns when Babamukuni fetches her. Consequently, she is given some degree of respect as Babamukuni actively seeks her opinion and gives it the regard it deserves. However, she is now no longer the traditional good wife. It is therefore ironic that Tambu considers her the "better wife" (2)

7.5. The 'Englishness' has turned Nyasha into a "hybrid" who is confused about her identity. She is torn between two worlds: the English world of freedom and equality and the African heritage of control by patriarchy. The conflict created torments her, turning her into what her father regards as an "indecent, loose" rebel. It causes her to lose all control, results in a psychological breakdown and to become bulimic/anorexic. (3)

7.6. Tambu encounters prejudice upon her arrival at Sacred Heart. She finds herself cramped in a small room allocated to African girls and separated from the rest of the white girls as the room is strategically situated at the end of a long corridor. Furthermore, the nun who receives her clearly shows no regard for her as she fails to even recognise Tambu as the new student despite the introduction and quickly confuses her with Nyasha. (3)

7.7. Optimistic - Tambu transformed from peasant girl with limited access to education to highly knowledgeable young woman. She discovers the real meaning and source of education. Gain self-knowledge. Escapes the trap of Englishness. Not brainwashed into embracing English and abandoning her own culture and heritage. Also, saved herself from submitting to male (and Babamukuru's) domination.

OR

Pessimistic - The women have not managed to escape the clutches of poverty and patriarchy. Maishungi's lot remains the same; Nyasha has a horrific breakdown; Maiguni still not completely emancipated; Lucia at school and working but still depends on Babamukuni's goodwill in securing a job. (3)

78. Women denied access to education thus Tandi could not go to school even though she "was good at it". Jeremiah's words reveal that he has her limited to her traditional role of wife who must "Learn to cook and clean. Grow vegetables, do not need to be educated." Maiguni, who has an education equal to her husband, is never acknowledged as Babamukuni's equal - either by him or others, but continues to "serve Babamukuni". Nyasha, a brilliant young woman suffers a complete breakdown because in challenging the limits imposed on her by the patriarchal system, she earns the wrath of her father. (4)

* MUST REFER TO BOTH EXTRACTS FOR FULL MARKS

Suggested Answer - Q. 8 - Macbeth Essay

* Consider structure, content and style

* Use DOE rubric for assessment

Points to consider:

- Macbeth the man before the encounter with the witches

- Encounter with the witches and his reaction e.g. (thoughts of being king, soliloquy, letter to wife) Influenced by witches rather than Banquo's warning about the witches "instruments of darkness"

- Wife's reaction to witches prophecies and suggestions made - killing of Duncan.

1) - Subtext a conflict about the killing of King (reasoning why he should not do this).

- Wife (LM) taunts / obsession for power - ignores the good of Duncan - goes ahead with the murder.

- Although he feels remorse after killing - still goes on a destructive path

- Killing spree (guards, Banquo, MacDuff's family)

- Lady Macbeth and her role?

- Change in relationship between Lady Macbeth and Macbeth - engrossed in securing position -

neglects wife

- Mentally / emotionally affected (ghost of Banquo physically (unable to sleep)

- Apparitions of the witches - influence on Macbeth ^{make him consider}

- His death - end period of darkness in Scotland / natural order restored etc.

* Note learner can present both sides or agree OR disagree. Argument must be well substantiated.

Q. 9 - Suggested Answers Extract A (Macbeth)

9.1. This is immediately after Macbeth's return from Scone where he has been appointed king. Takes place at Forres (the King's castle)
(1 point) (2)

9.2. The witches ✓
They make predictions/prophecies ✓
(2)

9.3. He wanders about the prophecies of the witches. He is troubled that the predictions made to Macbeth have come true and is suspicious of Macbeth. He is worried about the predictions made about him - shows that he is not ambitious but rather a loyal and faithful servant/person true to his King and country. Had no faith or following in the witches.
(1/2 x 2 points)
(3)

9.4. Lady Macbeth tries to calm her husband/she excuses his behaviour telling the thanes/guests that he is liable to fits (while drawing him aside and talking to him harshly) which come on from time to time. She asks the guests not to question him but rather to leave at once - she is worried about his behaviour.
(1/2 x 2 points)
(3)

9.5. Macbeth is commanding Banquo to attend the feast that night knowing that he has hired killers to kill Banquo that he will not be there. But Banquo will be there in the form of a ghost which will upset and horrify Macbeth (only he can see Banquo's ghost) to the extent that he starts behaving/acting weirdly in front of the guests — who are shocked. (1/2 x 2 points) (3)

9.3. Metaphor - Life is compared to a brief burning candle. The light is compared with the glory of life which is so short-lived. Macbeth had fought for the crown yet he now faces darkness — his life is now meaningless / he is disillusioned and knows that the end is near. He had committed so many sins (regicide, murder of guards, Banquo, Macduff's family) — change in character, reputation all in vain. Nothing left / Indifferent — had lost everything. (1 Fos. / 2 discussion) (3)

9.6. Although she had at first dismissed the murder of King Duncan (a little water will wash away the blood etc.) The murder begins to affect her as well as the change in the relationship between her and Macbeth. She is unable to sleep / cannot face darkness (has to have a candle burning) / continuously wags

her hands which she imagined to be stained by Duncan's blood, she sleep walks and talks about the murder in her sleep. She (2) suffers terribly from guilt.

(1 point well-discuss)

9.8. The messenger is in disbelief / also afraid of Macbeth - To see Birnam wood moving to Dunsinane (castle) is something unnatural / unreal - he does not know how to reveal this to Macbeth (maybe questions what he saw / himself?).

(1/2 x 2) (3)

9.9. Macbeth was a brilliant soldier / loved king and country - he should have remained that way but after meeting the witches / their prediction brought to the surface his ambitions to become king. After committing regicide he goes on a killing spree - getting rid of anyone he is suspicious of in order to secure his position on the throne. He neglects his wife / puts aside his scruples and becomes a ruthless butcher / murderer who causes his own destruction.

(2 well explained points.) (4)