

KWA-ZULU NATAL DEPARTMENT OF EDUCATION**GREENBURY SECONDARY SCHOOL****ENGLISH HOME LANGUAGE - PAPER 2**

N.P.P. 13

GRADE: 11

DATE: 10/06/2015

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 One: Poetry - Essay Question

A woman is not a potted plant
 her roots bound
 to the confines
 of her house

a woman is not
 a potted plant
 her leaves trimmed
 to the contours
 of her sex

5

a woman is not
 a potted plant
 her branches
 espaliered
 against the fences
 of her race
 her country
 her mother
 her man
 her trained blossom
 turning this way
 and
 that
 to follow
 the sun
 of whoever feeds
 and waters
 her

a woman
 is wilderness
 unbounded
 holding the future
 between each breath
 walking the earth
 only because
 she is free
 and not creeper vine
 or tree

Nor even honeysuckle
 or bee.

Alice Walker

This poem explores how women are viewed by society.

In a well-constructed essay of 250-300 words (about 1 page), discuss at least THREE techniques Alice Walker uses to convey the speaker's views regarding women.

[10]

Question Two: Poetry - Contextual Question

OZYMANDIAS

Percy Bysshe Shelley

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 mock'd 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

- 2.1 Refer to Lines 4-5, "whose frown, And..... sneer of cold command"
What do these lines reveal about the character of Ozymandias? (2)
- 2.2 Account for the poet's use of the word "stamped" in Line 7. (2)
- 2.3 Refer to Lines 10-11: "My name is Ozymandias... Mighty, and despair!"
Discuss the irony of these words. (3)
- 2.4 Refer to Lines 12-14: "Round the decay stretch far away"
Critically discuss how the poet effectively conveys mood and feeling in these final lines. (3)

[10]

OR

Question Three: Poetry – Contextual Question**the night train****Fhazel Johennesse**

there is no comfort here
 in this third class coach
 on this green resisting seat
 i twitch and glance around -
 there are few too few travellers 5
 on the night train
 crossing my legs and flicking
 my cigarette i turn to stare
 through the window
 into the darkness outside 10
 (or is it my reflection i stare at)
 and glance impatiently at the wrong
 stations we stop at
out
 i must get out of here soon 15
 for in this coach there is a smell
 which haunts me
 not the smell of stale man but
 the whispering nagging smell of fear 19

3.1 In what way does the lack of punctuation add to the overall impact of the poem? (2)

3.2 Refer to Line 14: “out”
Account for the poet’s use of this single word line. (2)

3.3 Comment on the significance of the word “haunt” (Line 17) in the context of the poem. (3)

3.4 Refer to Line 19: “the whispering nagging smell of fear”
Critically discuss how the personification in Line 19 helps to convey the main idea of the poem. (3)
[10]

OR

PAGE 4.....PTO.....PAGE 5

Question Four: Poetry – Contextual Question**Walking Away****C Day Lewis***(for Sean)*

It is eighteen years ago, almost to the day —
 A sunny day with leaves just turning,
 The touch-lines new-ruled — since I watched you play
 Your first game of football, then, like a satellite
 Wrenched from its orbit, go drifting away 5

Behind a scatter of boys. I can see
 You walking away from me towards the school
 With the pathos of a half-fledged thing set free
 Into a wilderness, the gait of one
 Who finds no path where the path should be. 10

That hesitant figure, eddying away
 Like a winged seed loosened from its parent stem,
 Has something I never quite grasp to convey
 About nature's give-and-take — the small, the scorching
 Ordeals which fire one's irresolute clay. 15

I have had worse partings, but none that so
 Gnaws at my mind still. Perhaps it is roughly
 Saying what God alone could perfectly show —
 How selfhood begins with a walking away,
 And love is proved in the letting go. 20

4.1 Refer to Line : The touch-line's new ruled.
 Suggest why the speaker took particular notice of the "new-ruled" touch lines. (2)

4.2 Refer to Line 11: "That hesitant figure, eddying away "
 Show what the diction in this line indicates about the boy's state of mind. (3)

4.3 Critically discuss how the image in lines 14-15 contributes to your understanding of the poem. (3)

4.4 Comment briefly on the significance of the poet referring to "God" (Line 18) in the final lines of the poem. (2)

[10]

AND

UNSEEN POETRY (COMPULSORY)Question Five: Contextual Question**Nightfall in Soweto****Oswald Mtshali**

Nightfall comes like
 a dreaded disease
 seeping through the pores
 of a healthy body
 and ravaging it beyond repair 5

A murderer's hand,
 lurking in the shadows,
 clasping the dagger,
 strikes down the helpless victim. 9

I am the victim.
 I am slaughtered
 every night in the streets.
 I am cornered by the fear
 gnawing at my timid heart;
 in my helplessness I languish. 15

Man has ceased to be man
 Man has become beast
 Man has become prey. 18

I am the prey;
 I am the quarry to be run down
 by the marauding beast
 let loose by cruel nightfall
 from his cage of death. 23

Where is my refuge?
 Where am I safe?
 Not in my matchbox house
 Where I barricade myself against nightfall. 27

I tremble at his crunching footsteps,
 I quake at his deafening knock at the door.
 "Open up!" he barks like a rabid dog
 thirsty for my blood. 31

Nightfall! Nightfall!
 You are my mortal enemy.
 But why were you ever created?
 Why can't it be daytime?
 Daytime forever more? 36

GLOSSARY:

lurking – hiding

languish - grow weak

quarry - one being chased

marauding – searching and destructive

barricade – block or defend

- 5.1 What impression of nightfall is created in stanza 1? (2)
- 5.2 Explain how “gnawing” (Line 14) captures the feelings expressed by the speaker in the third stanza. (2)
- 5.3 Refer to Lines 16-18: “Man has ceased..... become prey”
Comment of the effectiveness of the repetition in Lines 16 to 18. (3)
- 5.4 Critically discuss how the last stanza highlights the central idea of the poem. (3)
- [10]

TOTAL SECTION A: 30

PTO... PG 8 SECTION B: NOVEL

SECTION B: NOVEL

NERVOUS CONDITIONS – TSITSI DANGAREMBGA

ANSWER EITHER QUESTION 6 (essay question) OR QUESTION 7 (contextual question).

Question 6 – NERVOUS CONDITIONS – ESSAY QUESTION

Various limitations are placed on female Africans in *Nervous Conditions*.

By referring to specific incidents in the text, critically discuss the validity of this statement in a well-balanced essay of 400 – 450 words (2 pages).

[25 marks]

OR

Question 7 – NERVOUS CONDITIONS – CONTEXTUAL QUESTION

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

EXTRACT A

The beginning of the crop year was a busy time. My uncle insisted that Nhamo be home for it on the grounds that there were no examinations pending to justify his staying at the mission. Thus Nhamo was forced once a year to return to his squalid homestead, where he washed in cold water in an enamel basin or a flowing river, not in a bathtub with taps gushing hot water and cold; where he ate *sadza* regularly with his fingers and meat hardly at all, never with a knife and fork; where there was no light beyond the flickering yellow of candles and home-made paraffin lamps to enable him to escape into his books when the rest of us had gone to bed.

All this poverty began to offend him, or at the very least to embarrass him after he went to the mission, in a way that it had not done before. Before he went to the mission, we had been able to agree that although our squalor was brutal, it was uncompromisingly ours; that the burden of dispelling it was, as a result, ours too. But then something that he saw at the mission turned his mind to thinking that our homestead no longer had any claim on him, so that when he did come home for his vacations, it was as if he had not: he was not very sociable. Helping in the fields or with the livestock or the firewood, any of the tasks he used to do willingly before he went to the mission, became a bad joke. When the rains came early at the end of his first year at the mission, he had pointed out that most of the work had already been done and we had coped very well; when the rains

came late, as they did at the end of his second year there, he reminded us that we had managed without him the previous year. The only times that he would expend any energy to help around the homestead were the times when Babamakuru sent word that he was coming to visit. On such days Nhamo would rise at dawn with the rest of us, working so hard that the dirt ingrained itself into the skin of his hands and the sweat ran down his bare back, leaving him smelling and looking for all the world like an archetypal labourer. His strategy was perfect. He never returned to the homestead, no matter how tedious and heavy the task at hand, until Babamakuru, having arrived home and found it deserted, drove down to the fields.

CHAPTER 1

7.1.1. Discuss the effectiveness of the first person narrative in this novel. (3)

7.1.2. Refer to lines 10-11: "All this poverty began ... not done before."

Account for the change in Nhamo's attitude as revealed in the above lines. (3)

7.1.3. "His strategy was perfect." (Line 27)

Show how Tambu's tone reflects her view of Nhamo's character. (3)

7.1.4. Refer to lines 29-30: "...Babamakuru,...drove to the fields."

Using the above statement as a starting point, discuss the difference in character between the educated Babamakuru and the educated Nhamo. (4)

EXTRACT B

'My wife and I were very surprised,' said Babamakuru, 'that the crops had failed, because other people were telling us that there had been good harvests. Anyway, that is another matter. When we heard that both Nhamo and heyo – er, this girl – er, Tambudzai had returned to school, we were very pleased that you had used the money sensibly, Jeremiah.' Babamakuru put his penknife away and sat tall in his chair. His presence became grave and weighty. As though giving way beneath its weight, my father, Babamunini Thomas and Tete inclined themselves attentively towards their brother.

'What I have been thinking,' Babamakuru began again after a lengthy pause, which made it evident that indeed he had been thinking deeply and effectively 10 about the matter in hand, 'what I have been thinking is this: providing money for school fees is good but it is not all that must be done to ensure a child's success in school. A child must also be provided with the correct atmosphere which will encourage his mind to develop even when he is not in the classroom.'

'True, *Mukoma*, you speak the truth,' sighed my father, having gauged and 15 approved the direction of Babamakuru's speech. "Look at our Nhamo. I have never seen a child who loves his books the way he does, that Nhamo of ours. But how can he study when there is no electricity? How can he read when there are no books? Even going to school, how can he do that everyday when there is so much work to be done on the homestead? I feel sorry for the boy but he – 20 does he say anything? No. He just keeps quiet and works hard here and at school. I was blessed when I was given that son. Truly, I was blessed.' He shook his head in sorrow and sympathy for his son's suffering.

'You are right, Jeremiah. I have observed that Nhamo is a promising scholar,' agreed Babamakuru. 'What we must do is to let Nhamo stay with us at the 25 mission, let him go to school there. He must come at once, because the sooner he is given the best, the sooner will the best be returned.'

CHAPTER 3

7.2.1. Refer to lines 1-2: "My wife and I...been good harvests."

Outline the reasons for the failure of Jeremiah's crops that year. (3)

7.2.2. "True, Mukoma, you speak the truth." (line 15)

Discuss the irony of Jeremiah's words. Provide evidence from the text to substantiate your response. (3)

7.2.3. To what extent is Babamakuru responsible "for his son's (Nhamo's) suffering." (L.23)

Justify your answer by providing evidence from the text. (3)

7.2.4. Refer to lines 26 – 27: ' He must come... the best will be returned.'

Explain how the above statement reflects the value system of this society. (3)

[TOTAL 25]

SECTION C : DRAMA : *MACBETH*

Answer EITHER QUESTION 8 (Essay question) OR QUESTION 9 (Contextual question)

QUESTION 8 : *MACBETH* – ESSAY QUESTION

In the play, Macbeth's punishment exceeds his crime.
Critically discuss this statement.

Your response should take the form of a well constructed essay of 350-400 words (about 2 pages). (25)

OR

QUESTION 9 : *MACBETH* – CONTEXTUAL QUESTION

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

EXTRACT A

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,
I'll gild the faces of the grooms withal, 5
For it must seem their guilt. [Exit. Knocking within]

MACBETH Whence is that knocking?
How is't with me, when every noise appals me ?
What hands are here ? Ha ! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood 10
Clean from my hand ? No : this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter Lady Macbeth

LADY MACBETH

My hands are of your colour; but I shame
To wear a heart so white. [Knock within.] I hear a knocking 15
At the south entry; retire we to our chamber.
A little water clears us of this deed.
How easy is it then! Your constancy
Hath left you unattended. [Knock within.] Hark ! more knocking.
Get on your gown, lest occasion call us 20
And show us to be watchers. Be not lost

So poorly in your thoughts.

MACBETH

To know my deed, 't were best not to know myself. [*Knock within.*]

Wake Duncan with thy knocking; I would thou couldst !

[Act 2 , Scene 3]

- 9.1 Place the extract in context. (2)
- 9.2 Refer to lines 1 to 4 : "Infirm of purpose !a painted devil."
Comment on the tone used by Lady Macbeth in these lines. (3)
- 9.3 Refer to lines 7-13 : "Whence is that green one red."
- 9.3.1 Account for the use of the many question marks. (2)
- 9.3.2 Show how the image adds to your understanding of Macbeth's attitude
at this stage of the play. (3)
- 9.4 Discuss the irony of Lady Macbeth's words , "A little water clears us of
this deed. How easy is it then !" (lines 17-18) (3)

AND

EXTRACT B

MACDUFF

Despair thy charm,

And let the angel whom thou still has serv'd

Tell thee, Macduff was from his mother's womb

Untimely ripp'd

MACBETH

Accurs'd be that tongue that tells me so, 5

For it hath cow'd my better part of man;

And be these juggling fiends no more believ'd

That palter with us in double sense,

That keep the word of promise to our ear

And break it to our hope. I'll not fight with thee. 10

MACDUFF

Then yield coward,

And live to be the show and gaze o' th' time.

We'll have thee, as our rare monsters are,

Painted upon a pole and underwrit,

'Here may you see the tyrant.' 15

MACBETH

I will not yield

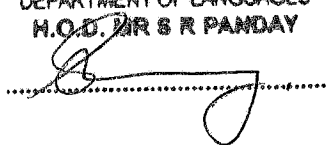
To kiss the ground before young Malcolm's feet
 And to be baited with the rabble's curse.
 Though Birnam Wood be come to Dunsinane
 And thou oppos'd being of no woman born, 20
 Yet I will try the last. Before my body,
 I throw my warlike shield. Lay on, Macduff,
 And damn'd be him that first cries, 'Hold enough'.
 [*Exeunt, fighting. Alarums.*]

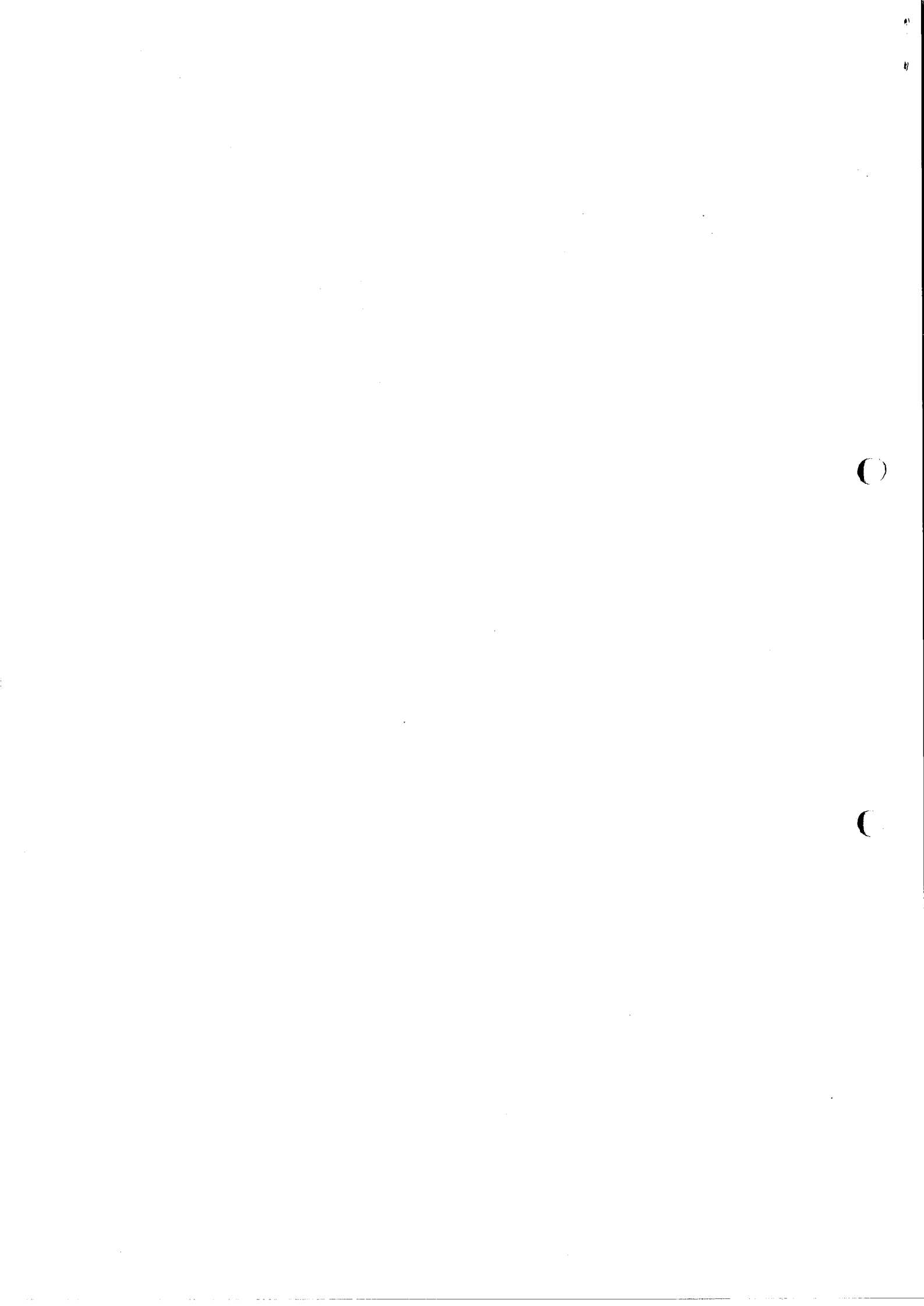
[Act 5 , Scene 8]

- 9.5 What does Macbeth realise about the “juggling fiends” (line7)? (3)
- 9.6 Is Macduff justified when he refers to Macbeth as a “tyrant”? (line 15)?
 Provide evidence from the text to motivate your answer. (3)
- 9.7 Why does Macbeth refuse to “yield” in line 16? (2)
- 9.8 By referring to events in the play, discuss whether Macbeth's or
 Macduff's character has been constant throughout .
 Your response should include both characters. (4)
(25)

GRAND TOTAL : 30+25+25 = 80

GREENBURY SECONDARY SCHOOL
 DEPARTMENT OF LANGUAGES
 H.O.D. MR S R PANDAY





SUGGESTED ANSWERS

Question One

- FORM – The poem is written in free verse suggesting women are free beings and not confined, either to a “pot” or by their gender; family; rules and conventions.
- STRUCTURE AND SHAPE - the lines are organised in the shape of a strong plant, firmly embedded and growing upright and sturdy without restrictions or controls as symbolised by lines of different length which begin and end in different places. The elongated, tall appearance also echoes the speaker’s feelings of pride in the free and independent woman who “is not a potted plant”
- SYMBOLISM/IMAGERY - the extended metaphor and the different plants reflect the various aspects of a woman’s true nature. She is not “espaliers” which need to be supported rather she is independent of “country, man, mother”. She is not “Blossoms” that go seeking the “sun” because she does not need anyone to “feed and water”. Finally, she is “wilderness unbounded” – the epitome of freedom as all things grow unrestricted in the wilderness. The final lines mention “honeysuckle or bee” which again reflects her independence both in its presentation as a strong, short, empathic statement and in its claim of her independence for unlike these things she needs nobody.
- REPETITION – the title, as well stanzas 1, 2 and 3 start with the refrain “a woman is not a potted plant” to highlight and emphasize the central idea of her freedom and independence. [10]

NOTE: the mini essay must have structure – short introduction and conclusion plus paragraphs in the body.
REFER TO RUBRIC.

Question Two

- 2.1 Ozymandias is presented as an absolute ruler and cruel man (“cold command”). He lacked any kindness and compassion but was rather arrogant (“frown, sneer”) Authoritative, haughty, proud, defiant, disapproving. (2)
- 2.2 “Stamped” conveys the idea (connotation) of something firmly embedded thus showing even the work of the sculpture lasted longer than the power or anything of the arrogant Ozymandias. (2)
- 2.3 Ozymandias proudly commissioned the statue believing that it would be an everlasting reminder of his great reign and power. The reality, however is that the statue and all the represented his power are now completely destroyed and with it has gone the memory of him as well. (HOLISTIC, LOGICAL RESPONSE) (3)
- 2.4 The long sentence with the enjambment as well as multiple alliterative words capture the mood of despair, loss and waste by emphasising the vastness of the “boundless and bare” dessert where there is no evidence of any of Ozymandias power but a great deal of nature’s wealth. The harsh b sound contributes to this heavy mood. The despair in the destruction and absence of evidence of Ozymandias power is contrasted by nature’s all-consuming presence in “sand’s stretch”. There is so much of sand and nothing of Ozymandias. (3)

Question Three

3.1 The lack of punctuation results in ongoing, uninterrupted, run-on lines which mimic the rhythm of a moving train. Also the rules of grammar are ignored just as the rules of mutual respect and dignity which are meant to govern human relations were ignored in Apartheid South Africa. Finally, it shows this is a spontaneous, honest, unedited expression of the speaker's feelings and thoughts and thus makes the poem more authentic. (2)

3.2 The single word line stands out clearly highlighting the key idea of the speaker's urgency or desperation to get out. Also the word stands alone just like the speaker who feels desperately, terrifyingly alone in the night train. It is a visual representation of his personal plight. (2)

3.3 Firstly, the fear, anxiety, nervousness "haunt" him since they never leave but remain an unshakable constant. Secondly, he feels "haunted" because like a ghost, the danger seems to lurk, unseen. Thirdly, his darting eyes are unrelenting in their search and observation of the lonely night train. This mimics the behaviour of one who is haunted and constantly on the lookout the invisible ghost. (3)

3.4 The main idea of the speaker's fear is accentuated by the personification. Firstly, it makes the fear into something tangible thus giving it greater strength and power. Secondly, a person is generally perceived as having greater power over another than a mere feeling has. Thirdly, the fear is personified as "nagging" which means it is relentless and unshakable beyond one's control. Added to this, is the harsh sound of the double g in "nagging" which echoes the harshness and pain of the speaker's fear. (3)

[10]

Question Four

4.1 It was particularly significant as it reminded him of the "new rules" that now governed his relationship with his son. (2)

4.2 "hesitant" has connotations of uncertainty/a lack of confidence while "eddy" suggests that he is drifting, unsure of the path ahead/future. (3)

* each word to be explained

4.3 A clay creation has to be burnt under intense heat in a kiln for it to become a strong and resilient of great beauty to be valued and admired. Similarly, the speaker realises that his son – a young man – has to experience the "fires" of life (trials and tribulations) in order to become a strong and independent man worthy of respect. (HOLISTIC, LOGICAL RESPONSE). (3)

4.4 He is acknowledging that this is the way God (the Creator) meant for it to be. It is the natural order and necessary for growth OR It indicates that he is deeply religious and would not question God's grand plan for He knows best. (2)

[10]

Question Five

5.1 Nightfall is personified as a terrifying predator which “comes” to destroy/kill like a “dreaded disease”. The malevolent nature of nightfall is also captured in “seeping through the pores”. The use of the hard d sound in the alliteration together with the simile “like a dreaded disease” suggest the terrifying, destructive nature which brings death.

Nightfall is destructive and fatal like a “dreaded disease” / sickness. It is opportunistic and contaminates/poisons/destroys everything in its path and is relentless in its pursuit. (2)
*any 1 point explained

5.2 The word emphasises the fear and helplessness of the speaker. “Gnawing” means biting off small bits, slowly. This suggests that the fear is an ever present constantly niggling feeling that never goes away. (2)

5.3 The repetition of “Man has become” effectively illustrates how man has degenerated into “beast” and “prey”. It emphasises the point that “Man has ceased to be Man” but is now hunter (“beast”) and hunted (“prey”). The repetition of “Man has become” is a constant reminder that this is not man’s natural state but something that he has turned into. (3)

*any 2 points discussed.

5.4 The central idea is that nightfall is a hated, terrifying time of grave danger. This idea is highlighted in a number of ways in the final stanza:

- “Nightfall! Nightfall!” This single word followed by an exclamation mark and repeated emphatically conveys the speaker’s extreme anger and bitterness. The word is spewed out in a repetitive rant which is curse-like in its fervour. The single word also heightens the emotional charge.
- The choice of diction, coupled with the personification of nightfall as “mortal enemy” shows that he lays blame at its feet because it is under the cover of darkness that “Man becomes beast” and “prey”. Nightfall is responsible as it provides the conditions that supports man’s degeneration as well as the speaker’s terror and endangerment.
- The rhetoric questions appear in quick succession to show the speaker’s desperation to be rid of nightfall and his hatred for this time. It also reflects his lack of understanding of a need for this time which brings nothing but grave danger and extreme terror.
- The single words, together with the short, choppy lines capture the speaker’s anxiety, terror and tension. (3)

*any 2 points well explained.

[10]

SUGGESTED ANSWERS – JUNE 2015 – NERVOUS CONDITIONS.

Q.6 The following main points should be included in your essay:

Tambu's attitude towards Nhamo because of his treatment of Netsai / He was chosen over her (Tambu) when it came to education / reasons: he was male, eldest, intelligent and would uplift the family from their destitute conditions. Tambu felt that she was entitled to an education that would free her from the entrapment of her poverty.

Her determination – mielie patch --father scorns and Nhamo sabotages.

Tambu being trapped by male domination – not only by Nhamo but also her father and Babamakuru (include in discussion her father's attitude when she decides to grow crops to raise money to be educated / her reaction when Babamakuru decides that Nhamo should be educated).

In general the entrapment of all women because of the roles that they accept eg. they are wives, mothers – also responsible for the growing of crops, raising their children, seeing to the needs of their husbands etc.

They are denied an education thus they become trapped in this situation.

(Discussion should also include Maiguru / MaShingai / Nyasha) chapter 1-4

7.1.1. Firstly, the novel is about the life of an individual trapped by a society that sees females as inferior so Tambu who is affected directly is clear in giving a personal account of female entrapment.

Secondly, the first person narrative authenticates her experiences and struggles which will impact on the reader who will become sympathetic to Tambu's plight.

Authentic voice – narrator in control of order, style, nature of events.

Allows for freedom: Order vs younger narrator / view

Captures reality – gives sense of immediacy

(1 ½ x 2)

7.1.2. Attitude of indifference / non-acceptance

Prior to his attending the mission school he accepted the conditions of the homestead but once he began to attend the mission school and experience the luxuries / western way of life ie. hot/cold water, tea –bags, books etc. he was unable to reconcile himself to the living conditions of the homestead. He felt that the others, especially the females could live in these conditions – saw himself as superior / elevated / above them / he was a patriarch just like his father. He was also influenced by western society / values (dressing, luxuries etc.) and quick to forget / discard his culture. Sadistic streak in character. Lazy / work-shy. Power struggle between him and Tambu.

(1 for attitude – 2 for point well discussed)

7.1.3. Tone of sarcasm / conviction / matter – of-fact

Normally lazy, refused to involve himself with the chores of the homestead “helping in the fields... became a bad joke.”

He was very deceptive, when he knew that Babamakuru was coming he put on a front / show that he is hardworking “Nhamo would rise at dawn ... archetypal labourer.”

(1 for tone – 2 for one of two points discussed)

7.1.4. Babamakuru was the head of the family, well-educated and followed / adhered to the patriarchal system – was totally involved / concerned in the homestead / planting and progress of crops and his extended family. Sincere, remained humble, committed to family / dutiful.

Nhamo lazy, work-shy, felt superior, did not want to do chores or get involved in the family crop planting/ selfish – self-advancement without taking into account the family's needs. False/ ingratiating.

(2 (Babamakuru) x 2 (Nhamo))

- 7.2.1. Jeremiah was lazy – not prepared to use the plough that Babamakuru had provided – good for nothing, irresponsible man who left the chores etc. to be done by his wife and daughters. ("other people... good harvests') - the question is why? Poor farming methods – no crop rotation.

Also at this point Tambu's mother was pregnant and unable, after completing her chores to still work the fields.

(1 ½ x 2)

- 7.2.2. The irony is that while Jeremiah acknowledges the value of truth, he is dishonest and a liar by omission. Pretends he has spent money sent by Babamakuru on Nhamo and Tambu's education and does not correct Babamakuru's misconception. Money had been spent on himself-maybe on alcohol.

(1 ½ x 2)

- 7.2.3. Babamakuru is partly responsible for Jeremiah's attitude as he does nothing to correct him as the head of the family – instead he is always coming to Jeremiah's rescue by giving him money, monitoring crops etc. while Jeremiah just basks in this. Had he admonished Jeremiah to be responsible the situation would be different – there will be no need for Nhamo to be educated and uplift the destitute family.

The family's poverty was so extensive that it was impossible to uplift them by himself (Babamakuru) – Jeremiah showed no signs of change / made no attempt to work and support his family – he was content to let things be the way it was.

(1 ½ x 2)

- 7.2.4. The male – in this case – Nhamo (boy child) is chosen to be educated so that not only he but also the family can benefit. An educated Nhamo will uplift his family (as male he will not leave the family) one day in the future become patriarchal head of family like Babamakuru.

According to Jeremiah if a girl is educated she is of no value / benefit to her family as she will marry and go to her husband's home (they will benefit).

There will be no 'returns' for her family.

(1 ½ x 2)

SUGGESTED ANSWERS

Q. 8: MACBETH (ESSAY)

- * Assessment to consider structure, content and style
- * Use DOR rubric for assessment.

Guidelines:

- Macbeth deserves his punishment - murder of a king is blasphemous & sacrilegious.
- Macbeth a tragic/fallen hero - vacillates between virtues & temptation/greed / "vaulting ambition"
- Suffers from conflict of mind - as a Christian is aware of life after death and "Judgement Day"
- Influenced by witches prophecies rather than Banquo's wisdom / "royalty of nature" when he is warned about the "instruments of darkness".
- Ignores actions of gracious Duncan - bestows him with titles (Glamis, Cawdor). Obsessed with power and "vaulting ambition". Kills cousin/nephew.
- Feels guilt after Duncan's murder ("Neptune's ocean cannot wash away blood/sin/crime) Still committed to evil path.
- Embarks on killing spree (guards, Banquo, Macduff's family etc) - megalomaniac - multiple murderer.
- Neglects lady Macbeth - estranged
- Suffers emotionally, mentally, physically but ^{natural} order is restored to Scotland.
- In context of Shakespearean norms/values his death ends a period of darkness/bloodshed (Accept other views which are well substantiated).

QUESTION 9: MACBETH (CONTEXTUAL)

9.1 This incident occurs immediately after Duncan's murder which has shaken Macbeth. (2)

9.2 Taunting, teasing, sarcastic tone, Lady Macbeth accuses Macbeth of cowardly behaviour. She simply dismisses the murder scene as "pictures" and accuses Macbeth of immaturity ("eye of childhood"). She further torments/berates him. (3)

9.3.1 It highlights Macbeth's intense fear and terror. It reflects the agitated state of his mind ~ Macbeth is highly strung. The knocking startles him but his blood stained hands terrifies him and the intensity of emotion is captured by the question mark. He now realises the gravity of his crime. (2)

(Distinction between initial and latter questions)

9.3.2 The image of the sea polluted by Duncan's blood is effective. It, visually, demonstrates the magnanimity of his crime. At this stage Macbeth is consumed by remorse. The hyperbole (of the sea) emphasises his guilt. (Image: 1 Attitude: 2) (3)
He realises that he has sold his soul and peace of mind.

9.4. She believes that "little water" will wash away his guilt and terror. However, she too suffers greatly when later she imagines and exclaims "out damned spot", thinking that she too has blood on her hands. She too will cry in anguish that "all the perfumes of Arabia will not sweeten this little hand." It is not easy to deal with murder. Murder is murder and nothing can erase the guilt from the

mind. Peace of mind and sleep patterns (as in Lady Macbeth's case) are forever destroyed but Lady Macbeth imagines this a symptomatic task. (Holistic response) (3)

9.5. The witches are guilty of equivocating. They have deliberately toyed with him and misled him with their ambiguous prophecies. He was naive to believe them, literally and interpret these prophecies according to his desires. The second apparition promised that "none of woman born shall harm Macbeth." Now he realizes that Macduff was born unnaturally i.e. by Caesarian section. (2x 1/2) (3)

9.6. Yes. He is cold, merciless and brutal & has given instructions to have people murdered. For example, he hired 3 murderers to kill Banquo and his son. Later he planned the murders of Macduff's family and those who are suspicious of him. Takes total control of Scotland and is cruel in the extreme - breaks no opposition (Understanding of tyrant Evidence) (1/2 + 1/2) (3)

9.7. Macbeth will not surrender or give up because he is too proud and ambitious. Has a condescending attitude and will not succumb to "young Malcolm's feet" (pride). Neither will he be paraded through the streets of Scotland for the commoners to view their 'prize'. Has fought heroically & vigorously for the crown and is determined to never give up. (One point well discussed) (2)

9.8. Macduff's. Consistently loyal, patriotic and virtuous. Only those who have the courage to oppose King Macbeth by not attending banquet. Escapes to England to garner support of English army so that he may save

Scotland. His nobility of character is unswerving.

Macbeth on the other hand was once "Bellona's bridegroom", then he kept company ~~of~~ of murderers and repeatedly sought the witches help. Has no regard for law and order, plunges Scotland into bloodbath after assassinating King Duncan. (Macduff : 1/2 + Macbeth : 1/2) (3)